List of some 19th. century sculptors of note Scandiavian,Baltic,Italian,Spanish, French,Munich,Dresden,Leipzig,Weimar,Karlsruhe,Dusseldorf,Zurich,Czech,Sudetenland,Konigsberg,Budapest

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List 19th. century sculptors of note Scandiavian/Baltic,Italian,Spanish,French

Posted on February 16, 2013 by ParkerStudioStructuralSculpture
mendefountainungererwithtextacademysculptorslist6e92Jocob Ungerer, -sculptor, (1840-1920), detail, Mende Brunnen Denkmal, Leipzig, Saxony, Germany
Munich Academy, Professor of Sculpture

Augustusplatz
{
Mende well finances Thieriot from the donation means of the buyer widow Marianne Pauline Mende, geb. – after a draft of the Nürnberger architect Adolph Gnauth, gest. 1884 – Completion 1886 by Hugo light – Well inauguration 1886 – Plastics of Professor Ungerer sense-figurative Allegorie on the meaning of the water
Excellent design in the composition of the sculpture as well as the form content of this Neo-Hellenistic sculpture group. There is a slight amount of the Romantic Academic mixed within the style which limits the possibility of the work, still quite impressive.}, PBP

Scandinavia / Baltic *: * Andreas Kolberg (1817 – unknown background from my research – I suspect his family is associated with Kolberg, Eastern*

*Pomerania (Pommern, Land am Meer), Ost Preußen – 1869) – Hellenistic / one of the top sculptors for the 19th. Century period. – Lifesize ,"Drunkin Faun",Neo-Hellenistic – beautiful sculpture one of the Best of the period, Bronze , Copenhagen – Vesterbro //; Johan Peter Molin – Sweden //; * Constantin Starck – (1866 Riga – 1939) Neo Hellenistic / 19TH. Century Academic, 1885 – 87 Kunstschule Stuttgart, 1887 – 91 Berliner Academy., Schüler von A: Wolff, F: Schaper, E: Herter – 1891 98 Meisterschüler von R. Begas – danach bis 1910 Lehrer der Unterrichtsanstalt des Berliner Kunstgewerbemuseums – 1898 Mitglied der Acad. der Künste Berlin. Werke für Berlin:*

Italian 19th. century sculptors of note: ** Francesco Barzaghi, – Milan – Neo-Hellenistic – and less appealing 19th. century realism: (Milano 1839 -1892). – Milan – Neo-Hellenistic – Attended the studies of Puttinati and Tantardini, and later on enrolled at the Academy of Brera, where he is student of Hunters. Professor at the Academy of Brera;/// * SAINT Saccomanno, Neo Hellenistic influence, one of the best Italian sculptors of the 19th. Century – (Genoa 1833 – 1914) Studied with Varni at the Academy Ligustica, (Tomba Chiarella, 1872), (De Coast, 1877), Tomba Nicolò Lavarello (1890). "Eternal Sleep" – Tomba Carl Grass (1883), Tomba Acquarone (1899) – ; * Agusto Rivalta, – Genoa – Neo-Hellenistic , Romantic Academic Realism – , (Alexandria, Piemonte, Italy 1837- Florence 1925) studies end Ligustica Academy, in 1859, Florence, studied with Duprè. Staglieno ten works, between which the Tomba Carl Beam (1872), the Tomba Drago (the 1884) and Tomba Pallavicino Genoa ;/// * Giovanni Duprè – Giovanni Duprè – Italian Sculptor, 1817-1882, Opposed mannered imitation of the works of Antonio Canova. Dupré was the son of a carver in wood. Institute of art of Siena moved to Florence aligned with Bartolini. ;/// * Lorenzo Bartolini, – Italian Sculptor, 1777-1850, ;/// Pietro Tenerani ; /// Adriano Cecioni ; /// Giulio Monteverde*

Spanish sculptors of note 19th. century: *Luis Bonifas ; Damian Campany ; Jose Piquer Y Duart*

