

David Di Donatello E Michelangelo

Bonnie Apgar Bennett, David G. Wilkins

Michelangelo's David John T. Paoletti, 2015-02-12 This book takes a new look at the interpretations of, and the historical information surrounding, Michelangelo's David. New documentary materials discovered by Rolf Bagemihl add to the early history of the stone block that became the David and provide an identity for the painted terracotta colossus that stood on the cathedral buttresses for which Michelangelo's statue was to be a companion. The David, with its placement at the Palazzo della Signoria, was deeply implicated in the civic history of Florence, where public nakedness played a ritual role in the military and in the political lives of its people. This book, then, places the David not only within the artistic history of Florence and its monuments but also within the popular culture of the period as well.

Michelangelo Carmen C. Bambach, Claire Barry, Francesco Caglioti, Caroline Elam, Marcella Marongiu, Mauro Mussolin, 2017-11-05 Consummate painter, draftsman, sculptor, and architect, Michelangelo Buonarroti (1475–1564) was celebrated for his *disegno*, a term that embraces both drawing and conceptual design, which was considered in the Renaissance to be the foundation of all artistic disciplines. To his contemporary Giorgio Vasari, Michelangelo was “the divine draftsman and designer” whose work embodied the unity of the arts. Beautifully illustrated with more than 350 drawings, paintings, sculptures, and architectural views, this book establishes the centrality of *disegno* to Michelangelo’s work. Carmen C. Bambach presents a comprehensive and engaging narrative of the artist’s long career in Florence and Rome, beginning with his training under the painter Domenico Ghirlandaio and the sculptor Bertoldo and ending with his seventeen-year appointment as chief architect of Saint Peter’s Basilica at the Vatican. The chapters relate Michelangelo’s compositional drawings, sketches, life studies, and full-scale cartoons to his major commissions—such as the ceiling frescoes and the Last Judgment in the Sistine Chapel, the church of San Lorenzo and its New Sacristy (Medici Chapel) in Florence, and Saint Peter’s—offering fresh insights into his creative process. Also explored are Michelangelo’s influential role as a master and teacher of *disegno*, his literary and spiritual interests, and the virtuoso drawings he made as gifts for intimate friends, such as the nobleman Tommaso de’ Cavalieri and Vittoria Colonna, the marchesa of Pescara. Complementing Bambach’s text are thematic essays by leading authorities on the art of Michelangelo. Meticulously researched, compellingly argued, and richly illustrated, this book is a major contribution to our understanding of this timeless artist.

Donatello Bonnie Apgar Bennett, David G. Wilkins, 1984

Italia: Civiltà e Cultura Paola Lorenzi, Luisetta Chomel, 2009-03-16 *Italia: Civiltà e Cultura* offers a comprehensive description of historical and cultural development on the Italian peninsula. This project was developed to provide students and professors with a flexible and easy-to-read reference book about Italian civilization and cultural studies, also appropriate for cinema and Italian literature classes. This text is intended for students pursuing a minor or a major in Italian studies and serves as an important learning tool with its all-inclusive vision of Italy. Each chapter includes thematic itineraries to promote active class discussion and textual comprehension check-questions to guide students through the reading and understanding of the subject matter.

The Controversy of Renaissance Art Alexander Nagel, 2011-09 Sansovino successively dismantled and reconstituted the categories of art-making. Hardly capable of sustaining a program of reform, the experimental art of this period was succeeded by a new era of cultural codification in the second half of the sixteenth century. --

Making and Moving Sculpture in Early Modern Italy Kelley Helmstutler DiDio, 2017-07-05 In recent years, art historians have begun to delve into the patronage, production and reception of sculptures-sculptors' workshop practices; practical, aesthetic, and esoteric considerations of material and materiality; and the meanings associated with materials and the makers of sculptures. This volume brings together some of the top scholars in the field, to investigate how sculptors in early modern Italy confronted such challenges as procurement of materials, their costs, shipping and transportation issues, and technical problems of materials, along with the meanings of the usage, hierarchies of materials, and processes of material acquisition and production. Contributors also explore the implications of these facets in terms of the intended and perceived meaning(s) for the viewer, patron, and/or artist. A highlight of the collection is the epilogue, an interview with a contemporary artist of large-scale stone sculpture, which reveals the similar challenges sculptors still encounter today as they procure, manufacture and transport their works.

The Man Who Broke Michelangelo's Nose Felipe Pereda, 2024-08-20 Renaissance sculptor Pietro Torrigiano has long held a place in the public imagination as the man who broke Michelangelo's nose. Indeed, he is known more for that story than for his impressive prowess as an artist. This engagingly written and deeply researched study by Felipe Pereda, a leading expert in the field, teases apart legend and history and reconstructs Torrigiano's work as an artist. Torrigiano was, in fact, one of the most fascinating characters of the sixteenth century. After fighting in the Italian wars under Cesare Borgia, the Florentine artist traveled across four countries, working for such patrons as Margaret of Austria in the Netherlands and the Tudors in England. Torrigiano later went to Spain, where he died in prison, accused of heresy by the Inquisition for breaking a sculpture of the Virgin and Child that he had made with his own hands. In the course of his travels, Torrigiano played a crucial role in the dissemination of the style and the techniques that he learned in Florence, and he interacted with local artisanal traditions and craftsmen, developing a singular terracotta modeling technique that is both a response to the

authority of Michelangelo and a unique testimony to artists' mobility in the period. As Pereda shows, Torrigiano's life and work constitute an ideal example to rethink the geography of Renaissance art, challenging us to reconsider the model that still sees the Renaissance as expanding from an Italian center into the western periphery.

