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Federico Bulfone Gransinigh
University "G. d'Annunzio" of Chieti-Pescara
ORCID: 0000-0002-7507-689X

FROM CARLO TO BALDASSARRE FONTANA: THAT IS, THE EVOLUTION OF THE STUCCO BAROQUE LANGUAGE BETWEEN THE CHURCH STATE AND CENTRAL-NORTHERN EUROPE. DIALOGUES BETWEEN ARCHITECTURE AND PLASTIC DECORATION

The main altar structure built by Carlo Fontana (1638-1714) inside the church of Santa Maria in Traspontina[1] in Rome ends with four stucco angels, which ideally support the imposing crown (Fig. 1)[2].

These four figures are the work of the plasterer Leonardo Retti (-1714), already present in Rome since 1666. In those years, he was in continuous contact with Fontana also thanks to the contacts he had in the construction sites where Ercole Ferrata (1610-1686) and Antonio Raggi (1624-1686)[3] worked, including the Roman church of the Gesù[4].

This decorative apparatus is one of the highest points of the plastic experimentation carried out by the Baroque and simultaneously achieved two significant results regarding the aesthetics of that period.

The first, specific to Bernini's poetics, attempted to closely connect architecture and sculpture by developing to the maximum the possibilities the stucco technique offered, thanks to three-dimensional decorative apparatuses that allowed the execution of cantilevered embossed.

Instead, the second one changed the relationship between architecture and sculpture, trying to reach the greatest possible detachment from the architectural structu-

[1] To know the events of the construction site and the church, see: M. Zocca, *La chiesa di Santa Maria in Traspontina e i suoi architetti*, "L'Arte" 1938, 2, pp. 138-150; G. Petrucci, *L'apertura della via Alessandrina: idee e progetti, realizzazione, "derivazioni" cinquecentesche*, [in:] E. Guidoni, G. Petrucci, *Urbanistica per i giubilei. Roma, via Alessandrina. Una strada "tra due fondali" nell'Italia delle corti (1492-1499)*, Rome 1997, pp. 28-29.

[2] This essay is the updating and evolution of a research carried out more than five years ago and exceeds, in certain considerations, the results. Cf. F. Amendolagine, F. Bulfone Gransinigh, A.K. Moussalli, *Architettura e arte plastica di Carlo Fontana e Lorenzo Retti nell'altare maggiore di Santa Maria Traspontina: un connubio perfetto*, [in:] *Carlo Fontana 1638-1714. Celebrato Architetto*, ed. G. Bonaccorso, F. Moschini, Quaderni degli Atti dell'Accademia Nazionale di San Luca, Accademia Nazionale di San Luca, Rome 2017, pp. 381-385.

[3] Cf. W. Eisler, *Carlo Fontana and the maestranze of the Mendrisiotto in Rome*, [in:] *Studi sui Fontana. Una dinastia di architetti ticinesi a Roma tra Manierismo e Barocco*, ed. F. Fagiolo, G. Bonaccorso, Rome 2008, pp. 355-384.

[4] Cf. J. Curzietti, *Giovanni Battista Gaulli. La decorazione della chiesa del. SS. Nome di Gesù*, Rome 2015.

Fig. 1. Detail of the stucco angels. Main altar of the church of Santa Maria in Traspontina, Rome [https://commons.wikimedia.org/wiki/File:Italy-0051_(5118357324).jpg last access 16.03.2021]

re. With this approach we will try to implement an indissoluble anchorage between architecture and decoration, but at the same time we will try to give the impression that the statues detach themselves from the supports, thus going against the physical laws and expressing the will of autonomy from the base, occupying spaces hitherto impracticable in stone sculpture.

This experimentation and the results that derive from it, found in Carlo Fontana as one of the most skilled artisans in stucco technique, architecture and scenography implemented between the second half of the 16th century and the second half of the 17th century.

To fully understand the research and experimentation carried out by the "celebrated architect"[5] it is useful to analyse the work he carried out in 1674 in the church of

[5] This quote refers to the proceedings of the international conference: G. Bonaccorso, F. Moschini ed., *Carlo Fontana 1638-1714. Celebrato Architetto*, Quaderni degli Atti dell'Accademia Nazionale di San Luca, Accademia Nazionale di San Luca, Rome 2017.