French sculptors of note: ** Jean-Pierre Cortot – – Paris, 1787 – Paris, 1843 Neo-Hellenistic early 19th. Century excellent "Le soldat de Marathon annonçant la victoire" 1834, Louvre, Paris, One of the four sculptural groups at the base of the Arc are The Triumph of 1810 (Jean-Pierre Cortot), Works – Paris: Arc de triomphe de l'Étoile: relief of Triumph (1810), Equestrian statue of Louis XIII, in the square of Louis XIII in the place des Vosges (1825) , In the Louvre: Daphne and Chloe (1824–1827) , Place de la Concorde: the French*

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*cities, statues representing Brest and Rouen (1835–1838) // * Ernest Dubois 1863 – 1931(not Paul) Neo-Hellenistic – "The Pardon" marble life size – excellent composition and beautifully sculpted Neo Hellenictic – Glyptotek, Copenhagen, // * Jules Dalou – Mixed Styles – 1838 – 1902, Neo Hellenistic -17th. Century /Rubens / Romantic – Academic – some work being of poor quality (slick, and lacking any content), lacking in Hellenistic influence , staying within the weak French influence of Academic naturalism, other work arriving at more interesting and better designed elements, uneven output; // * Antoine-Louis Barye – Neo -Hellenistic / Romantic Academic 19th. Century his better work is quite impressive, tendencies to illustration in his lesser work //; * Jules Moigniez – beautifully sculpted bird subjects with a strong influence from Hellenistic Greek animal / bird sculpture; // * David D'Angers – Pierre-Jean David (Angers, 1788-Paris, 1856) his best work being his releifs ;// Ferdinand Pautrot ; //Charles Valton – student of Barye, made some more naturalistic animal sculpture, with underlying foundation of well executed form from the influence of Barye; //Pierre Jules Mene naturalistic – but beautifully executed animal sculpture – romantic realism style //; Christophe Fratin //; * Jean-Jacques Pradier (1790 – June 4, 1852) was a Swiss-born French sculptor best known for his work in the neoclassical style – very beautifully designed Hellenistic / Classical influenced sculpture – Hellenistic, Home base Geneva, Switzerland. Switzerland – the German part – //; Jean Baptiste Auguste Clesinger //; Francois Rude – a link to the relatives that studied with him for a more founded study in remnents of 18th. Century real French Academic, not the more common weak naturalism of the French Romantic Academic of the 19th. Century //; Fremiet //; Jean Bapiste Carpeaux – F. Rude's nephew – most of the work weak in content of structured form, a few quite well executed sculptures, of note the life size "Girl listening to a Conch Shell", marble, and the "Three Graces" //; Ernest Christophe //; Joseph Chinard*

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SCULPTORS 19TH. CENTURY MUNICH, KONIGSBERG, DRESDEN, BUDAPEST, LEIPZIG, WEIMAR, KARLSRUHE, ZURICH, CZECH/ SUDANTENLAND

Budapest, Czech/Sudetenland, Dresden, Hellenistic influenced 19th. century

sculptors Munich, Karlsruhe, Konigsberg, Leipzig, Weimar, Zurich •Königsberg; Dresden Academy of Fine Art; Leipzig Academy of Fine Art; Leipzig Academy of Fine Art;, Some graduates of Academies in the 19th. Century of traditional sculpture – **Munich Academy of Fine Art; Königsberg Academy: East Prussia**

Jocob Ungerer, -sculptor, (1840-1920), detail, Mende Brunnen Denkmal, **Leipzig, Saxony, Germany**

Munich Academy, Professor of Sculpture. Augustusplatz, architect Adolph Gnauth, Completion 1886 by Ungerer

