

Antonio Asprucci

Italian Neo-Classical architect
(1723-1808),

Born in Rome on May 20, 1723 by Mario, known as the Old Architect, of which nothing more accurate has been made, and by Prassede Battini, A. he was a schoolgirl of architect Nicola Salvi, who became an assistant, often responsible for supervising the work begun by the master (S. Maria in Gradi, Viterbo). Having become independent, he worked for the duke of Bracciano, and then built a house for Marcantonio Borghese at Pratica di Mare. From 1782 he waited for the appointment of Prince Borghese, the accommodation of the Villa Pinciana Casino and the reorganization of the objects of art contained: the work lasted some twenty years. The imprint of the. is particularly noticeable on the ground floor, where his masterpiece is the gallery that hosts the Bernini Group of Pluto and Proserpina. Here Asprucci shows a special ability to blend in sober balance the stylistic characters of Rococo's taste and those of the incipient "empire" style. The division of the walls of the vast environment is marked by grooved grooves with composite capitals and ornate squares of stucco and camomiles of extraordinary fineness (Asprucci was supported by a host of artists specializing in this kind of decoration). The vault is brilliantly decorated with candelabra and stucco reliefs, and grotesques of "rocaille" type, but all contained in a clear geometric splitting and an archaeological taste that already pieannunzio - with different vivacity - the coolness of the neoclassical taste. The floor is also accorded to the decoration of the walls. By style affinity, Lavagnino thinks they can be attributed to A. also the decorations of the Cabinet of Masks and the Cabinet of the Busts, in the Vatican.

Eighteenth-century and "empire" the Template of Aesculapius (in the idyllic Garden of the Lake), of Ionic order, decorated on the front and inside statues and lined with groups recalling, in order to move the landscape and to set up a cross between architecture and natural background, an eighteenth-century and almost romantic taste: as in the idea of the fake ruin of the temple devoted to Antonino and Faustina, erected not far away. The church of Piazza di Siena, with a portico of Doric order, is also to be given to the Apprucci. The taste of the., While sometimes giving a grace during the eighteenth century, especially in decoration, is started towards an equilibrium and clarity of setting that now out of the rococo.

He died in Rome on Feb. 14. 1808.

by Marco Chiarini - Italian Biography Dictionary - Volume 4 (1962)

Translated from:

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