

Giuseppe De Fabris

Italian sculptor and painter
1790-1860

He was born in Nove (province of Vicenza) on August 19, 1790 of Gioacchino Fabris and Domenica Moretti. According to Monsignor Zaccaria Bricito, the family is of humble origins, as evidenced by the subsequent addition of the honorific title "De". The father, who moved to Nove, is one of the directors of the Antonibon ceramics manufactures, which at the time employed two hundred workers and was at the peak of productive prosperity in the three pottery, majolica and porcelain sectors. The young man immediately shows uncommon artistic skills and, although discouraged by his father, he profitably attends manufacturing departments. In this context, he exercises himself in modeling and is affected by a neo-classical taste.

In 1806 the family moved to Vicenza, where Giuseppe had the opportunity to attend the studio of the painter Giacomo Ciesa, to deepen the study of the figure and to get to know Giorgio Berti. In this phase he models the Toro Farnese, the famous sculptural group preserved in the National Archaeological Museum of Naples, inspired by an engraving.

In 1808 Giuseppe and his father moved to Milan, where the young man had the opportunity to actively enter the artistic environment and carry out an intense drawing activity, connected to the study of the anatomy of the human body, documented by a series of anatomical crayon colored drawings.

Twenty years old, he began an intense activity in the construction of the Milan Cathedral: many of his works are documented, sketches for statues then made by other sculptors. Particular mention should be made of the sketches for a Santa Marcellina and a Sant' Odilone.

In 1814 he married Camilla Piantanida, daughter of a wood carver, and decided to move to Rome, attracted by the myth of the eternal city, by the enormous artistic heritage and by the possibility of getting to know Antonio Canova.

In the following years he attended the evening courses of the Accademia Lombardo-Veneta and Palazzo Venezia and won numerous awards. He is counted among the "academics of merit" by the "renowned Roman Academy of Fine Arts known as San Luca".

In 1823 the artist is in Venice where he works on the funeral monument to be placed in the Frari for Canova, who died the previous year, which will last until 1826 and will be inaugurated the following year. Also in 1823, in Rome, he became a member of the Congregation of the Virtuosi at the Pantheon, of which he will be Regent from 1830, constantly animating his artistic activity until his death. His extraordinary feat was the project, which he himself carried out between June 1833 and 1834, of the recognition of

Raphael 's tomb in the Pantheon, which had a worldwide resonance.

1825 is the jubilee year and De Fabris is in Rome where he works hard for ecclesiastical patrons. He paints the portrait of *Pope Leo XII*, whose original in marble is found today in the Mosaic room in the Vatican. It also participates with a few notches to "Show of Bassano artists" organized in Bassano on the occasion of the visit of Emperor Francis I.

Starting from 1829 he works for the new pope, Pius VIII, who portrays in different plaster specimens. In the following years he worked assiduously between Venice and Rome.

He died in 1860 in his Roman home on August 22. He covered the role of general director of the Pontifical Museums and Galleries.

With the funds left by the artist, the "G. De Fabris" School of Ceramics was established in Nove in 1875, the first step towards the foundation of what will be one of the most important ceramic art institutes.

Selected works:

Rome

- Capitoline Protomoteca, Sala Maggiore, Monument to Antonio Canovacci, Erma by Antonio Cesari, Bust of Gio. Giorgio Trissino
- Church of Saints Ambrogio and Carlo al Corso, Monument to Francesco Guglielmi
- Church of Sant'Andrea della Valle, Monument to Prassede Tomati Robilant
- Church of Saints Biagio and Carlo ai Catinari, Monument to Cardinal Francesco Fontana, San Pietro, Stele De Rossi
- Basilica of Saints John and Paul, Monument to Monsignor Lorenzo Litta
- Church of San Giovanni dei Fiorentini, Stele of Ugolino Mannelli Galilei
- Church of San Gregorio al Celio, Monument to Cardinal Placido Zurla
- Church of Santa Lucia del Gonfalone, Monument to Monsignor Nicola M. Nicolai
- Church of San Marco, Monument to Teresa Gennotte-Merkenfeld
- Church of Santa Maria in Cosmedin, Bust of Leo XII
- Basilica of Santa Maria Maggiore, Monument to Antonio Maria Traversi
- Church of Sant'Onofrio, Monument in Torquato Tasso
- Church of San Rocco all'Augusteo, Monument to Giuseppe Vitelli
- Cloister of San Cosimato, Bust of Leo XII
- Pantheon, Accademia dei Virtuosi al Pantheon, Bust of Raphael; Self-portrait; Bust of Gregory XVI

Vatican City

- Vatican Museums, Bust of Pius VIII (wood), Milone crotoniate (plaster, 1820), Canova Monument (sketch)
- Vatican Palaces, hall of the Mosaic Study, Bust of Leo XII
- St. Peter's Basilica, St. Peter's, steps, Leo XII Monument
- Teutonic Camposanto, Monument to his wife, Camilla Piantanida

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