Munich : * Jakob Ungerer – Neo-Hellenistic Baroque Neptune Sculpture -"Mende Fountaine" 1886 – Augustusplatz, Leipzig ; *Architect – Karl Stockhardt – this ia a very strong design with some beautiful elements throughout the large number of figures and decorative details. Jocob Ungerer (1840-1920) studied, and professor of sculpture at the Munich Academy of Fine Art. One of the top Neo-Baroque / – Neo-Hellenistic 19th. century school of sculpture.;/// * Ferdinand von Miller,-sculptor, (* 18th October In 1813 in Fürstenfeldbruck; † 11th February In 1887 in Munich) Bayerisches Armeedenkmal an der Feldherren, Bavarian army monument to the generals, Munchen, Bavaria, Germany, Miller worked in the royal ore foundry at first under his uncle as an assistant. Fast Stiglmaier recognized the talent of its nephew and made possible for the talented boy of attendance of the (Kunstakademie in München) in academy of arts in Munich and Paris, where he made acquaintance with (Alexander von Humboldt) Alexander of Humboldt. This told it by a new project king of Ludwig I., with that a survive-large figure, which should be poured „Bavaria ". Miller returned to Munich, transferred the royal ore foundry to follow-up of its uncle as a first supervisor and worked from now on on the project „Bavaria ". It needed and processed whole eight years for the 15 meters high head of the figure 87,360 kg ore. The gigantic work was finally revealed 1850 solemnly. 1878 it acquired the ore foundry of the Bavarian state.;/// * Nikolaus Geiger (1849-97) was a German sculptor and painter, born at Lauingen, Bavaria. He was a pupil of Joseph Knabl at the Munich Academy. In 1873 he went to Berlin and soon became known through ornamental work in the Tiele-Winckler Palace. After a visit to Italy he studied painting in Munich and in 1884 returned to Berlin, where he was awarded a gold medal in 1886, was elected member of the academy in 1893, and was made professor in 1896. St. Hedwig's Cathedral in Berlin contains examples of his work. He produced the high-relief "Adoration of the Magi" (1894). His painting, "The Communion of the Saints," on the ceiling of St. Hedwig's is his most noteworthy painting. He

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sculpted a “Frederick I, Holy Roman Emperor” href=”http://en.wikipedia.org/wiki/Frederick_I%2C_Holy_Roman_Emperor”>Frederick Barbarossa for the Kyffhäuser monument; a statue of Work for the Reichsbank building in Berlin; and “Centaur and Nymph,” for the National Gallery. Geiger produced a frieze in relief for the Soldiers’ and Sailors’ Monument in Indianapolis.

Some of the 19th. century graduates of the Königsberg Academy: East Prussia, Königsberg – * Ernst Bernadien – (1864 Königsberg – ?) – Studiert an der Kunstakad. Königsberg bei Prof. Frederich Reusch (R. seit 1881 dort) – belegt ist, dass B. bis 1920 in Berlin lebte. – neo Hellenistic / 19th. Century realism, looks very good – Hirtenknabe, 1908, bronze , Grabmal August Härtel (Leipzig, Stüdfriedhof) – Friederich d. Gr. (Danzig, Landhaus, Sitzungs-saal) , Figure of a Young Man in period clothes with a sword – bronze life size in the Archaeology Dept Exhibit hall University of Leipzig//; Eugen Boermiel – (1858 Königsberg – 1932 Berlin?) 1874 bei E. Lürssen 1. Unterricht – 1875 – 1879 Berliner Akad., Schüler von F. Schaper (1876 – 1878) – im Meister – atelier R. Begas als Staatsstipendiat – 1879 – 1889 bei O. Lessing (dekor. Bauplastik) tätig – 1889 selbständig in Berlin – arbeitete Modelle für Edelmetallarbeiten (Tafelsilber, Aufsätze) Schneewittchen, 1892 – very nice – Pigalle / 18th. Century realism / neo-Hellenistic , Kaiser Wilhelm I. Denkmal (1903 – 1913, Danzig, Prueßen / Poland) , Kaiser Franz Joseph – Denkmal (1911, Karlsbad / Karlovy Vary, Czech Republic) ; //// Kyffhäuser Denkmal – (near Bad Frankenhausen, kyffhäuser / Harzt mountains) /// * Emil Franz Richard Hundrieser (1846 Königsberg / Prueßen – 1911 Berlin)