Fig. 2. Detail of the stucco decoration in the refectory of the Franciscan convent in Uherské Hradiště, Czech Republic (Biblioteka Cyfrowa; Toruń, Archiwum Uniwersytetu Mikołaja Kopernika, photo by Wacław Górski)

Santa Maria in Traspontina in Rome. The main altar and the stucco decoration performed also allow us to place ourselves towards a broader reading of the language of the Roman Baroque and carefully observe its declinations and its overcoming within Baldassarre Fontana's (1661-1733) work, Carlo's cousin.

In fact, Baldassarre, after the Roman experience, also adopted in Moravia and Poland a strong stucco as a specific sign of his artistic adventure, perfectly represented in the Franciscan refectory of Uherské Hradiště[6] in the Czech Republic (Fig. 2), whose stucco decoration provides the testimony of overcoming the Roman Baroque language towards graphics with low thicknesses, specific to the new Rococo language.

This updated stucco technique began with a detachment from the Roman stucco decoration as it had developed in the *Città eterna*[7] since the first half of the 16th century.

[6] Cf. L. Máčelová, *Baldassare Fontana na Moravě*, Brno 1949, pp. 71-73.
[7] Rome.

Fig. 3. Hall of Cupid and Psyche, Palazzo Te, Mantua (https://it.wikipedia.org/wiki/File:Parete_est_Sala_di_Amore_e_Psiche.jpg, last access 16.03.2021)

In fact, the four angels of the main altar of the Traspontine church are the result of a process derived from the evolution of the all-round technique, which was not specific to the stucco decoration developed in Rome under the influence of archaeological discoveries. This last construction site application was based on an executive technique linked to low thicknesses and a refined execution using a plastic mass that did not detach much from the wall support and from any nailing.

The adventure of *stucco forte*[8] transformed into architecture, and at the same time liked to pretend a detachment from it starting with the extreme use of the undercut, a technique which historically found its success in the Fontainebleau area and in the Veneto area in the second half of the 16th century.

This interpretation influenced from French circles, however, should now be partially updated thanks to new historiographical approaches and the interpretation of decorative apparatuses hitherto interpreted as disconnected from each other. The evident use of the all-round technique, already visible in anthropomorphic terms placed at the base of the plumes of the Vatican Loggias and progressively evolved towards an

[8] A mixture of slaked lime and marble dust, with the addition of cooked gypsum and any element that retards the setting of the gypsum, used above all in the modeling of high relief.

Fig. 4. Room of the Duchess d'Etampes, castle of Fontainebleau, France

integral representation of the human figure increasingly open to movement in space, as documented by the sculptures at the base of the vaults of the Doria loggia in Genoa and the room of Cupid and Psyche in the Tea Palace in Mantua (Fig. 3), is the preferential channel within which to re-read the arrival of female figures in the hall of the Duchess d'Étampes in Fontainebleau (Fig. 4)[9].

Therefore, the *Bellafontina*[10] three-dimensionality is none other than one of the possibilities offered by stucco, already implemented in Mantua – for example in the eagles in the same room – but attested even earlier in the Raphael Loggias, where you can see the female trio standing close together to support the vases from which the ornamental elements branch off which can be placed side by side with the decoration present in the gallery of Fontainebleau.

[9] For a re-reading of these themes and some interesting ideas, see, among others, the essay by: S. Quagliaroli, *La decorazione a stucco tra Roma e Fontainebleau: problemi storiografici e circolazione delle soluzioni decorative*, [in:] *"Quegli ornamenti più ricchi e più begli che si potesse fare nella difficoltà di quell'arte". La decorazione a stucco a Roma tra Cinquecento e Seicento: modelli, influenze, fortuna*, ed. S. Quagliaroli, G. Spoltore , "Horti Hesperidum" 2019, 9, 1, p. 21 and following.

[10] The area of Fontainebleau.

A three-dimensional language already identifiable, therefore, during the sixteenth century between Rome and the Po Valley courts.

In the 17th century Roman construction sites, however, this combination was able to express itself in its highest potential, while the areas in which this process began, the Lombard-Venetian and Tuscan areas, remained linked to stylistic features that did not develop this technical artistic progression and thus underwent its influence towards the second half of the 17th century with the presence that defined the triangle formed by the Canton of Ticino, Rome and the north-east of the Po Valley.

It should be kept in mind that a particular push towards the evolution of 17th century Roman plastic was given by the establishment of the two small states, Farnese and Estense, in the Emilia area, in the first half of the 17th century; here the use of strong stucco accelerated as the two young states needed cities comparable to the most important European courts.

