

GLADSTONE 64

SPEED POWER TIME HEART



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upon a more personal relationship between the king and the artist, was completed and largely considered a great success.^[1]

Creation [edit]

The creation of the bust is incredibly well documented, thanks to efforts of the French diarist Paul Fréart de Chantelou, a steward at the court of Louis XIV, who befriended Bernini during his time in Paris.^[3]

The bust took just over three months to carve. Once potential blocks of marble had been selected, Bernini began by taking drawings (none of which survive^[4]) and small clay models of the king.^[5] However, it seems that once he had done this initial work, Bernini chose to work only during sittings with the king. His pupil, Giulio Cartari, began work on carving down the chosen block of marble (and would later do much of the drapery work^[6]), and then Bernini took over, taking forty days to complete the work. He had hoped to have twenty sittings with the king during the final carving process, but in fact there were thirteen of around one hour each.^[7]

Bernini's son and biographer, Domenico Bernini, noted the artistic arguments of his father as to why the King agreed to sit for such a length of time, explaining that the artist preferred to work from Truth (i.e. real life) rather than rely on the unnecessary imaginative extras that would creep into working from sketches. Equally, Bernini wanted to see the king, as he did many of his other sitters, not remaining immobile, but sitting and talking in such a way that Bernini could capture all his characteristics.^[8] Such an approach, with Bernini wishing to capture the figure in physical and psychological motion, was a common element of Bernini's work: "mere resemblance is inadequate. One must express what goes on in the heads of heroes," Bernini is recorded as saying. Bernini also observed the king in other locations - playing tennis, resting after lunch, or simply walking around court.^[9]

Baldinucci records numerous events that advertise Bernini's supposed influence on French culture, including one incident where Bernini's rearranged the King's hair to give greater exposure to the King's brow - the new style was apparently followed by all at the French court, and became known as the Bernini modification.^[10] Contemporary art historians are sceptical of this however; Jeanne Zarucchi claims that the alteration was deliberate, altering the shape of the King's head in an unflattering manner.^[11]

Conception [edit]

Sculpted late in his career, the bust's grand nature, with its dramatic drapery and regal nature can be seen as a



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SPEED POWER TIME HEART
New Paintings by Elizabeth Peyton

130 East 64th Street, New York
Opening November 3, 5:30-7:30 pm
November 4 – December 21, 2016

Gladstone 64 is pleased to present SPEED POWER TIME HEART, an exhibition of new paintings by Elizabeth Peyton. This show will be Peyton's first exhibition with Gladstone Gallery in New York.

"Dark Incandescence," Peyton's 2014 exhibition at Gladstone Gallery, Brussels, marked the latter part of a five-year creative interval surveyed in a monograph of the same title forthcoming from Rizzoli. Together with Peyton's first Gladstone Brussels exhibition in 2009, these two shows serve as bookends to the period chronicled in the publication. "Dark Incandescence" refers to Gustave Flaubert's writings from *Flaubert in Egypt*. Kirsty Bell, whose essay is included in the book, observes that Flaubert renders the most ordinary details of bourgeois life extraordinary through his powers of perception and description, which has had a deep impact on Peyton.

Concurrently, Peyton's exhibition, "Tristan und Isolde," is on view at the Gallery Met at the Metropolitan Opera through November 26th. Bell writes: "Her work is charged with a vital sense of proximity, regardless of whether the subject is a living face, a photograph, a vase of flowers or the dramatic denouement of Wagner's *Tristan and Isolde*. It is all about the present moment. Seen together, however, her work offers a complex meditation on the nature of time and creative potential."

Elizabeth Peyton was born in 1965 and currently lives and works in New York. Her work has been exhibited extensively in international galleries and museums, and is in leading public collections, including the Guggenheim Museum, New York; Museum of Modern Art, New York; Centre Georges Pompidou, Paris; San Francisco Museum of Modern Art; Kunstmuseum, Wolfsburg; Walker Art Center, Minneapolis; Museum of Contemporary Art, Los Angeles; Tate Modern, London; and the Whitney Museum of American Art, New York. An acclaimed mid-career retrospective, "Live Forever," was organized by the New Museum of Contemporary Art, New York, in 2008; the exhibition later traveled to the Walker Art Center, Minneapolis; Whitechapel Gallery, London; and Bonnefantenmuseum, Maastricht. Recent solo exhibitions include: Staatliche Kunsthalle Baden-Baden; Gallery Met, New York; and the Irish Museum of Modern Art, Dublin. In 2017, solo exhibitions will be held at Hara Museum, Tokyo, and Académie de France in Rome - Villa Medici.