

SIXTEENTH-CENTURY
TUSCAN DRAWINGS
FROM THE UFFIZI



ANNAMARIA PETRIOLI TOFANI AND GRAHAM SMITH

Sixteenth Century Tuscan Drawings From The Uffizi

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Sixteenth Century Tuscan Drawings From The Uffizi:

Sixteenth-century Tuscan Drawings from the Uffizi Annamaria Petrioli Tofani, Graham Smith, Detroit Institute of Arts, 1988 The Uffizi Gallery in Florence holds a major collection of drawings and prints once owned by the Medici dynasty that ruled Florence for more than two centuries Soon to be on loan at the Detroit Institute of Arts October 16 1988 to January 8 1989 this group of 100 sixteenth century Master Drawings represents the most extensive and distinguished collection of such works in the world Written by Annamaria Petrioli Tofani Director of the Uffizi and art historian Graham Smith this magnificent exhibition catalog offers a broad view of the development of drawing in the styles of Post Renaissance Classicism Early Mannerism High Mannerism Late Mannerism and the Early Baroque The exhibit will include the work of Florentine and Sienese artists notably Andrea del Sarto Angolo Bronzino Fra Bartolommeo Michelangelo Pontormo Rosso Fiorentino Cigoli and Vasari It will also include drawings of high artistic quality by other artists many of which have never been previously published A scholarly entry including full references and exhibition history accompanies the four color reproduction of each drawing

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 Italian Drawings in New York Collections William Griswold, Linda Wolk-Simon, Metropolitan Museum of Art (New York, N.Y.), 1994 Focusing exclusively on examples from the 16th century the great age of Italian drawing this stunning volume published to accompany an early 1994 exhibition at The Metropolitan Museum of Art includes 124 prized works from The Metropolitan the Pierpont Morgan Library the Cooper Hewitt Museum and some 20 private collections in New York The catalogue is organized by school and within each section chronologically by artist Each drawing is illustrated and presented with a discussion that places it in the context of the artist's career and explores the purpose for which it was made Paper edition unseen 35 Annotation copyright by Book News Inc Portland OR

SIXTEENTH-CENTURY TUSCAN DRAWING FROM THE UFFIZI., 1988 *Sixteenth-century Italian Drawings* Edward J. Olszewski, 2008

The Uffizi's sixteenth-century drawings in Detroit and some Tuscan drawings in Philadelphia, 1990

Tuscan Drawings Marcello Aldega, Aldega-Gordon (Gallery), Margot Gordon, Miles L. Chappell, 2000

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

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 *The Italian Drawings of the Fifteenth and Sixteenth Centuries in the Teyler Museum* Teylers Museum, Carel van Tuyll van Serooskerken, 2000 **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 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 Simon, 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.

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 previous 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.

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, Italy), 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.

Department of the Interior and Related Agencies Appropriations for 1991: Justification of the budget estimates, Indian health United States. Congress. House. Committee on Appropriations. Subcommittee on Department of the Interior and Related Agencies, 1990.

Department of the Interior and Related Agencies Appropriations for 1991 United States. Congress. House. Committee on Appropriations. Subcommittee on Department of the Interior and Related Agencies, 1990.

The Burlington Magazine Robert Edward

Dell, Charles John Holmes, Harold Child, Lionel Cust, Roger Fry, 1928

Unveiling the Magic of Words: A Report on "**Sixteenth Century Tuscan Drawings From The Uffizi**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**Sixteenth Century Tuscan Drawings From The Uffizi**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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