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Art-Curious-Jennifer Dasal 2020-09-15 A wildly entertaining and surprisingly educational dive into art history as you’ve never seen it before, from the host of the beloved Art-Curious podcast. We're all familiar with the works of Claude Monet, thanks in no small part to the ubiquitous reproductions of his water lilies on umbrellas, handbags, scarves, and dorm-room posters. But did you also know that Monet and his cohort were trailblazing rebels whose works were originally deemed unbelievably ugly and vulgar? And while you probably know the tale of Vincent van Gogh's suicide, you may not be able to see that there's really compelling evidence that the artist didn't die by his own hand but was accidentally killed—or even murdered. Or how about the fact that one of Andy Warhol's most enduring legacies involves Caroline Kennedy's moldy birthday cake and a collection of toenail clippings? Art-Curious is a colorful look at the world of art history, revealing some of the strangest, funniest, and most fascinating stories behind the world's great artists and masterpieces. Through these and other incredible, weird, and wonderful tales, Art-Curious presents an engaging look at why art history is, and continues to be, a riveting and relevant world to explore.

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Michelangelo's Painting-Leo Steinberg 2019 Leo Steinberg was one of the most original art historians of the twentieth century, known for taking interpretative risks that challenged the profession by overturning reigning orthodoxies. In essays and lectures ranging from old masters to contemporary art, he combined scholarly erudition with an eloquent prose that illuminated his subject and a credo that privileged the visual evidence of the image over the literature written about it. His writings, sometimes provocative and controversial, remain vital and influential reading. For half a century, Steinberg delved into Michelangelo's work, revealing the symbolic structures underlying the artist's highly charged idiom. This volume of essays and unpublished lectures elucidates many of Michelangelo's paintings, from frescoes in the Sistine Chapel to the Conversion of St. Paul and the Crucifixion of St. Peter, the artist's lesser-known works in the Vatican's Pauline Chapel, also included is a study of the relationship of the Doni Madonna to Leonardo. Steinberg's perceptions evolved from long, hard looking. Almost everything he wrote included passages of old-fashioned formal analysis, but always put into the service of interpretation. He understood that Michelangelo's rendering of figures, as well as their gestures and interrelations, conveys an emblematic significance masquerading under the guise of naturalism. Michelangelo pushed Renaissance naturalism into the furthest reaches of metaphor, using the language of the body to express fundamental Christian tenets once expressible only by poets and preachers. Michelangelo's Painting is the second volume in a series that presents Steinberg's writings, selected and edited by his longtime associate Sheila Schwartz.

Michelangelo-Loren W. Partridge 1996 Michelangelo's frescoes on the Vatican's Sistine Chapel ceiling are arguably one of the greatest masterpieces of western art. The text and color images in this volume together explore central themes concerning this extraordinary fresco style, bringing information into focus for the general reader and for the tens of thousands of people who visit this masterpiece yearly. 36 color plates. The Last Judgment-James A. Connor 2009-06-23 An analysis of the famous fresco on the altar wall of the Sistine Chapel elucidates it as a lens by which to view the end of the Renaissance, arguing that Michelangelo's imagery and composition reflect period religious and political upheavals. 30,000 first printing.

Michelangelo, 1475-1564-Frank Zöllner 2017 Michelangelo was a genius of unifying virtuosity. This extraordinary depth and breadth of his work and his ascent to the elite of the Renaissance and art history with ten richly illustrated chapters covering the artist's paintings, sculptures, and architecture with special focus on the tour de force frescoes of...

