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Through a Mirror, Darkly: **Medardo Rosso** and Donatello Daniel M. Zolli I. The last quarter of the nineteenth century witnessed a resurging interest in Donatello. The literature alone produced in these years—by practicing artists, curators, and guild art historians—became so profuse that many have been tempted to speak of

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2 M. Borghi: **Medardo Rosso**, Milan 1950, pp.42–44. Although known to exist, the work was never exhibited nor was an image of it published. Interestingly, Rosso never borrowed this version for an exhibition during his lifetime. the burlington magazine • clii • november 2010 727 An *Enfant malade* by **Medardo Rosso**

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Medardo Rosso: Sight Unseen and his Encounters with London is the first exhibition to focus on Rosso's relationship with London. The show features a selection of Rosso's most representative sculptures in plaster, wax and bronze, as well as rarely shown drawings and, for the

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Medardo Rosso, a critically important, if under-recognized, artist who played a crucial role in the development of modern sculpture. **Medardo Rosso:** Experiments in Light and Form explores Rosso's radical efforts to render sculpture ephemeral and seemingly insubstantial through changing effects of light. It is the largest and most comprehensive ...

Prima di trasferirsi a Parigi nel 1889, lo scultore **Medardo Rosso** lascia a Milano alcune opere fruibili da tutti i milanesi: i monumenti funebri di Vincenzo Brusco Onnis, di Filippo Filippi e di Elisa

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Rognoni Faini, per le tombe ospitate nel Cimitero

Medardo Rosso: Experiments in Light and Form will be accompanied by two publications. The first will be published by the Pulitzer and released at the exhibition opening. Featuring a selection of full-color illustrations of Rosso's sculptures, drawings, and photographs, along with focused

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Medardo Rosso (Italian: [meˈdardo ˈrosso]; 21 June 1858 – 31 March 1928) was an Italian sculptor. He is considered, like his contemporary and admirer Auguste Rodin, to be an artist working in a post-Impressionist style. **Medardo Rosso** | MoMA **Medardo Rosso** (1858-1928), an Italian sculptor, broke with the prevalent classic and romantic

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17/12/2018 · Writing in the Daily Mail in 1907, **Medardo Rosso** suggested that the previous two-thousand years of Western sculpture had left little more than an abundance of monumental 'paperweights'. Against the 'objectivity' of this lineage he consistently emphasised the need for an art of vitality, his highest praise being reserved for the pursuit of the 'infinite' through a 'preoccupation ...

On "**Medardo Rosso: Experiments in Light and Form**" at the Pulitzer Arts Foundation. Not long ago, saying "**Medardo Rosso**" (1858–1928) on this side of the Atlantic would usually provoke vague looks and noncommittal noises. Rosso is still not the most familiar name in the history of Modernism, yet today, at least in museum-going circles ...

Medardo Rosso is the star of the second annual show at CIMA [2], the Center for Italian Modern Art.

On display in this comprehensive and carefully curated retrospective are not only his bronze, marble and wax sculptures but also original photographs, prints and drawings. Page 1 of 3.

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Ambivalent bodies: **Medardo Rosso's** Brera petition* BY SHARON HECKER IN the long history of the Brera Art Academy in Milan, the Academy's teaching practices were officially contested on only one occasion, in March 1883, when the young sculptor **Medardo Rosso** (1858-1928) presented to the authorities a petition signed by him-self and a number of ...

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sculptor **Medardo Rosso** (1858-1928) will be on view at the Museum of Modern Art from October 2

through November 23. The 28 wax and bronze figures and heads, selected by Peter Selz, Curator of Painting and Sculpture Exhibitions, trace Rosso*s major ac complishments in Milan and Paris between 1882 and 1907 •- the short period of his creative life.

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