Some 19th. century sculpture graduates of note from the Dresden Academy of Fine Art: * Robert Diez – (* 20 April 1844 Pössneck; † 7 October 1922 Loschwitz with Dresden) was a well-known sculptor. – Neo-Hellenistic, independently starting from 1873, 1881 honour member of the Dresdens academy, successor Hähnels in the master studio for plastics and member of the academic advice; Professor Dr., 1912 secret advice.; /// ; * Ernst Frederich Rietschel – (1804 Pulsnitz – 1861 Dresden) Neo-Classical, – very good, of note are the larger number of successful sculptures being his bust work. ; /// Paul Rinckleben – Fama Dome, Dresden Academy of Arts (so called Lemon Press); /// George Ferdinand Howaldt – 8 April 1802 in Braunschweig, 19 January 1883 in Braunschweig; /// * Christian Daniel Rauch – (January 1777 in Arolsen in Hessen, 3 December 1857 in Dresden) German Classicism, – pupil of Johann Gottfried Schadow. /// Carl Kundmann (* 15. June 1838 in Vienna; † 9 June 1919 ebenda)

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was a Austrian sculptor. It is considered as one the main master of the struggle race epoch, where it took over numerous decoration work /// Ernst Julius Hähnel (* 9. March or 9. May 1811 in Dresden; † 22. May 1891 in Dresden) was a German sculptor and professor at the Dresdener academy of arts /// Johannes Schilling (* 23. June 1828 in Mittweida; † 21. March 1910 in Dresden) was a German sculptor. /// Numerous well-known artist professors such as Canaletto, Giovanni Casanova, Caspar David Friedrich and Gottfried Semper, gave an international reputation to the academy. /// Architects in Dresden : ///// Hans Rudolf Hartmann (1862-1908): Bildhauer, Schüler von J. Schilling ///// Johannes Hartmann (1869-1952), deutscher Bildhauer ///// * Gottfried Semper (* 29 November 1803 in Hamburg; † 15. May 1879 in Rome) was one of the most important German architects in the center 19. Century. /// Johann William Constantin Lipsius (* 20 October 1832 in Leipzig, † 11 April 1894 in Dresden) was a German architect and architectural theorist of historicism. He was a designer of the Lipsius building, the former academy of arts and art exhibition building on the Brühl terrace in Dresden (1883-1894), in which today the university for screen end of arts Dresden has its seat. ///// Hudler, August (1868-1905), Bildhauer, Dachau 12. 12. 1868 – 21. 11. 1905 Dresden. Pupil of Hess and Hackl at the college of arts and crafts Munich. 1891-93 study at the residents of Munich academy with Ruemann and Diez (with the latter also painting). Since 1893 independently actively. Several study stays in Italy. 1900 address in Dresden. 1905 teachers in the modelling class of the Dresdener academy (as successors of Epler). Created several large order work for sakrale areas. Hamburg (0HH), Bismarck-Denkmal Eisenach (0TH), Reliefs Bismarck und Moltke im Burschenschaftsdenkmal //////

Some of the graduates from the 19th. century of or associated with the Budapest Academy of Fine Art: * Max Klein – (1847 Göncz / Ungarn – 1908 Berlin) – neo-Hellenistic / 19th. Century realism – very good – Hagar und Ishmael, um 1887, – 1859 – 1864 Uhrmacherlehre – ab 1864 in Pest beim Bildhauer Prof. Szandház tätig – 1865 (1/2 Jahr) Berliner Akad. – danach als Stukkateur bei einem Bildhauer W – 1866 – 1867 in Breslau – wirder in Berlin, nebenher als Bildhauer tätig – 1869 Rom – 1874 Berliner Akad. Bei C. Steffeck (Maler) – nach Romreise in Berlin an – sässig – 1901 Professorentitel – Debüt 1877 – Fischers Traum, (b Göncz, 27 Jan 1847; d Berlin, 6 Sept 1908). Hungarian sculptor active in Germany. He trained (1859–64) as a clockmaker and then worked in Pest (now Budapest) for 18 months with the Hungarian sculptor Szandház (?1824–92), who produced funerary figures. In 1865 the Artists' Association of Pest sent Klein to Berlin, where he probably attended the foundation course at the Akademie for

