

Andrea Fucigna

Italian sculptor
(c.1660-1711)

He was born in Carrara to Pietro between 1658 and 1661, perhaps from a family of craftsmen or sculptors. In fact, there is documentation of a Giulio Fucigna active in the second half of the seventeenth century in the Charterhouse of Calci, near Pisa.

Fucigna arrived in Rome very young and here in all likelihood happened his artistic formation, perhaps leaning on some sculptor of his own city.

The 1st day 1681 Fucigna married Giovanna Teresa of Domenico Margoni, originally from Sarzana, and moved to the house of his father-in-law, in the parish of S. Spirito in Sassia, living with this family until death, without ever being absent at the annual census of the parish population.

From his wife he had many sons, baptized at the source of St. Peter's in the Vatican, some of whom died children.

The portrait production must nevertheless constituted an important part of the hisactivity, which was also attributed to the bust of *Giovan Battista Cimini* (died in 1682) and that of his wife *Caterina Raimondi* (who died in 1703), in S. Antonio of the Portuguese.

The bust of *GB Cimini*, derives, for the cutting of the image and for the insertion inside a niche of the wall without a funeral monument, from the effigy of *Gabriele Fonseca* of GL Bernini. However, the poignant religiosity of the prototype becomes barely a sentimental outpouring manifestly manifested in *Cimini*, whose features are expressed with moderate realism. While the bust of *Cimini* is well comparable with works of Fucigna documented with certainty at the beginning of the eighteenth century, such as the funeral monument of *Eleonora Boncompagni*, that of *Caterina Raimondi*, twenty years later, appears stylistically very different, much stiffer and cold. Both busts were attributed to an anonymous "Master of busts trimmed", with the works of which Fucigna does not prove to have contacts.

Some contemporary sources also record numerous effigies of pontiffs sculpted by Fucigna. In a letter of 1696 Carlo Colonna, in recommending it for the work of the cathedral of Frascati, defines him as one of the first sculptors of Rome, who "made several statues, and ultimately that of N.ro

Sig.re al naturale"; this expression indicates, in all likelihood, the effigy of the full-length pope (at the time Innocent XII).

It is not excluded that the source refers to the lost statue of Pope Innocent XII, a full blessing figure, located in the hall of the Curia innocenziana and performed, from "conspicuous professor" commissioned by Monsignor Giori; the latter could be identified with Urbano Giori (died in 1715), living in the alley of Regina Coeli, a short distance from Fucigna studio.

Sources record "many portraits" of *Clement XI*, executed by Fucigna, none of which has been identified. A significant confirmation of the statement is that in the inventory of assets in the house of Fucigna at the time of his death. A marble and a gypsum bust of "N.ro Sig.re" are cited and, among the paintings, a representative "N.ro S.re from cardinal".

There is also reports of an effigy of the Cardinal Cibo performed by Fucigna around the end of the last decade of the 17th century: in a letter dated 9th March 1698, Carlo II Malaspina Cibo, Duke of Massa, asks for a copy of the marble bust representing "Your Eminence" which was able to perform "very similar" from Fucigna.

Incorrectly identified as an effigy of Carlo Cibo, the bust portrayed instead Alderano, at that time the only cardinal of the family; a powerful and famous man, client and collector of works of art, the cardinal probably favored the artistic career of Fucigna. According to the information provided by the inventory of goods at the time of death, Fucigna had at home a gypsum bust and a marble bust of the cardinal, so that it is not easy to understand if the requested copy was still in the sculptor's house at the time of death or it was a third version. In the inventory of the assets of Alderano Cibo there is no bust that depicts it.

In 1702 Fucigna stipulated the contract for the construction of the funeral monument of *Eleonora Boncompagni*, wife of Giovan Battista Borghese, to be erected in the church of S. Lucia alle Botteghe Oscure, designed by Giovan Battista Contini, for 800 scudi; the work was completed by 1704. In the chapel where the monument was originally located, now transferred to the church of Ss. Bonifacio and Alessio (the original church was destroyed), Fucigna also created angels in stucco, the only documented evidence of this type of work by the sculptor.

Still in the context of funeral monuments, attributed to Fucigna is an angel executed for the tomb of Angelo Altieri in S. Maria in Campitelli,

inaugurated in 1705, where Mazzuoli was flanked by various lesser-known sculptors; The attribution is supported by the stylistic comparison with the putti of the monument already in S. Lucia and allows to assign to Fucigna the right ange.

Many portraits are also mentioned in the inventory of the assets of Fucigna.

It is a "medal representing Countess Giuliani" (unfinished), of a model depicting "the father of the doctor Pauli", of a "marble bust rapp.te a homo with the perucca" and of another with a " femina ", as well as several drawings" to make portraits "; some of these portraits were probably taken from painted prototypes, as would suggest the presence in the house of the sculptor of paintings depicting "a courtier", "a captain", "a Spanish". Gravestones and vases for deposits are also mentioned as evidence of intense activity in the field of burials.

Further information on the activity of Fucigna concern the execution of travertine statues used for the ornamentation of architectural structures. In 1696 he was commissioned to build some of the statues of the facade of the cathedral of Frascati, built to a design by Girolamo Fontana, for which he will perform the figures of the *Saints Peter and Paul* of the upper order, with payment of 260 scudi.

Between January 1702 and May 1703 Fucigna made a statue of *St. Paul martyr* for the straight arms of the colonnade of St. Peter, paid 80 scudi. In 1701 he was chosen by Count Roberto Orsini for the completion of the façade of S. Marcello, erected by Carlo Fontana, creating, by 1703, for 520 scudi, the statues of the blessed *Francesco Patrizi* and of the blessed *Gioacchino Piccolomini*, as well as the *Hope* and the *Faith* above the portal.

The inventory of the goods documents the existence in the study of the artist of three models for a *S. Filippo Neri* and the activity of restorer carried out by Fucigna, as almost all the sculptors of the time: they were present in the study, among the other, "two statues to restore the S. Duca Salviati". Overall, the inventory does not show a state of particular affluence; but a certain decorum of the house can be attested by the thirty paintings that adorned it, including portraits of Cardinal Cibo, cardinal GF Albani (later Clement XI) and Alexander VIII.

Fucigna died in Rome on April 10th, 1711.

In the will, written on April 9th. 1711, his wife is declared heir and the daughters Angela, married, Maria Teresa, Margherita and Caterina still unmarried are mentioned. Witness of this act was Paolo Campi, a sculptor, also a native of Carrara and active, like Fucigna, for the colonnade of S. Pietro in the Vatican.

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