

# Filippo Carcani

Italian sculptor  
(17<sup>th</sup> century)

Also known as Filippone. - Sculptor, he was working in Rome in the second half of the 17th century. XVII and they ignore the date of birth and death. He made his first design studies at the painter Fabio Cristofori, then at the age of fifteen at the Ercole Ferrata workshop, where he worked as an aid in decorative works of stucco and marble. With the exception of a few biographical data - his marriage and residence in Rome - there is little information on the youthful period. Probably around 1670 he was working on one of the stucco figures of the Genes holding medallions in the two Falconieri monuments in S. Giovanni dei Fiorentini, which he performed in collaboration with Pietro Senese, Francesco Aprile and Michele Anguier. This date finds support in the stylistic relationship with the statues of the angels of bridge S. Angelo carved in 1669 by D. Guidi and E. Ferrata, authors of the other sculptures of the Falconieri monuments and who surely directed the work of the youngest artists. Around 1670 can be dated one of the two stucco saints on the sides of the main altar of the church of S. Marcello, nowadays no longer existing but still quoted in the nineteenth century. An act of payment of 2 July 1672 proves that the artist "and his homini" were given 50 scudi for the sculpture of Spring performed for the right fountain of the garden of Palazzo Borghese; followed by another eight payments, the last on March 23, 1673, for a total compensation of 270 scudi. Carcani was part of a team of artists who constituted the new generation of the Berninian workshop. The same group of sculptors, in fact, collaborated with Rainaldi, at a time immediately following, at the funeral monument of Cardinal Carlo Bonelli in S. Maria sopra Minerva: at Carcani he figured to carve the figure of Charity. He is also the author of the Berninian sculptures in the funeral monument dedicated by Cardinal Cesare Rasponi to Ms. Viani in S. Giovanni in Laterano, completed in the same period. On the 13th of April, 1677 there is another document relating to the work of two of the ten statues of saints on the attic of the façade of the church of S. Maria dei Miracoli, started from the previous year under the direction of Rainaldi. Already enrolled in the Virtuous Congregation at the Pantheon, on July 10, 1678, his candidacy was offered to St. Luke's Academician and on the 17th of the same month he was appointed. The Acts of the Academy, where he received several assignments, recorded his presence until 3 oct. 1688.

In 1678, Carcani collaborated with GL Bernini at the monument of Alexander VII in St. Peter, both as a specialist in minor figurations and for the clay cloth model with which it was considered necessary to dress Truth (the mantle, cast in bronze from G. Lucenti, was painted in fake marble). Under the guidance of Mattia de' Rossi, he performed in the same period for the church of S. Maria in Montesanto, inaugurated in 1679, two stucco angels supporting the coat of arms of Cardinal Gastaldi above the tribune bow and two others above the tympanum of the tall altar, exemplified on the way of the Rays. Prior to 1686 are other works performed for the same church: the Putti on the sides of the main altar, supporting the coat-of-arms of the Pontiffs; four stucco paintings in all round, depicting S. Angelo, S. Elia, S. Eliseo and S. Alberto, for the inner niches of the dome. Finally, two other stucco angels over the outer arch of the second chapel to the left and golden stuccoes inside the same chapel. He was then commissioned by the St. Peter's workshop to attend the monument to Clement X, who died in 1676.

In 1682 Monsignor Agostino Favoriti died, to whom the bishop Ferdinando von Fürstenberg wanted to dedicate a monument to St. Maria Maggiore. Designed by Ludovico Gimignani who carved the prelate's effigy, the execution of the two side statues was left to Carcani. Of the work, dated to 1685, there is a drawing, while the terracotta patterns for the sculptures are preserved in the Museum of Venice Palace in Rome. Around the same period can be dated both the funeral monument to Cardinal Pietro Basadonna (died in 1684) in the church of S. Marco, and the stuccoes with the two saints statues. S. Joseph and S. Augustine in the niches at the sides of the main altar of the church of S. Maria delle Vergini. In 1686 the Capizucchi chapel was inaugurated in the church of S. Maria in Campitelli. On the outer arch, Carcani had placed two Angels in a stucco regiment, treated according to the usual graceful and lazy scheme. Always within 86 marches Ruspoli had spent 3,000 scudi to embellish the chapel of the Madonna of St. Mark: at the altar of Contini. Carcani added Marble Angels, Putti and other sculptures. It is dated at the beginning of the 18th century. The rich and varied decoration of the vault of the Lancellotti chapel in S. Giovanni in Laterano whose ornate, statues and bas-reliefs in stucco with Stories of St. Francis are treated with freshness and technical fluidity that exceed the limits imposed by the lack of compositional invention. Based on such stylistic qualities is attributed to Carcani the decoration of the chapel of S. Cecilia in S. Carlo to Catinari. Until 1701 the chapel was still waiting for the ornate cover. Carcani stucco works, carried out in collaboration with Fr. Naldini, G. de 'Rossi and F. Galli, in the church of S. Andrea al Quirinale; they should be placed by 1691, Naldini's death year. Finally, to Carcani or his circle, the bust of Cardinal Decio Azzolino (Stockholm, Nationalmuseum).

Carcani's personality is of little importance as artistic individuality, but has its value to outline the history of taste in decorative sculpture in the second half of the seventeenth century. The legacy of Bernini, through the Raggi and the Ferrata, translates into a discourse and discontinuous language when transferring to artists such as Carcani, Cavallini and others who would best deserve the name of artisans, technical specialists all 'within a culture that they have adapted. They have the merit, however, to start that formal evolution that in the eighteenth century will also become stylistic novelty.

by Antonella Pampalone - Biographical Dictionary of Italians - Volume 19 (1976)

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