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three months. He then worked with an unidentified sculptor (perhaps Emil Walsleben (d 1887)). In 1866 Klein was in Breslau (now Wroclaw, Poland) and about 1867 he returned, via Pest and Vienna, to Berlin, then moved to Munich and, in 1869, to Rome. From 1874 he studied at the Akademie in Berlin with Carl Constantin Heinrich Steffeck, settling in Berlin after a second journey to Rome. ///,

Szandház Károly,

(Eger, 1824. jan. 9. – Budapest. 1892. dec. 16.): szobrász. Az 1840-es években került szülővárosából Pestre, ahol Ferenczy István növendéke lett. Fő munkaterülete a díszítőszobrászat volt, amelyet oly széles keretek között folytatott, hogy segédeken kívül tanítványait (Donáth, Klein, Senyei) is foglalkoztatta. Néha kiállításokon is jelentkezett egy-egy alakos művel (Megijedt anya) és képmásokkal (Széchenyi). 1862-től a műegy.-en mintázást tanított. Számos díszítőszobrászati feladaton Ferenc nevű öccsével közösen dolgoztak. – Irod. Lyka Károly: A Sz. műhely (Magy. Művészet, 1931). Forrás: Életrajzi lexikon, – very beautifully sculpted female life size Crouching Venus, in marble, Budapest Museum of Fine Art

In Leipzig Academy of Fine Art association sculptors from the 19th century of note: Adolf Lehnert – (1862 Leipzig – 1948 Leipzig) Bust of Gustave Harkort, 1887, 19th. Century realism mixed with tight rendered neo – Classicism – in the Bildenden Kunst Leipzig /// * Max Klinger – interesting subjects – quite well executed and with an understanding of Greek Hellenistic sculpture, but with an unfortunate tendency to include less aesthetic realism into the work – the sculpture looks soft at first but on further inspection is quite solid in construction ///// * Carl Ludwig Seffner (* 19. Juni 1861 in Leipzig; † 2. Oktober 1932 ebenda) war ein deutscher Bildhauer. Carl Seffner studied from 1877 to 1883 at the Leipziger academy of arts with Wilhelm His It was thereupon short time in Berlin active and was from 1886 to 88 in Italy. After it had returned 1889 again to Leipzig, it dedicated itself predominantly the Porträtbildnerei. it implemented 1889-93 for the University of Leipzig the Marmorbüsten of Anton Springer, Karl Thiersch, Bernhard Windscheid and Carl Ludwig. Seffner was member of the Leipziger Freimaurer Loge Minerva to the three palms.New brook monument 1895 succeeded to prove it to it together with William His that it concerned briefly before with with the change of the Leipziger Johanniskirche found heads the Johann Sebastian of brook. Its earnings/services in the anatomical reconstruction brought in the Leipziger university for it. Because of its ability to reconstruct the type of the composer in so convincing truth it the execution of the

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new brook monument before the Thomas church was transferred later into Leipzig (1908).For Leipzig it created the monuments Karl Heines (1896/97), the mayor Carl William Otto cook (1898) and young Goethe as Leipziger student, for Jena the monument Karl von Hases. From it also the Goethebüste (1920) comes, which was set up first in (second) the garb house (Grassistrasse) and is since 1999 in the entrance hall of the Mendelssohnsaales (third) of the garb house (Augustusplatz). In addition Seffner created a multiplicity of artistically valuable grave thinking marks on the Leipziger south cemetery, on which he is also buried (IITH department of, discounts 164-167). The sculptor Carl Seffner died at the age of 71 years on 2 October 1932 in Leipzig.////