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still had time? A poetic and thought-provoking book, The Last Painting is a sensitive exploration of the relationship between art and death. Michelangelo and the Sistine Chapel-Anne Dillon 2016-01-01 The study behind the timeless Renaissance revealed. Discovering Michelangelo-William E. Wallace 2012 Uses die-cut windows and overlays to identify, decode, and explain symbols hidden in Michelangelo's works to discover the meaning behind fifty featured paintings, drawings, and sculptures. Lives of the Most Eminent Painters, Sculptors, and Architects-Giorgio Vasari 1903 Michelangelo-Miles J. Unger 2014-07-22 "The life of perhaps the most famous, most revolutionary artist in history, told through the stories of six of his magnificent masterpieces".-Michelangelo. God's Architect-Graham-Campbell and Graham-Dixon 2009-01-01 The untold story of Michelangelo's final decades—and his transformation into one of the greatest architects of the Italian Renaissance. As he entered his seventies, the great Italian Renaissance artist Michelangelo despaired that his productive years were past. Anguished by the death of friends and discouraged by the loss of commissions to younger artists, this supreme painter and sculptor began carving his own tomb. It was at this unlikely moment that fate intervened to task Michelangelo with the most ambitious and daunting project of his long creative life. Michelangelo, God's Architect establishes the centrality of disegno to Michelangelo's work. Carmen C. Bambach presents a comprehensive and engaging narrative of the artist's life and work with a richly illustrated biographical essay, revealing a creative genius who was also a skilled engineer and enterprising businessman. The challenge of building St. Peter's deepened Michelangelo's faith, Wallace shows. Fighting the intrigues of Church politics and his own declining health, Michelangelo became convinced that he was destined to build the largest and most magnificent church ever conceived. And he was determined to live long enough that no other architect could alter his design. Oil and Marble-Stephanie Storey 2016-03-01 “From 1501 to 1505, Leonardo da Vinci and Michelangelo Buonarroti both lived and worked in Florence. Leonardo was a charming, handsome fifty-year-old at the peak of his career. Michelangelo was a temperamental young man in his mid-twenties, desperate to make a name for himself. The two despise each other.”—Front jacket flap. The Sistine Secrets-Benjamin Blech 2009-10-27 The Shocking Secrets of Michelangelo's Sistine Chapel Artwork The recent cleaning of the Sistine Chapel frescoes removed layer after layer of centuries of accumulated tarnish and darkness. The Sistine Secrets endeavors to remove the centuries of prejudice from the Chipship, and investigate this fresco reveals a truth about one of the world’s most famous and beloved art treasures. Some images that appeared in the print edition of this book are unavailable in the electronic edition due to rights reasons. Michelangelo: Faces and Anatomy in His Art-Sue Tatem 2010-11-24 There is no available image information for this time. Author's personal collection. Michelangelo and the Viewer in His Time-Bernadine Barnes 2017-04-15 Today most of us enjoy the work of famed Renaissance artist Michelangelo by perusing art books or strolling along the galleries of a museum—and the luckier of us have had a chance to see his extraordinary frescoes on the ceiling of the Sistine Chapel. But as Bernadine Barnes shows in this book, even a visit to a well-preserved historical sight doesn’t quite afford the experience the artist intended us to have. Bringing together the latest historical research, she offers us an accurate account of how Michelangelo's art would have been seen in its own time. As Barnes shows, Michelangelo's works were made to be viewed in churches, homes, and political settings, by people who brought their own specific needs and expectations to them. Barnes were his paintings, sculptures, and architectural projects—as we might today in the stark halls of a museum. Instead, they were an integral part of ritual and ceremonies, and viewers would have experienced them under specific lighting conditions and from particular vantages; they would have moved through spaces in particular ways and been compelled to relate various works of art to one another. Recognizing the ways in which Michelangelo’s works appeared, Barnes reassembles these experiences for the modern viewer. Moving throughout his career, she considers how his audience changed, and how this led him to produce works for different purposes, sometimes for conventional religious settings, but sometimes for more open-minded patrons. She also shows how the development of print and art criticism changed the nature of the viewing public, further altering the dynamics between artist and audience. Historically attuned, this book encourages today’s viewers to take a fresh look at this iconic artist, seeing his work as they were truly meant to be seen. Michelangelo and the English Martyrs-Anne Dillon 2016-12-05 In May 1555, a broadsheet was produced in Rome depicting the torture and execution in London and York of the Carthusians of the Charterhouses of London, Axon, and Beavall during the reign of Henry VIII. This single-page martyrology provides the basis for an in-depth exploration of several interconnected artistic, scientific and scholarly communities active in Rome in 1555 which are identified as having been involved in its production. their work and concerns, which reflect their time and intellectual environment, are deeply embedded in the broadsheet, especially those occupying the group of Carthusian martyrs. This small book can be shown as both a creation and in particular those associated with Cardinal Reginald Pole who is shown to have played a key role in its production. Following an examination of the text and a discussion of the narrative intentions of its producers a systematic analysis is made of the images. This reveals that the structure, content and intention of the broadsheet text. First, she shows that nothing more than a confessionally charged Catholic image of the English Carthusian martyrs, typical of the genre of propaganda produced during the Reformation, is, astonishingly, dominated by the most celebrated name of the Italian Renaissance, the artist Michelangelo Buonarroti. Not only are there direct borrowings from two works by Michelangelo which had just been completed in Rome, The Conversion of St Paul and The Crucifixion of St Peter in the Pauline Chapel but many other of his works are deliberately cited by the broadsheet's producers. Through the use of a variety of artistic, scientific and historical approaches, the author makes a compelling case for the reasons for Michelangelo's presence in the broadsheet and his influence on its design and production. The book not only demonstrates Michelangelo's close relationship with notable Catholic reformers, but situates his work at the heart of the English Counter Reformation at its inception. This detailed analysis of the broadsheet also throws fresh light on the Marian religious policy in England in 1555, the influence of Spain and the broader preoccupations of the Counter Reformation papacy, while at the same time, enriching our understanding of martYROLOGY across the confessional divide of the Reformation. Modern Painting and the Northern Romantic Tradition- Robert Rosenblum 1978 A view of artistic development which argues that the Paris-oriented orthodoxy of modern art does not allow for achievements which, in the eyes of the author, can be fairly called major. Other work by the author includes The Romantic Child, and The Long Rooms Handbook. Michelangelo-Frank Zöllner 2014 II divino: A glorious exploration of Michelangelo’s life and work with a richly illustrated biographical essay, and a complete four-part inventory of his paintings, sculptures, buildings, and drawings. Full-page reproductions and enlarged details allow readers to appreciate fine details in the artist’s vast repertoire, while the book’s biographical insights consider a previously unseen extent of Michelangelo’s more personal traits and circumstances, such as his solitary nature, his thirst for money and commissions, his immense wealth, and his skill as a property investor. In addition, the book tackles the controversial issue of the attribution of Michelangelo drawings, an area in which decisions continue to be steered by the interests of the art market and collectors. This is the definitive work about Michelangelo for generations to come, to be delved into and put on display, with its slipcase neatly converting into a book stand. Michelangelo in the New Millennium-Tamara Smithers 2016-02-22 Michelangelo in the New Millennium addresses the mobility and flexibility of Michelangelo’s art regarding placement and intention, considers the artist’s late papal painting commissions, and probes deeper into his early religious works. The First Book of Moses, Called Genesis-1999 The publication of the King James version of the Bible, translated between 1603 and 1611, coincided with an extraordinary flowering of English literature and is universally acknowledged as the event that inaugurated the English Renaissance. Its influence is still visible today, and the impact of its text on our language and our culture is incalculable. Recognition of the ways in which Michelangelo’s works appeared, Barnes reassembles these experiences for the modern viewer. Moving throughout his career, she considers how his audience changed, and how this led him to produce works for different purposes, sometimes for conventional religious settings, but sometimes for more open-minded patrons. She also shows how the development of print and art criticism changed the nature of the viewing public, further altering the dynamics between artist and audience. Historically attuned, this book encourages today’s viewers to take a fresh looking at this iconic artist, seeing his work as they were truly meant to be seen. Michelangelo-Carmen C. Bambach 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
Michelangelo’s compositions — 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.

