

SIXTEENTH-CENTURY
TUSCAN DRAWINGS
FROM THE UFFIZI



ANNAMARIA PETRIOLI TOFANI AND GRAHAM SMITH

Sixteenth Century Tuscan Drawings From The Uffizi

**Carmen Bambach, Agnolo
Bronzino, Janet Cox-Rearick, George R.
Goldner, Philippe Costamagna, Marzia
Faietti, Elizabeth Pilliod**

Sixteenth Century Tuscan Drawings From The Uffizi:

Sixteenth-century Tuscan Drawings from the Uffizi Annamaria Petrioli Tofani, Graham Smith, 1988 This volume contains reproductions of 100 16th century Master Drawings from the outstanding holding of the Uffizi Gallery in Florence It provides a broad view of drawing styles and functions in Tuscany ranging from High Renaissance to Early Baroque and includes works by such artists as Fra Bartolommeo Vasari and Michelangelo The authors provide descriptive accompanying entries throughout *Sixteenth-century Tuscan Drawings from the Uffizi* Annamaria Petrioli Tofani, Graham Smith, 1988

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SIXTEENTH-CENTURY TUSCAN DRAWING FROM THE UFFIZI. ,1988 **Sixteenth-century Italian Drawings** Edward J. Olszewski, 2008 *The Italian Drawings of the Fifteenth and Sixteenth Centuries in the Teyler Museum* Teylers Museum, Carel van Tuyll van Serooskerken, 2000 *The Uffizi's sixteenth-century drawings in Detroit and some Tuscan drawings in Philadelphia* ,1990 **Illustrations, Optics and Objects in Nineteenth-Century Literary and Visual**

Cultures L. Calè, P. Di Bello, 2009-12-09 Paying attention to the historically specific dimensions of objects such as the photograph the illustrated magazine and the collection the contributors to this volume offer new ways of thinking about nineteenth century practices of reading viewing and collecting revealing new readings of Wordsworth Shelley James and Wilde among others

Italian Fifteenth- to Seventeenth-century Drawings Anna Forlani Tempesti, Metropolitan Museum of Art (New York, N.Y.), 1991 Perhaps more than any other collector of his generation in the United States Robert Lehman was interested in acquiring early drawings He made a great effort to add drawings to the collection of paintings sculpture ceramics glass and other objects that his father Philip Lehman had begun assembling The 116 Italian drawings analyzed and discussed in this volume are among the more than 2 000 works of art from the collection now housed in the Robert Lehman Wing of The Metropolitan Museum of Art Robert Lehman s collection demonstrates the variety of drawings produced in Italy from the fifteenth to the seventeenth century a period when the purposes and techniques of drawings as

well as the aims and abilities of the artist who made them became increasingly sophisticated The volume includes an elaborate design for an equestrian monument by Antonio Pollaiuolo a magnificent study of a bear by Leonardo da Vinci a cartoon by Luca Signorelli a study for a vault fresco by Taddeo Zuccaro and many other drawings that are among the best Italian examples to have survived from that era Most types of drawings in a wide variety of techniques are represented figure studies grand compositions landscapes cartoons modelli and even sculptors studies Metropolitan Museum of Art website

Tuscan Drawings Marcello Aldega,Aldega-Gordon (Gallery),Margot Gordon,Miles L. Chappell,2000 **The Drawings of Bronzino** Carmen Bambach,Agnolo Bronzino,Janet Cox-Rearick,George R. Goldner,Philippe Costamagna,Marzia Faietti,Elizabeth Pilliod,2010 Drawings by the great Italian Mannerist painter and poet Agnolo Bronzino 1503 1572 are extremely rare This important and beautiful publication brings together for the first time nearly all of the sixty drawings attributed to this leading draftsman of the 16th century Each drawing is illustrated in color discussed in detail and shown with many comparative photographs Bronzino s technical virtuosity as a draftsman and his mastery of anatomy and perspective are vividly apparent in each stroke of the chalk pen or brush The younger generations of Florentine artists particularly admired Bronzino for his technical virtuosity as a painter and Giorgio Vasari praised him for his powers as a disegnatore designer and draftsman Bronzino's Chapel of Eleonora in the Palazzo Vecchio Janet Cox-Rearick,1993 Cox Rearick indicates that the iconographic program of the chapel was from its initiation linked to an astonishing degree to the fortunes actual and anticipated of the young Duke Cosimo and that the successive changes in the chapel were occasioned by political events and by revised and increasingly ambitious Medici pretensions Malcolm Campbell University of Pennsylvania