In Weimar sculptors of note: /// * Adolf von Donndorf – (Weimar 1835 – 1916 Stuttgart) – Hellenistic / mixed with Northern Italian 19th. Century Academic – Milan academy school / Genoa style, – Model for the Carl August Denkmal in Weimar – 1870 Bronze, cast C.A. Bierling, Foundary Dresden 1875 – very good 19th. Century realism , ALSO – BUST IN Leipzig of Julius Shnorr von Carolsfeld, 1881 Leipzig Fine Arts Museum (Leipzig Bildenden Kunst) – realism with a flair for design bust with wild medium length hair and a bow tie /// Martin Gottlieb Klauer – (1742 Rodolstadt – 1801 Weimar) sculpture – Thalia, sculpture – Apolino, both neo classical style – competent //// * Johann Wilhelm Konrath – (1750 – 1819) Bücherschrank um 1790 – very beautiful marble female head with leaves and hair in a pony tail going horizontally as if in a breeze – Fantastic Greek Hellenistic influenced sculpture bust– one of the best I have seen!!!

Karlsruhe Akademie of Fine Art, Karlsruhe, Germany – **

Hoffmeister, Heinz (1851-1894), Saarlouis 1851 – 1894 Berlin Bildhauer, Since 1873 in Berlin resident sculptor, painter and writer Heinz Hoffmeister was pupil of Carl and Robert Cauer in Kreuznach, from August Wittig in Karlsruhe and from Albert Wolff at der Berliner Akademie. Study trips led it to Spain, North Africa and into the Orient. It implemented numerous official orders and monuments, among other things the monument at the banker and politician David Hans man in Aachen, 1888, and the Mendelssohn monument in Dessau, 1890, as well as Büsten of the imperial family and the figürlichen decoration at the Stadtschlosses lock in Berlin. Under its further small bronze for Gladenbeck are a Beethoven Büste, a Amor, and a psyche.

Switzerland. Plastik in der Schweiz, 18, & 19 jahrhundert Bildhauer – * Heinrich Keller, Swiss, der Züricher Bildhauer (active Rome), 1771 – 1832, The Birth of Venus, c. 1799, Marble, 40 1/2 x 51 inches (102.9 x 129.5 cm) Philadelphia Museum of Art, – Excellent sculpture by Keller ///// Hermann Haller

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(* 24. Dezember 1880 in Bern; † 23. November 1950 in Zürich) war ein Bildhauer und gilt als Begründer der modernen **Plastik in der Schweiz. Stuttgart die Akademie der** bildenden **Künste** – his work is transitional – the beginning of medeocre sculpture

Czech Republic / Sudetenland / Bohemia / Silesia / Moravia / – 18th., & 19th. century – Academy of Fine Art Prague: Joseph Vaklav Myslbek – Josef Václav Myslbek (June 20 1848 – June 2 1922) Mixed Style – some rather labored realism of lesser quality, and Classical & Neo- Hellenistic – among the styles, very good life size bronze crucifixion in the Academy of Art in Prague – Excellent example of Neo Hellenistic / 19th. Century Romantic Mix, Myslbek was working with Prof. Kleine on Greek Sculpture reconstruction's for Karlova University – including "Invitation to the Dance" "reconstruction including the seated nymph reconstruction from Brussels, Belgium, and Venice, Italy together with the "Dancing Faun" in the Ufitzi, Florence, Italy – known with the poorly executed arms, & head from Michelangelos studio as exhibited in the Ufitzi. The reconstruction using all the original parts from various marble Greek / Roman copy varients and fragments reconstructed in plaster cast brings the beauty of the sculpture to total light, and reforms the notion of Hellenistic composition; Prof. B. Schweitzer in Leipzig,- Pasquino Group, Menelaos with body of Patroklos , plaster cast Reconstruction of original 200 / 250 B.C.; Prof. Magi in Rome, reconstruction of Loakoon; and many other Archaeologist concentrated on reconstructions utilizing the original discovered missing parts of Hellenistic and Classical sculptures during the period between 1860 – 1965. This work has been continued by similar attempts by the like of Prof. Berger in Basel, Switzerland

sculptors of note from the 19th. century St. Petersburg Academy of Fine Art: Peter Jacob Clodt Von Jürgensburg – (1805 St. Petersburg – 1867 Chalala/Finnland) – neo Classical / neo Hellenistic / realism ;

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