Michelangelo Jacopo Recupero,1964

Donatello Paolo Trombetta,1887

Raffaello tra Leonardo e Michelangelo Silvano Vinceti,2020-09-01 Una nuova visione avvolge i tre grandi del rinascimento. Una rivisitazione che pone al centro della narrazione l'uomo Raffaello, l'uomo Leonardo e l'uomo Michelangelo dove il loro essere artisti e la loro dimensione artistica sfocia in una ricomposizione di uomini del loro tempo, inseriti in specifici contesti storici, sociali e culturali. Contesti che hanno inciso in forme e combinazioni diverse sulle loro produzioni spirituali ed estetiche. Nel libro zampilla, in un linguaggio narrativo e lirico, un morbido e aspro confronto tra i tre giganti che spazia in ogni ambito della loro esistenza. Silvano Vinceti, scrittore, autore e conduttore televisivo in Rai di programmi storico-culturali. Fra gli ultimi libri pubblicati: L'enigma Caravaggio, Porto Ercole l'ultima dimora di Caravaggio, Francesco il Rivoluzionario di Gesù, Leopardi il filosofo della speranza, Alla Ricerca della Gioconda. È Presidente del Comitato per la valorizzazione dei Beni Storici, Ambientali e Culturali. Ha concluso felicemente la ricerca dei resti mortali della modella della Gioconda.

Coming About-- a Festschrift for John Shearman John K. G. Shearman,2001 This is a collection of 60 essays by the former students of John Shearman, mentor of art and architecture of the Italian Renaissance and Baroque, formerly of Harvard, Princeton, etc.

The Classical Tradition in Art Michael Greenhalgh,1978

The Accademia, Michelangelo, the nineteenth century Franca Falletti,1997

Michelangelo's Vatican Pietà and its Afterlives Lisa M. Rafanelli,2022-12-30 This book offers a fresh perspective on Michelangelo's well-known masterpiece, the Vatican Pietà, by tracing the shifting meaning of the work of art over time. Lisa M. Rafanelli chronicles the object history of the Vatican Pietà and the active role played by its many reproductions. The sculpture has been on continuous view for over 500 years, during which time its cultural, theological, and artistic significance has shifted. Equally important is the fact that over its long life it has been relocated numerous times and has also been reproduced in images and objects produced both during Michelangelo's lifetime and long after, described here as artistic progeny: large-scale, unique sculpted variants, smaller-scale statuettes, plaster and bronze casts, and engraved prints. The book will be of interest to scholars working in art history, Renaissance studies, early modern studies, religion, Christianity, and theology.

Renaissance News ,1966 Multidisciplinary journal devoted to history, art, architecture, religion, literature and language

of any European country or any country influenced by Europe during the period of the Renaissance.

The Rhetorics of Life-writing in Early Modern Europe Thomas Frederick Mayer, Daniel R. Woolf, 1995 A fascinating survey of biographical genres

Michelangelo Drawings Hugo Chapman, Michelangelo (Buonarroti), Michelangelo Buonarroti, 2005-01-01 Presents a catalog to accompany an exhibition of drawings by Michelangelo.

The Renaissance Nude Thomas Kren, Jill Burke, Stephen J. Campbell, 2018-11-20 A gloriously illustrated examination of the origins and development of the nude as an artistic subject in Renaissance Europe Reflecting an era when Europe looked to both the classical past and a global future, this volume explores the emergence and acceptance of the nude as an artistic subject. It engages with the numerous and complex connotations of the human body in more than 250 artworks by the greatest masters of the Renaissance. Paintings, sculptures, prints, drawings, illuminated manuscripts, and book illustrations reveal private, sometimes shocking, preoccupations as well as surprising public beliefs—the Age of Humanism from an entirely new perspective. This book presents works by Albrecht Dürer, Lucas Cranach, and Martin Schongauer in the north and Donatello, Raphael, and Giorgione in the south; it also introduces names that deserve to be known better. A publication this rich in scholarship could only be produced by a variety of expert scholars; the sixteen contributors are preeminent in their fields and wide-ranging in their knowledge and curiosity. The structure of the volume—essays alternating with shorter texts on individual artworks—permits studies both broad and granular. From the religious to the magical and the poetic to the erotic, encompassing male and female, infancy, youth, and old age, *The Renaissance Nude* examines in a profound way what it is to be human.

Donatello and the Dawn of Renaissance Art A. Victor Coonin, 2019-11-15 The Italian sculptor known as Donatello helped to forge a new kind of art—one that came to define the Renaissance. His work was progressive, challenging, and even controversial. Using a variety of novel sculptural techniques and innovative interpretations, Donatello uniquely depicted themes involving human sexuality, violence, spirituality, and beauty. But to really understand Donatello, one needs to understand his changing world, marked by the transition from Medieval to Renaissance style and to an art that was more personal and representative of the modern self. Donatello was not just a man of his times, he helped shape the spirit of the times he lived in and profoundly influenced those that came after. In this beautifully illustrated book—the first thorough biography of Donatello in twenty-five years—A. Victor Coonin describes the full extent of Donatello’s revolutionary contributions, revealing how his work heralded the emergence of modern art.

The Agony and the Ecstasy Irving Stone, 1961

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web the nikon creative lighting system is built around the incredible capabilities of nikon speedlights and if you ve seen flash wizard joe mcnally s advanced lighting videos if not check out the links at the bottom of the page what you ve undoubtedly realized is that joe s flash techniques methods and experiments are built on his ability to

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system when using say a d70s and can see more of it when mounting a compatible flashlight onto the body however the cls nature can only be fully embodied and

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web the nikon creative lighting system cls allows your nikon camera to communicate wirelessly with your nikon sb series flash making multiple flash photography easy and intuitive for photographers

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web jun 20 2011 nikon s creative lighting system is a great thing however the line of sight wireless cannot be depending on 100 of the time high speed sync one of the best features of the creative lighting system is the use of high speed sync