Parma, Piacenza, Reggio, Modena were included in a series of international architectural and decorative programs, where strong stucco was the main element in construction sites, quick application and with a maximum stenographic yield. It is no coincidence that Leonardo Retti, like his father Giovanbattista, was one of the

Fig. 5. *Scala Regia*, Apostolic Palace, Vatican City. Drawing by W.L. Leitch, engraving by E. Challis, 1835 (https://commons.wikimedia.org/wiki/File:Roma_Vatican_Scala_Regia_c1835.jpg, last access 16.03.2021)

Fig. 6. Detail of the stucco decoration designed by Gian Lorenzo Bernini in the Sala Ducale, Apostolic Palace, Vatican City (https://it.wikipedia.org/wiki/File:Sala_ducale_dei_palazzi_vaticani,_01_arco_con_stucchi_di_gianlorenzo_bernini_1.jpg,last access 16.03.2021)

most significant exponents, from a technical point of view, of the stucco art in the Parma area[11].

Therefore, the qualitative leap happened in Rome with the *Scala Regia* (Fig. 5) by Gian Lorenzo Bernini (1598-1680), the *Sala Ducale* (Fig. 6) also by Bernini and with the decoration of the central nave of the church of the Gesù, where the late architecture was completed in the sixteenth century with a stucco decoration performed by Antonio Raggi, among others.

The solution of the *Scala Regia* led to a series of other interventions, many under the instances of Bernini, but also under the direction of Pietro da Cortona (1596-1669) and Francesco Borromini (1599-1667), who structured a Roman lexicon in the relationship between architecture and stucco decoration both in the religious and civil

[11] E. Riccomini,*Ordine e vaghezza: la scultura in Emilia nell'età Barocca*, Bologna 1972, pp. 44, 47.

Fig. 7. Frescoes and stucco decorations in the hall of Apollo, Pitti palace, Florence (Pitti Palace Museum)

buildings. An example of this is also found outside Rome, in the Apollo room of the Pitti Palace in Florence (Fig. 7), where da Cortona, with Cosimo Silvestrini, began to work in the late 1640s[12].

Experiments in the field of stucco decoration led to the evolution of an avant-garde technique and an autonomous construction site organization that allowed the execution, also, of embossed processing.

This led to the research and design of ephemeral solutions and decorative devices made for special occasions and, in some cases, designed for a limited duration over time.

Significant in this case is the project for the Catafalque for the funeral of the King of Portugal Pedro II[13] (1648-1706), to be built in the church of Sant'Antonio dei Por-

[12] A. Lo Bianco, L. Barroero, ed. *Pietro da Cortona 1597-1669*, Milan 1997, pp. 104 and 127.

[13] For an analysis of the project, please refer to: B. Tetti, *Carlo Fontana e i sistemi costruttivi per gli apparati effimeri. Il catafalco di Pedro II in Sant'Antonio dei Portoghesi*, [in:] *Carlo Fontana 1638-1714. Celebrato Architetto*, ed. G. Bonaccorso, F. Moschini, Quaderni degli Atti dell'Accademia Nazionale di San Luca, Accademia Nazionale di San Luca, Rome 2017, pp. 350-357.

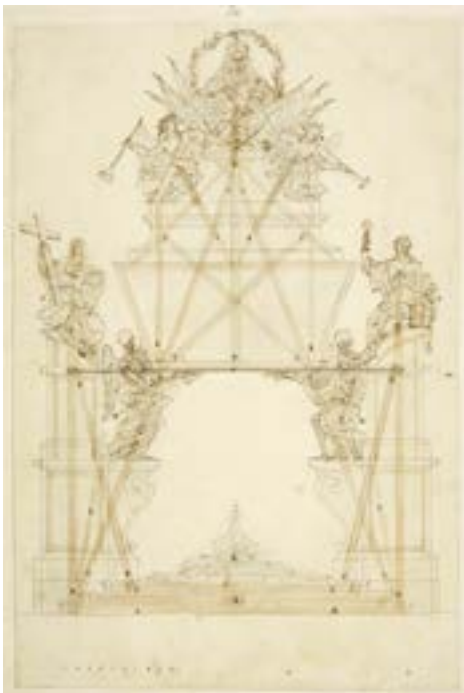

Fig. 8a. Study of the wooden ribs and definitive project of the Catafalque for King of Portugal Pedro II's funeral. Left: Carlo Fontana, Section ot the catafalque, 1707 (Windsor Castle, Royal Collection, B&H 254, RCIN 909390)

Fig 8b. Right: Carlo Fontana, The decoration for the memorial service to King Pedro II of Portugal, 1707 (Windsor Castle, Royal Collection, B&H 261, RCIN 909380).

toghesi in Rome in 1707, where it was possible to understand the structure of the typical supporting beam of an ephemeral decorative apparatus (Fig. 8a; Fig. 8b)[14].

