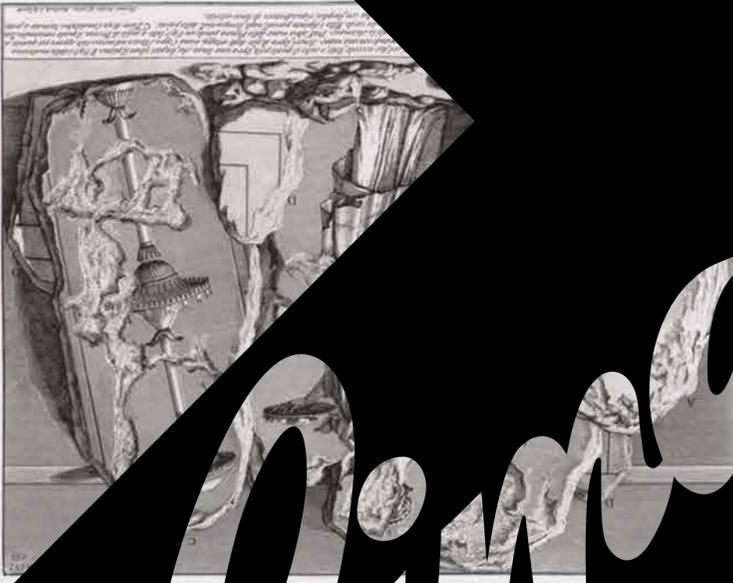




Antichità Romane

Johann Bernhard Fischer von Erlach, *Entwurf einer historischen Architektur*, Vienna 1721.
 Anne-Claude-Philippe Comte de Caylus, *Recueil d'antiquités égyptiennes, étrusques, grecques, romaines et gauloises*, Paris 1752-1767, the second volume dates from 1756. In it the author established a logical and stylistic sequence between Egyptian, Doric and Etruscan architecture, denying the Romans an identity of their own until the conquest of Greece in 148 BC.
 Ginevra Manani, *Le Antichità romane opera di Giovanni Battista Piranesi architetto veneziano*, in *Giambattista Piranesi. Matrici incise 1756-1767*, Milan 2014, pp. 11-34.
 "Beauty is of two kinds, individual and ideal, the first is a set of the beautiful forms of an individual, and the second an extract of beauty taken from several individuals; it is then called ideal not with respect to the parts, but to the whole, in which nature can be surpassed by art" Johann Joachim Winckelmann, *Monumenti antichi inediti*, parte prima, III, A. *Della bellezza assoluta delle forme o sia lineare*, Rome 1767, p. 151.
 Johann Joachim Winckelmann, *Monumenti antichi inediti*, Rome 1767.
 "Since the Cardinal has offered to pay the printing costs, I can only dedicate the work to him, as statues require, I have already sketched out the subjects, having the drawings executed, I leave them to the hands of the engraver, as I have done in the case of the medals, which I have engraved myself." Johann Joachim Winckelmann, *Monumenti antichi inediti*, Rome 1767, p. 151.

See Luigi Ficacci, *Giovanni Battista Piranesi. Catalogo completo delle acquaforti*, Cologne 2016; Luigi Ficacci, Nicoletta Ossanna Cavadini, *Giovanni Battista Piranesi. Opera grafica*, Milan 2001.
 See Henri Focillon, *Giovanni Battista Piranesi*, Paris 1963.
 See *Lettere di giustificazione*, Rome 1757, p. III: "My practice of examining the remains of Roman greatness and searching for their manners, customs and spirit in the books of those proud Republics gave me this noble idea of freedom."
 See Virgil, *Georgica*, I, 145-146, *Composuisse deinde* from 38 to 29 BC, it is a seminal work in the history of Latin literature, a poem with a value. I wish to thank Massimo Lollini for the Latin passage.
 See Claudia Collina, *L'arte di disegnare*, in Giuseppe Brusa, *La pittura romana*, in *Arte e cultura romana*, Bologna 2000, p. 151.
 See Antonia, *La pittura romana*, Bologna 1998, p. 151.
 See Massimo Lollini, *La pittura romana*, Bologna 1998, p. 151.



