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Sculpter à la Renaissance: Un art pour (é)mouvoir

Renaissance Sculpture: An Art to Persuade

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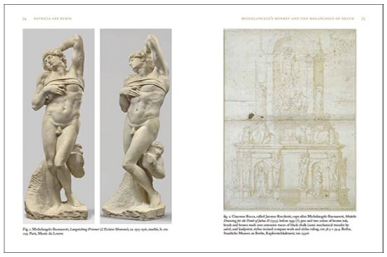
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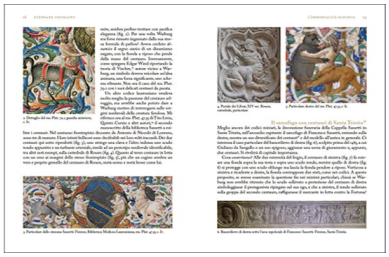
- Studies accompanying a highly successful exhibition at the Louvre in Paris and the Castello Sforzesco in Milan
- Essays by eminent specialists in Renaissance sculpture
- An international and interdisciplinary perspective that brings different art forms into dialog, and new readings of a subject that has been very much in vogue in recent years

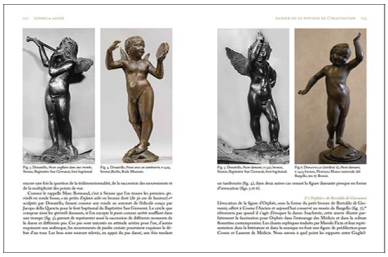
This volume collects the papers presented at the international study conference*Sculpting in the Renaissance: an art to (com)move / Sculpter à la Renaissance. Un art pour (é)mouvoir*organized by the Musée du Louvre in Paris and the Castello Sforzesco in Milan to accompany the exhibition*Le corps et l'âme. De Donatello à Michel-Ange. Scultures italiennes de la Renaissance*(Officina Libraria, 2020), held between 2020 and 2021. With the involvement of some of the most important specialists in Renaissance sculpture, the aim was to investigate the interactions, influences and exchanges between the plastic arts and other Renaissance art forms capable of revealing feelings through expressions of the body, trough the works of Agostino di Duccio, Donatello, Michelangelo and other local sculptors. The aim is also to place within their social, devotional and intellectual context the different manifestations of feeling of which sculpture is one of the privileged media. Sacred art themes in particular were addressed, in an attempt to explain their formal evolution in relation to the socio-cultural transformations of the time, but also to local traditions and their dramatization.

Text in English, French and Italian.

Marc Bormand is the conservator of the Louvre sculpture department, responsible for the Italian sculpture of Moyen Âge and the Renaissance. Co-commissaire, among others, of the exhibition *Desiderio da Settignano - La découverte de la grace dans la sculpture de la Renaissance*(Paris, Louvre, 2006-2007; Florence, Bargello, 2007; Washington, National Gallery of Art, 2007). In 2013, the *exhibition TLa primavera del Rinascimento. La scultura e le arti a Firenze 1400-1460*was organized with Beatrice Paolozzi Strozzi at the Bargello National Museum in Florence and, between 2013 and 2014, at the Louvre in Paris. **Beatrice Paolozzi Strozzi** descendant of the historical Florentine Strozzi family, was the director of the national museum of Bargello in Florence in 2014. She is an ordinary academic of the art of design. These scientific publications are well-known, both in the domain of the Renaissance and in the art of the 20th century. She currently collaborates with the Louvre Museum. **Monica Preti** is currently the scientific director of Pistoia Museums. Historian of modern art, she worked on the history of the collection and on the relationship between art and literature in the Renaissance era. **Francesca Tasso** is currently director of the civic museums of Castello Sforzesco in Milan. She studied in particular Late Gothic and Renaissance art and the formation of the collections of the Milan museums. The most recent publications include:*Vetri contemporanei al Castello Sforzesco. La collezione Bellini-Pezzoli* (with Claudio Salsi, Marsilio, 2017), *Leonardo Da Vinci. La sala delle Asse del Castello Sforzesco* (with Michela Palazzo, Silvana, 2017).







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