In the right and left diagonal of the upper part you can see the wooden structure that allowed the execution of the two angels playing the trumpet, at the end of the sarcophagus; it is no coincidence that this element was resolved with a solution very similar to that of the Traspontine high altar.

This apparatus perfectly reflects the approach and attention of Carlo Fontana and the technical solution proposed by Leonardo Retti.

In these dynamics the solution of the high altar for the Traspontine church can be considered as a terminal point. We are dealing with a work where the coexistence between architect and plasterer determines not only the aesthetic solutions but also technical and static ones.

[14] Cf. V. Deupi, *Architectural temperance, Spain and Rome, 1700-1759*, New York 2015.

Fig. 9. View of the main altar in the church of Santa Maria in Traspontina, Rome (https://commons.wikimedia.org/wiki/File:Italy-0045_-_The_Dome_(5117740323).jpg, last access 16.03.2021).

When Carlo Fontana designed the Traspontine altar he had a series of solutions that allowed the strong stucco figures to hover in their three-dimensionality, depicting four angels as free masses without horizontal and vertical support points. On the contrary, the apparent junction actually allowed the solution of the plastic architecture-decoration combination.

In this case, Fontana resolved the architectural structure with the use of only four columns, with an undersized section following the architectural order to increase the vertical effect and static lightness of the complex liturgical apparatus (Fig. 9). Carlo Fontana was also able to merge the two geometric figures on which the architects

of the mid-seventeenth century worked in compositional terms, namely the circle and the ellipse[15].

This led to the implementation of an authentic articulated architecture that deceived by appearing to be performed on an elliptical base while instead it is an architecture built from a series of concentric circles[16].

The four vertical elements do not support anything, but are linked to each other at the base and top by means of the semi-circular element.

To this, externally, there are four other columns, placed on the diagonals, functioning as buttresses on which four curved half-gables are leaning on it.

To the observer, this wall structure looks like stone, as is perceived with its committed marble repurposed with an appearance similar to columns.

The semi-gables support the wooden crown covered in gilded copper, strongly circled at the base, on which an invisible joint allows the latter not to rest on the underlying circle and therefore obtaining the effect of maximum lightness. The volutes also support the strong stucco angels that have only one point of tangency with the structure. In this case the forces coming from above, generated by the weight of the angels, work as a peak load and therefore participate directly in whole the static aspect and strengthen the external columns in the role of buttress.

This expedient also went beyond the decorative choices made by Antonio Raggi in the ceiling of the church of the Gesù; in fact, the four angels do not have a flat surface to which they can be anchored with the traditional wooden support on which the subsequent wooden scaffolding and the terminal iron wires could rest. The static solution could only take place with a metal element, which, although substantial, is much thinner than the equivalent wooden post. The difficulty lies in having to bend it to form a diagonal, sufficient to fit into the curved half-gable and at the same time bear the wooden and metal structure of the angel himself. Only a metal device allowed the support strut to be inserted vertically inside the semi-gable, leaving the space between the curvature of this and its support base free. The relationship between the main metal support and the wooden reinforcement is particularly difficult to solve. It is about avoiding the creation of internal tensions by making such different materials work together. Both the plasterer and the architect thus find the possibility of leaving a transparency between the load-bearing structure resting on the external columns and the semi-gable itself, a transparency perceptible only by raising up to the level of the capitals.

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[15] M. Rocca, *La chiesa di Santa Maria in Traspontina e i suoi architetti*, "L'Arte" 1938, 41, pp. 139-150.

[16] There is a succession of measures that determine this complex geometric interlocking so that all the frames are 2/4 of a palm, the diameter of the columns is 6/4 of a palm, the round globe-shaped ciborium has a diameter of 4 / 2 palms and the base diameter is 80/4 of a palm. Cf. F. Amendolagine, F. Bulfone Gransinigh, A.K. Moussalli, *op. cit.*, p. 385, note n. 11.