The Medici, Michelangelo, & the Art of Late Renaissance Florence Cristina Acidini,Cristina Acidini Luchinat,Palazzo Strozzi,Art Institute of Chicago,Palazzo Strozzi (Florence, Italie).,Detroit Institute of Arts,Art institute (Chicago, Ill.).,Marco Chiarini,2002-01-01 Published in conjunction with the exhibition Magnificenza the Medici Michelangelo the Art of Late Renaissance Florence In Italy L Ombra del genio Michelangelo e l arte a Firenze 1538 1631 Title page verso *The Medici: Portraits and Politics 1512-1570* Keith Christiansen,Carlo Falciani,Andrea Bayer,Elizabeth Cropper,Davide Gasparotto,Sefy Hendler,Antonella Fenech Kroke,Tommaso Mozzati,Elizabeth Pilliod,Julia Siemon,Linda Wolk-Simon,2021-04-19 Between 1512 and 1570 Florence underwent dramatic political transformations As citizens jockeyed for prominence portraits became an essential means not only of recording a likeness but also of conveying a sitter s character social position and cultural ambitions This fascinating book explores the ways that painters including Jacopo Pontormo Agnolo Bronzino and Francesco Salviati sculptors such as Benvenuto Cellini and artists in other media endowed their works with an erudite and self consciously stylish character that made Florentine portraiture distinctive The Medici family had ruled Florence without interruption between 1434 and 1494 Following their return to power in 1512 Cosimo I de Medici who became the second Duke of Florence in 1537 demonstrated a particularly shrewd ability to wield culture as a political tool in order to transform

Florence into a dynastic duchy and give Florentine art the central position it has held ever since Featuring more than ninety remarkable paintings sculptures works on paper and medals this volume is written by a team of leading international authors and presents a sweeping penetrating exploration of a crucial and vibrant period in Italian art **Vasari and the Renaissance Print** Sharon Gregory, Giorgio Vasari, 2012 In both Vasari's life and in his *Lives* prints played important roles This volume examines Giorgio Vasari's interest as an art historian and as an artist in engravings and woodblock prints revealing how it sheds light on aspects of Vasari's career and on aspects of sixteenth century artistic culture and artistic practice It is the first book to study his interest in prints from this dual perspective European Drawings 2 George R. Goldner, Lee Hendrix, Kelly Pask, 1992-10-08 The Getty Museum's collection of drawings was begun in 1981 with the purchase of a Rembrandt nude and has since become an important repository of European works from the fifteenth through the nineteenth century As in the first volume devoted to the collection published in 1988 in English and Italian editions the text is here organized first by national school then alphabetically by artist with individual works arranged chronologically For each drawing the authors provide a discussion of the work's style dating iconography and relationship to other works as well as provenance and a complete bibliography **The J. Paul Getty Museum Journal** The J. Paul Getty Museum, 1993-02-11 The J Paul Getty Museum Journal has been published annually since 1974 It contains scholarly articles and shorter notes pertaining to objects in the Museum's seven curatorial departments Antiquities Manuscripts Paintings Drawings Decorative Arts Sculpture and Works of Art and Photographs The Journal includes an illustrated checklist of the Museum's acquisitions for the precious year a staff listing and a statement by the Museum's director outlining the year's most important activities Volume 20 of the J Paul Getty Museum Journal contains an index to volumes 1 to 20 and includes articles by John Walsh Carl Brandon Strehlke Barbara Bohen Kelly Pask Suzanne Lewis Elizabeth Pilliod Anne Ratzki Kraatz Sharon K Shore Linda A Strauss Brian Considine Arie Wallert Richard Rand And Jacky De Veer Langezaal **European Art of the Sixteenth Century** Stefano Zuffi, 2006 In the sixteenth century the humanist values and admiration for classical antiquity that marked the early Renaissance spread from Italy throughout the rest of the continent Part of the *Art through the Centuries* series this volume is divided into three sections that discuss the important people concepts and artistic centres of this period *"The Spectacle of Clouds, 1439?650"* Alessandra Buccheri, 2017-07-05 The studies in which history of art and theatre are considered together are few and none to date investigate the evolution of the representation of clouds from the early Renaissance to the Baroque period This book reconsiders the origin of Italian Renaissance and Baroque cloud compositions while including the theatrical tradition as one of their most important sources By examining visual sources such as paintings frescos and stage designs together with letters guild ledgers descriptions of performances and relevant treatises a new methodology to approach the development of this early modern visuality is offered The result is an historical reconstruction where multiple factors are seen as facets of a single process which led to the development of Italy's visual culture The book

also offers new insights into Leonardo da Vinci's theatrical works Raphael's *Disputa* Vasari's *Lives* and Pietro da Cortona's fresco paintings *The Spectacle of Clouds* 1439-1650 examines the different ways Heaven has been conceived imagined and represented from the fifteenth to the seventeenth century crossing over into the fields of history religion and philosophy

Pontormo, Bronzino, Allori Elizabeth Pilliod, 2001-01-01 Pilliod compares information from documents she has discovered with Vasari's versions of the artists' lives and shows how Vasari manipulated their biographies for example suppressing any mention of Pontormo's status as a court artist including his salary from Duke Cosimo I in order to diminish their reputations to obliterate memory of the traditional Florentine workshops and to enhance the importance of the Academy instead She also discusses such subjects as the evidence for Pontormo's association with the Medici court Pontormo's house and its place in the urban fabric of Florence Bronzino's and Pontormo's intimate association with poets and theatrical spectacles and Allori's painted challenge to Vasari's view of the artistic scene in sixteenth century Florence

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