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Giacomo De Maria (bologna, 1762-1838) Allegory Of Temperance



6 500 EUR

Period : 18th century

Condition : Très bon état

Material : Stucco

Width : 45

Height : 115

Description

An important stucco sculpture depicting the allegory of Temperance, attributed to Giacomo De Maria (Bologna, 1762-1838); provenance: Villa San Martino, Monte San Pietro, Bologna.Giacomo De Maria was a leading Neoclassical sculptor from Bologna; a contemporary, student, and friend of Antonio Canova, he played a prominent role in the spread of Neoclassicism in his hometown.He trained in Bologna at the Accademia Clementina. His natural talent immediately set him apart from his classmates, allowing him to quickly earn numerous accolades, both for his dedication and for the quality of his works. In 1787, De Maria moved to Rome for a brief period of study, which gave him the opportunity to examine firsthand the works preserved in the most prestigious private

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collections of antiquities and to visit archaeological sites. It was during this period that he met Antonio Canova, who was already establishing himself in Roman artistic circles as one of the most gifted sculptors. In Rome, Giacomo De Maria immersed himself in the vast world of ancient sculpture and was enriched by his contact with the brilliant figures of the Renaissance and the Roman 17th century. In particular, he had the opportunity to discover the complex world of the marble sculptors' workshops, under the supervision and guidance of the Master. In this regard, his personal bond with Antonio Canova was decisive: from being a mere admiring visitor to the studio on Via delle Colonnette, he soon became a close friend--a relationship that remained strong and mutual throughout their lives. Thus, upon his return to Bologna -- where he was distinguished by being appointed to a professorship at the Academy of Fine Arts --, succeeded in advancing the art of sculpture, freeing it from the Baroque influences of his predecessors and infusing it with the epic power of Neoclassicism, whose essence and language he had fully grasped. In Bologna, he immediately received prestigious commissions and was triumphantly welcomed as a student of Canova; there he created numerous works, among which the neoclassical decoration of Palazzo Hercolani stands out.Although the art of sculpture has always been associated with marble, it is important to understand that, in reality, a wide variety of materials were used, the choice of which depended simply on local availability. The lands of the Cispadane region, rich in river silt accumulated over millennia, were no strangers to stone or marble production in past centuries; however, beginning in the Renaissance and continuing through subsequent generations, they witnessed the emergence of what might be called an "epic poetry of clay". This was expressed primarily through religious depictions that fostered an immediate spiritual communion, as well as in the spectacular sacred performances of

the "Lamentations," capable of touching the depths of the heart and drawing the viewer into a shared sense of intimate grief. Furthermore, thanks to the gypsum quarries--which provide *scagliola* and stucco, highly malleable materials-- these very lands have become a veritable creative hub, teeming with figures and forms, ubiquitous in both churches and palaces, serving both ornamental purposes and symbolic significance.Our sculpture boasts a prestigious provenance, and its attribution can be confirmed with certainty. It was part of a series of allegorical sculptures that adorned the grand hall of Villa San Martino. The owners of the estate, the noble De' Bianchi family--which became Sassoli De' Bianchi at the end of the 19th century following a marriage alliance--maintained close ties with the sculptor Giacomo De Maria, who received commissions from them. The artist worked directly on the decoration and artistic enhancement of the De' Bianchi family's properties. Furthermore, his presence in Monte San Pietro, near Bologna--where Villa San Martino is located--is documented in cultural heritage archives in connection with the creation of an altarpiece for the church of Santa Maria Assunta. Finally, he often used stucco in his creations, which are distinguished by their admirable drapery; the decorations of the monumental staircase at Palazzo Hercolani serve as a prime example.In classical iconography, Temperance is often depicted as a young woman mixing or pouring water, in order to moderate excesses and passions. She is portrayed in a dynamic and sinuous pose (a *contrapposto* movement), while gracefully holding a vase richly adorned with embossed motifs. Her head is wrapped in a soft veil that falls over her shoulders, framing a face with classical and serene features. The drapery of her gown is deep, three-dimensional, and characterized by marked contrasts of light and shadow--elements typical of the sculptural tradition of the late Baroque or Neoclassicism.DimensionsH 115 cmL max. 45

cmBase 31 x 29 cm