Fig. 10. Chapel of Avila in the church of Santa Maria in Trastevere, Rome (https://commons.wikimedia.org/wiki/File:Antonio_Gherardi.jpg, last access 16.03.2021)

This exasperated embossing technique, developed between Mannerism and Baroque, is implemented here by Carlo Fontana and Leonardo Retti in all its technical and artistic potential.

A similar solution was adopted in the chapel of Avila built about ten years later by Antonio Gherardi (1638-1702) in the church of Santa Maria in Trastevere (Fig. 10); here the solution was facilitated both statically regarding the stucco, by the fact that the angels that support the circle in the void have as a support point a vertical wall capable of implementing the use of the strut. In this case, the problem is transferred to the supporting structure inserted inside the armour of the angels which is easier to execute.

It is no coincidence that the apparatus of the church of Santa Maria in Traspontina from a technical point of view represents one of the greatest expressions of the relationship between architecture and the arts in the Baroque sense, where the classical world constitutes the obligatory citation and the invention constitutes its deformation under the pressure of technical research and changing conceptual values.

The lower part of the altar is resolved with an imposing sculptural presence which, from a technical point of view, is reduced to in an academic formality. This happens even if the current solution is a simplification of the hypothetical project by Fontana and Retti[17].

The approach to the use of stucco, in relation to architecture, becomes the means through which Baldassarre Fontana put himself in a new condition towards the architecture-decoration dichotomy[18].

In the last decades of the 17th century and the early eighteenth century, he established a returning path with the countries of north-eastern Europe, an area that was being updated for almost a century from the point of view of languages, both architectural and decorative, due to the almost continuous presence of the so-called lake artists. These professional wanderers in the eighteenth century led a branch of the Fontana family to make a strong contribution to Polish architectural culture thanks to the professional activity of the architect Giacomo (*Jakub*) (1710-1773) born in Szczuczyn, Giuseppe Fontana from Novazzano's son.

Analysing the work of Baldassarre, at the turn of 1710, it can be seen how all the technical knowledge of strong stucco, present in the Traspontine work, completely implemented by Baldassarre. Not only that, in his father's workshop, but also revealing himself as one of the most direct exponents of the Roman school of stucco, perfected by Raggi and Retti. This technical knowledge and choice of field also reveal the weakness of his adventure. The professional success in an area far from Roman culture and the other nascent centres of European experimentation, firstly among the Gallic context, did not allow him to become the spearhead of the transformation of the technique and poetics of laminating in the transition between the two centuries. His continuous return to his homeland in the winter period allowed him, however, to perceive the transformations in laminating techniques towards an expression in which graphics tended to prevail over volume. This aesthetic revolution strongly involved the executive technique as the loss of thickness required a completely different skill than sculptural plastic and required careful construction on site both in terms of armour and materiality. Baldassarre revealed in the first decade of the eighteenth century that he perceived the tensions towards this late Baroque revolution, but he did not proceed linearly towards a strong and defined experimentation.

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[17] Cf. *Santa Maria in Traspontina,* [in:] *Le Chiese di Roma. Cenni religiosi, storici, artistici*, Istituto di Studi Romani, n. 63, Rome 1955.

[18] For a contextualization of the family of artists and a biographical reference by Baldassarre Fontana, please refer to: M. Karpowicz, *I Fontana di Brusata in Polonia*, [in:] *Studi sui Fontana una dinastia di architetti ticinesi a Roma tra Manierismo e Barocco*, ed. M. Fagiolo, G. Bonaccorso, Rome 2008, pp. 399-410.

Fig. 11. *Dom Hippolitów*, detail of the stucco decoration, Kraków (Biblioteka Cyfrowa; Toruń, Archiwum Uniwersytetu Mikołaja Kopernika, photo by Wacław Górski)

Baldassarre in the so-called *Dom Hippolitów* in Krakow (Fig. 11)[19], dated 1695-1704, showed, in fact, the contemporary use of the Baroque technique in the phytomorphic festoon initially created on easels and the technique of working on site.

The thicknesses were still consistent and part of the processing was done on easels and when they were still in a state of drying they were placed on the wall, still being able to intervene with light fresh transformations. On the other hand, around this Baroque decorative element there was a decoration inserted in thin frames and almost without thickness within which the stucco was losing, towards the supports, any material thickness until it almost disappeared and became a pure graphic sign, all in full Rococo spirit.