Monumenti antichi inediti, working with similar handling and at the same time, by these details we could conjecture that Winckelmann used the same method employed on the vignette in the *Geschichte der Kunst des Alterthums*. Examined by Michael Keyl (1722-1798), who had also worked on the catalogue of the exhibition in the Dresden Gallery, or the engraver Nicolas Mosmann (1727-1787), Domenico Cunego (1726-1803) or Niccolò Mogalli (1723-1767), Niccolò Ricciolini (1687-1772), Anton von Maron (1731-1808), or the unidentified Gregoriotti and Gio. Anto. recorded in the list pencilled in beside the subjects of the works already in progress for the third volume at the beginning of 1768.⁸ In observing the various engravings carefully, one notes a marked difference in the graphic technique adopted. Even considering the different hands of the engravers involved, it is clear that they were not ordered to draw the works to be reproduced only with the "outline technique", later termed the "Flaxman style". The techniques adopted, while remaining within the limits of intaglio printing, vary considerably, passing from the refined burin in the engraving of *Antinous* to outline etching, or etching reinforced with drypoint to bring out the undercutting, or etching picked out at various points with hatching by the burin to create softer nuances. The types of hatching are also very different: horizontal, slanting, cross-hatched, dotted or stippled. In this case we are dealing with such a strong difference that they cannot be accidental, and if we divide them into subgroups we see that a programme can be inferred. For this reason, Winckelmann's decision to entrust the engravings to various artists, with different registers, techniques of execution and styles of artistic expression, corresponded to a very precise conception of the specific character of each object and a programme of aesthetic communication.

Piranesi and the use of multiple re-biting in etching
 By contrast, the Piranesian "furor", visible in his engravings of the *Antichità romane*, already in the first edition of 1756 expressed strength of feeling through a markedly chiaroscuro etching technique with the superimposition, even at different times, of reworking with the burin and drypoint to reinforce the graphic sign.
 The young Giovanni Battista Piranesi had perfected the technique of engraving in Giuseppe Vasi's workshop in Rome, but he possessed a freer artistic culture practised in Venice with an expressive method characterised by the search for the potential effects of etching on the plate. In fact, it seems that Vasi at one point dismissed Piranesi, criticising him for being too much a "signifier" and the method necessary for the profession of an engraver. Piranesi began to work independently as early as the 1740s on his *vedute*, mostly issued in small format, depicting a cycle of subjects much in demand on the publisher's market for travellers on the Grand Tour, in which he distinguished himself for his confident technique and mature stylistic originality.
 The decisive development came with his *Views of Rome* presented in the *Antichità romane*, which constitute the most radical break with the tradition of landscape art and the opening of a new period. Piranesi's prints sought to evoke an unknown and unimaginable world. His work combined a cognitive purpose, in the concern to convey a reliable image

Autore anonimo / Anonymous author, *Statua di Apollo con lucertola / Statue of Apollo with a lizard*. Incisione inserita / engraving inserted in J.J. Winckelmann, *Monumenti antichi inediti*, 1767.

Autore anonimo / Anonymous author, *Testa di marmo di Antinoo / Marble head of Antinous*. Incisione inserita / engraving inserted in J.J. Winckelmann, *Monumenti antichi inediti*, 1767.

Autore anonimo / Anonymous author, *Statua di Apollo con lucertola / Statue of Apollo with a lizard*. Incisione inserita / engraving inserted in J.J. Winckelmann, *Monumenti antichi inediti*, 1767.

Autore anonimo / Anonymous author, *Statua di Apollo con lucertola / Statue of Apollo with a lizard*. Incisione inserita / engraving inserted in J.J. Winckelmann, *Monumenti antichi inediti*, 1767.

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