

# Alessandro Massimiliano Laboureur

Italian sculptor  
(1794-1861)

He was born in Rome in 1794 by Francesco. He was a pupil before his father, also a sculptor, and then, perhaps, by B. Thorvaldsen.

However, some argue that he would have said that he "was very" applauded "by A. Canova's precepts, to which Laboureur was also grateful for winning a three-year pension set up by Possagno's master to facilitate young talents (Visconti, p 6). In 1816, on the occasion of the Clementine and Anonimo prize, banned by the Academy of St. Luke, Laboureur had the second place for the second class of sculpture with a terracotta bass representative Elettra who lays his hair on the grave of Agamemnon. Limitations are the news of his own achievements before the beginning of the fourth decade of the century, perhaps because he collaborated with his father, who died in 1831.

In the mid-1920's, Laboureur took part in the placement of Piazza del Popolo, led by G. Valadier, who had been designing it since 1818. In 1824 he sculpted the statue depicting the Summer, located at one end of the central hemicycle.

The slender and gentle female figure sculpted in the act of climbing reveals full forms, denounced by the adherent dress, and recalls to the mind a strongly decorative style, probably referring to a prototype of Thorvaldsen but with a quasi-Botticellian effect.

Shortly after 1831 it was the funeral monument of Francesco and Isabella Palombi (who died both during that year) for the first chapel to the left of the church of S. Maria in Montesanto, financed by the brothers of the deceased and the heirs of the family.

The use of marble of different qualities (white and veined) is of paternal ancestry. The work conforms to the academicism of those years, especially for the neoclassical sarcophagus embedded in the wall. The triangular tympanum, with a central coat of arms, is decorated with scrolls of ribbons that are repeated on the medallions with the profiles of the deceased, sculpted in bas-relief.

The Genius of Peace, in bas-relief, dates back to 1833 for the ascent of the Pincio, at the height of the shelf of the rostral columns.

In the right niche of the supporting wall, side by side to the statue of Igea, the figure of a young man with a laurel wreath appears to have fairly flat and rigid wings; in the left hand there is an olive branch, while the right holds an upturned face, which serves to fire a stack of arms and armor; with his left foot tramps a snake. The naked body, with the exception of a slight tunic stuck to its sides, is rigid and static: the face is inexpressive, the glare glanced. Plastic construction is also superficial, and is associated with poor anatomical characterization.

Two years later the colossal statue of St. Gregory the Great, located in the left arm of the transept of the basilica of S. Paolo Fuori le Mura and created as part of the new decoration of the church promoted by Gregory XVI.

Praised at this time for "not unequivocal solidarity", critics now seem to propose for a substantial downsizing in the judgment of merit; does not convince the execution of the shirt and punk that seem to suffocate the character, so the work is "poor, clumsy, expressed in a baroque movement frowned by the worst academism of the beginning of the century".

Between 1836 and 1838, Laboureur made the funeral monument of Cardinal Luigi Bottiglia of Savoulx, lying on the pillar between the first and second chapels on the right in the church of S. Silvestro in Capite.

The wall stele derives from Canova's prototypes: the central slab has an epigraph surmounted by a medallion with the left profile of the cardinal, framed by a ribbon. The crowning is composed of a tympanum, filled with the cardinal's coat of arms, delimited by lateral acroteria.

In 1838, Laboureur's name was mentioned among the members of the Congregation of the Virtuosi at the Pantheon. The bas-reliefs with the Misfortunes and Adventures of Dido which decorated the antechamber of the main floor of the demolished Palazzo Torlonia in Piazza Venezia must be dated shortly after 1842, since Giuseppe Checchetelli's guide was published in that year (A day of observation in the palace of the villa of His Excellency Prince Alessandro Torlonia, Rome), which signaled its next location. At this date Laboureur must have achieved full professional success because, almost following in his father's footsteps, in 1843 he was a councilor for sculpture.

The Monument to the Marquis Carlo Teodoro Antici in S. Maria d'Aracoeli dates back to 1852, commissioned by the children of the deceased.

Laboureur chose a new organization of the elements for this work. The stele slab rests on a high base with an inscription. It is completely covered by a Canova style bas-relief which depicts a woman (holding a garland) standing leaning against a column with the bust of the deceased, and an angel, showing the tables of commandments and the chalice with the host. The crowning is the result of a compromise between the motif of the semicircular arch and that of the triangular tympanum, but it is notable more for its overabundance of ornaments than for its novelty.

In 1856 he was appointed correspondent for the Royal Academy of Belgium.

For the Abbey of Hautecombe he made a great bas-relief with Bonifacio di Savoia, in Carrara white, destined to the altar dedicated to the archbishop of Canterbury.

Laboureur, who had the study at no. 105 in the Piazza dell'Oca and in the courtyard of the civic n. 3 of Piazza del Popolo, died in Rome on Nov. 11. 1861; the death was recorded in the parish of S. Giacomo in Augusta.

by Federico Trastulli - Italian Biography Dictionary - Volume 62 (2004)

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