Two completely different applied techniques that Baldassarre Fontana implemented at the same time, with great plasticizing skills, but certainly not without stylistic contradiction. Some Rococo elements had already appeared in Beldassarre's work, indeed, it can be said that in some moments of his activity, for example in the halls of

[19] Cf. K. Buczkowski, *Dom Hippolitów w Krakowie*, „Rocznik Krakowski" 1929, XXII, s. 107-108, 113-114; M. Karpowicz, *Baldasar Fontana, 1661-1733. Un berniniano ticinese in Moravia e Polonia*, Fondazione Ticino Nostro, Lugano 1990, p. 201.

Fig. 12. Baldassarre Fontana, three details of the stucco decoration performed in the bishop's palace of Kromieryż, Czech Republic (Biblioteka Cyfrowa; Toruń, Archiwum Uniwersytetu Mikołaja Kopernika, photo by Wacław Górski)

the bishop's palace of Kromeriz[20] in Moravia (1688), the stuccoes reveal a tendency to the overcoming of the Baroque styles towards the Rococo (Fig. 12).

[20] For an updated reading of these rooms and the decoration, see J. Zapletalová, *Saly terreny zámku v Kroměříži a návrhy soch pro podzámeckou zahradu*, "Umění Art" 2017, LXV, 3, pp. 269-282.

Fig. 13. One of the altars in the cloister of the Kopeček Abbey, Basilica of the Visitation of the Virgin Mary, Czech Republic (Biblioteka Cyfrowa; Toruń, Archiwum Uniwersytetu Mikołaja Kopernika, photo by Wacław Górski)

In the rooms commissioned by Karl II von Lichtenstein-Castelcorn, Prince Bishop of Olomouc, there is a phytomorphic descent suspended from a ribbon, a decorative typology practiced by Baldassarre, all performed on site, which was proposed for the first time with reduced thicknesses and therefore probably resolved only by nailing it according to a practice that was not yet present in Rome. These choices may have been determined by the educated client of the high prelate.

What is certain is that this technical application strongly contrasts with the *ductus* of the decoration as a whole, which is in fact still a reference to the styles in force in the Baroque Rome during that period. The late Baroque languages reappeared together with the Roman Baroque ones, continuously between the 17th and 18th centuries and could be considered the refectory of the Franciscans of Uherské Hradiště,

Fig. 14. Main altar in the parish church of Polešovice, Czech Republic (Biblioteka Cyfrowa; Toruń, Archiwum Uniwersytetu Mikołaja Kopernika, photo by Wacław Górski)

from around 1708, the most advanced point of Baldassarre's research towards the Rococo plastic graphics.

However, these technical and aesthetic appropriations correspond to continuous elaborations in which the elements and thicknesses are repeated in sequence and in some cases are emphasized to the point of almost taking the accent of nostalgic expressions as in the alcove in the castle of Uherčice dating back to 1705-1707.

Some emblematic solutions are those of the altars present in the cloister of the abbey of Kopeček (Fig. 13) from 1718 and the parish church of Polešovice (Fig. 14) dating from 1725-1734[21], one of the last works designed by the artist where, if the exe-

[21] M. Stehlik, *Nastindejin socharstvi 17. A 18. Vekuna Morave*, "Studia Minora Facultatis Philosophicae Univ. Brunensin" 1975-1976, 19-20, pp. 27-32.

cution was left to the workshop, in addition to the Roman baroque styles, it revealed the application of techniques such as prestige stucco, that is, plaster-based, to resolve the wooden columns used for altar architecture in apparently stone terms; specifically Nordic execution that shows the updating of techniques, but at the same time a return to the elements of the 17th century Roman architecture.

In the church of Podhradní Lhota, the angel hovering over the cloud with a strong cantilever allowed by the horizontal strut, still seems to be the expression of the great baroque wisdom in integrating stucco to architecture. In truth, in a date so far from the Traspontine experimentation it is the sign of the persistence of a great technical knowledge, but now far from the search for an intimate relationship between architecture and decoration.

