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Andrea Pozzo and the Scenographic Eye

Apart from his major works of *quadratura* fresco and his altars in the churches of Sant' Ignazio and the Gesù in Rome, the broader work of Jesuit artist and architect Andrea Pozzo (1642-1709) has not been given frequent scholarly attention until the last two decades. The project I am conducting for my PhD dissertation is an examination of the work of Pozzo within the context of the artistic, intellectual and religious climate of the seventeenth century, focusing on the works that are almost unknown outside of specialist academic circles.

Pozzo's work is an ideal example of the intermedial mode of working often practiced by artists and architects of the early modern. His architectural designs transfer almost seamlessly from painting to ephemeral scenographies to constructed architecture and back again. This transferability, the key to the success of both his constructed works and his works of illusionism, derives from his consistently methodical and architectural working process. Pozzo's architectural "portfolio" is a synthesis of ideas acquired from his training in the North of Italy and from his great Roman predecessors Bernini, Borromini, and their followers. The assimilation and further development of these ideas, energized by his audaciously experimental attitude, result in an architectonic mode of expression which is both transcendent and "scenographic" in every sense.

Through his work in Italy and Vienna, the traditions carried on by his pupils, and the dissemination of his monumental treatise on perspective, Pozzo came to influence art and architecture throughout Europe and beyond, well into the 18th century. In the process of pursuing this research, I expect to reach conclusions regarding Pozzo's working process, as well as the meaning, function, and implications of his total scenographic vision.