

Anselmi. bis Zuccari

Meisterzeichnungen der
Sammlung Hoesch zu Gast

Kupferstich-Kabinett
Residenzschloss Dresden
10.06.–11.09.2022

A WIDER VIEW #2
Amici ritrovati
June 29 – July 11, 2022

A Wider View

16th century Italian drawings in the Kupferstich-Kabinett

A cataloging project on the Italian drawings of the 16th century, which is being subsidised by the Getty Foundation within "The Paper Project: Prints and Drawings Curatorship in the 21st Century" initiative, is currently taking place at the Kupferstich-Kabinett. In addition to works appearing in the exhibition „Anselmi to Zuccari“, individual sheets, with the current state of research, will be presented on a rotating basis.

Amici ritrovati

The second series deals with Amico Aspertini (Bologna 1473/75–1552) whose works exhibit a complex, eclectic style that anticipates Mannerism. Even though they are quite different both in terms of technique and the subjects depicted, the four drawings presented here give a fine impression of this. The four sheets all found their way into the Kupferstich-Kabinett under the names of other artists and were only attributed to Aspertini at a later date – or even very recently.



AMICO ASPERTINI

Amorous Struggle between a Nereid and Triton, with a Triton playing a Flute | Amorous Scene between a Nereid and Triton, with an additional Triton

Ca. 1510

Pen in brown ink

Kupferstich-Kabinett, inv. C 36 and C 37 | acquired in 1860 | from the collections of Pierre Jean Mariette (1694–1774), Paris · Charles-Philippe Champion de Tersan (1737–1819) · Moritz von Fries (1777–1826), Wien · Sir Thomas Lawrence (1769–1830), London · Samuel Woodburn (1786–1853), London

These drawings, which were conceived as pendants to each other, relate to the formal repertoire of aquatic creatures on ancient sarcophaguses that was revisited in the Renaissance. Both sheets were incorporated into the holdings of the Dresden collection as works by Lorenzo di Credi (Florence c. 1459–1537). In 1873, Émile Louis Galichon suggested attributing the drawings to Jacopo de' Barbari (Venice ca. 1440–1516 Mechelen).

It was not until 1895 that Paul J. Kristeller considered Amico Aspertini as the author. Charles Loeser drew attention to the monochrome grotesques that Aspertini painted for the Sant'Agostino Chapel in the San Frediano Church in Lucca (1508/09). Marzia Faietti finally confirmed the attribution to Aspertini by highlighting the iconographic links to the nude figures in the Lucchese church San Frediano. The delicate cross and parallel hatchings correspond with the phase after the artist's first trip to Rome and relate to sheets by Aspertini in the British Museum, and in Hamburg (Faietti 1995).



AMICO ASPERTINI

**Four Nude Men in Various Positions (recto)
Architectural Studies (verso)**

Ca. 1521

Pen in brown ink, traces of black chalk or charcoal

Kupferstich-Kabinett, inv. C 13 | acquired in 1860 | from the collections of Sir Thomas Lawrence (1769–1830), London · Samuel Woodburn (1786–1853), London

The second sheet shows four male figures, possibly gymnasts during a competition, and is conceivably based on an ancient model that was freely reinterpreted by the artist. The silhouettes are defined by strong outlines, while linear strokes schematically depict the muscle groups. Overall, the bodies appear to be rather light. There is a study of two columns on the verso.

According to the old inscription (“Di Giulio Pipi Rom”), the drawing was once considered to be by Giulio Romano (Rome ca. 1492/99–1546 Mantua). It was acquired in 1860 as a work by Antonio Pollaiuolo (Florence 1431–1498 Rome) whose name is noted on the verso. It was later attributed to the school of Baccio Bandinelli (Florence 1488–1560). However, Marzia Faietti recently traced the work back to Aspertini (verbally 2021; published in Faietti 2022) and referred to a phase at the beginning of the 1520s when Aspertini was in search of specific plastic effects for his sculptural work. From the iconographic perspective, she put forward comparisons with other figural drawings by Aspertini, which display the same light, anti-heroic character, in the Uffizi in Florence.



AMICO ASPERTINI

Antique Offering Scene

Second quarter of the 16th century

Graphite pencil and brown wash

Kupferstich-Kabinett, inv. C 7973 | acquired in 1728 | from the collection of Gottfried Wagner (1652–1725), Leipzig

This graphite pencil drawing shows an antique offering scene with architectural structures in the background. The static fullness of the priestly figure forms a contrast to the rotating bodies of the men flanking him, as well as the kneeling person, whose muscles are modelled with graphite pencil contours and made even more plastic by the brown wash.

A few years ago, Hugo Chapman recognized Aspertini's authorship (verbally, 2018). Faietti confirmed the attribution and suggested a comparison with the London II and London I sketchbooks, housed in the British Museum, in which Aspertini reveals a similar interest in architectural structures (E-Mail, 2020).

Silvia Massa

Illustrations, bibliographical references and further drawings by Aspertini or his circle can be found in the Online Collection of the Staatliche Kunstsammlungen Dresden:

<https://skd-online-collection.skd.museum/>

Read more?

<https://kupferstich-kabinett.skd.museum/forschung/>

Contact us?

kk.disegno@skd.museum