It is no coincidence that the total acceptance of Rococo and, later, neoclassical formalisms and graphics, applied by Giacomo (*Jakub*) Fontana[22], an architect now considered Polish by historians because his relations with Italy were exhausted, in addition to his paternal descent, in a classic Mediterranean *tour* carried out between 1732 and 1736[23] in which the French area was also involved which will determine in him a greater influence and a more certain desire to implement the Rococo architectural and decorative language in the ways practiced beyond the Alps. This does not happen through a further practice of laminating techniques, but through the updating towards an international culture of an architect in which the ties with Italy and Baroque Rome were now frayed and worn.

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[22] For more information on the figure of the architect, see A. Bartczakowa, *Jakub Fontana architekt warszawski XVIII wieku*, Warszawa 1970; J. Kowalczyk, *Il ruolo di Roma nell'architettura polacca del tardo barocco*, Accademia Polacca delle Scienze – Biblioteca e Centro Studi a Roma, Upowszechnianie Nauki – Oświata "UN-O", Varsavia–Rome 1996.

[23] A. Bartczakowa, *op. cit.*, p. 19.

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FROM CARLO TO BALDASSARRE FONTANA: THAT IS, THE EVOLUTION OF THE STUCCO BAROQUE LANGUAGE BETWEEN THE CHURCH STATE AND CENTRAL-NORTHERN EUROPE. DIALOGUES BETWEEN ARCHITECTURE AND PLASTIC DECORATION

Summary

The Fontana family, which has always been known as an exponent of architecture and stucco decoration between the 17th and 18th centuries, has in Carlo Fontana the greatest representative in the field of architecture. Carlo collaborated in many projects with the sculptor, plasterer and decorator Antonio Raggi, who was also the master of Carlo's cousin, Baldassarre Fontana. With this article we would like to outline the relationship between the decorations and the architectures of Carlo Fontana and the continuity and discontinuity of this relationship also implemented by his cousin Baldassarre. The contacts with many plasterers, coming from the territories of northern Italy and Switzerland, also requested by Carlo, allowed both the use of "known" labour within the construction sites followed by Fontana and a dissemination of knowledge of stucco's art in central Italy. This task was also carried out by the sculptor and plasterer Raggi, who worked with the architect from Rancate and played an important role in Baldassarre Fontana's stylistic training. Baldassarre also experimented with late Baroque languages in the Moravian and Polish construction sites. The plastic arts are a common thread that accompanies both the "genealogy" of the Fontana family and the architectures that were designed and decorated by it.

Keywords: Carlo Fontana, Baldassarre Fontana, Rome, Moravia, Poland, Baroque, stucco

OD CARLA DO BALDASSARRE'A FONTANY, TJ. ROZWÓJ BAROKOWEGO STYLU STIUKOWEGO MIĘDZY PAŃSTWEM KOŚCIELNYM A PÓŁNOCNO-ŚRODKOWĄ EUROPĄ. DIALOG POMIĘDZY ARCHITEKTURĄ A DEKORACJĄ PLASTYCZNĄ

Streszczenie

Rodzina Fontanów, której członkowie od zawsze są postrzegani jako eksponenci architektury i dekoracji stiukowej XVII i XVIII wieku, ma swojego największego przedstawiciela na niwie architektury w osobie Carla Fontany. Carlo współpracował przy wielu projektach z rzeźbiarzem, tynkarzem i dekoratorem Antoniem Raggim, który również był mistrzem kuzyna Carla, Baldassarre'a Fontany. Niniejszy artykuł zarysowuje związek pomiędzy dekoracjami a dziełami architektonicznymi Carla Fontany oraz kontynuację tego związku lub jej brak w przypadku działalności Baldassarre'a. Kontakty z wieloma tynkarzami, pochodzącymi z północnej części Włoch i Szwajcarii, o które zabiegał również Carlo, pozwoliły Fontanom rozpowszechnić wiedzę na temat sztuki stiukowej w środkowych Włoszech. Swój udział miał w tym również rzeźbiarz i tynkarz Raggi, który pracował z architektem z Rancate i odegrał ważną rolę w ukształtowaniu stylistycznym Baldassarre'a. Baldassarre eksperymentował również z późnobarokowymi stylami na morawskich i polskich placach budowy. Sztuki plastyczne stanowią wspólny wątek wiążący się zarówno z „genealogią" rodziny Fontanów, jak i dziełami architektonicznymi, które były projektowane i dekorowane przez jej przedstawicieli.

Słowa kluczowe: Carlo Fontana, Baldassarre Fontana, Rzym, Morawy, Polska, barok, stiuk