Michelangelo: Leonard Barkan 2011 Michelangelo is best known for great artistic achievements, but overlooked is the sheets composed with his own words. Here we can read the artist’s marginal notes to his masterpieces; workaday memos to assistants and pupils; poetry and letters; and personal expressions of ambition and despair. This book will examine this intriguing interplay of words and images, providing insight into his life and work as never before.—[book jacket]


Michelangelo: William E. Wallace 1998 Shows and describes all of Michelangelo’s paintings, sculpture, and architectural designs. Becoming Michelangelo — Alan Pascuzzi 2019-05-21 An artist’s extraordinary challenge to himself reveals the genius of Michelangelo in the making. Many believe Michelangelo’s talent was miraculous and untrained, the product of “divine” genius — a myth that Michelangelo himself promoted by way of cementing his legacy. But the young Michelangelo studied his craft like any Renaissance apprentice, learning from a master, copying, and experimenting with materials and styles. In this extraordinary book, Alan Pascuzzi recounts the young Michelangelo’s journey from student to master, using the artist’s drawings to chart his progress and offering unique insight into the true nature of his mastery. Pascuzzi himself is today a practicing artist in Florence. Michelangelo’s city. When he was a grad student in art history, he won a Fulbright to “apprentice” himself to Michelangelo: to study his extant drawings and copy them to discern his progression in technique, composition, and mastery of anatomy. Pascuzzi also relied on the Renaissance treatise that “Il Divino” himself would have been familiar with, Cennino Cennini’s The Craftsman’s Handbook (1399), which was available to apprentices as a kind of textbook of the period. Pascuzzi’s narrative traces Michelangelo’s development as an artist during the period from roughly 1465, the start of his apprenticeship, to his completion of the Sistine Chapel ceiling in 1512. Analyzing Michelangelo’s burgeoning abilities through copies he himself executed in museums and galleries in Florence and elsewhere, Pascuzzi unlocks the transformation that made him great. At the same time, he narrates his own transformation from student to artist as Michelangelo’s last apprentice.

Michelangelo and His Drawings — Michael Hirst 1988 Focuses on the drawings of the artist famous for his sculptures and his work on the Sistine Chapel ceiling.

Michelangelo: Barbara A. Somervill 2008-02 Profiles the life of Italian artist and sculptor Michelangelo, well known for his marble statue of David and his painting of the ceiling of the Sistine Chapel.

Michelangelo and the Reform of Art — Alexander Nagel 2000-09-11 Michelangelo was acutely conscious of living in an age of religious crisis and artistic change, and for him the two issues were related. Michelangelo and the Reform of Art explores Michelangelo’s awareness of artistic tradition as a means of understanding his relation to the profound religious uncertainty of the sixteenth century. Concentrating on Michelangelo’s lifelong preoccupation with the image of the dead Christ, Alexander Nagel studies the artist’s associations with reform-minded circles in early sixteenth-century Italy, and reveals his sustained concern over the fate of religious art.

The Life of Michelangelo Bvonorroti-Ascanio Condivi 2019-03-22 This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Michelangelo: Sculptor, Painter, Architect — Charles De Tolnay 1975 “A distillation of Charles de Tolnay’s monumental studies on Michelangelo, this book surveys the whole range of Michelangelo’s career and achievements in sculpture, painting, and architecture... completed and enriched by nearly four hundred illustrations”—Cover.

Michelangelo Drawings — Craig Hugh Smyth 1992 Michelangelo’s accomplishments ran from sonnets and love poems to the most famous sculptures, paintings, and buildings ever created. Michelangelo is frequently considered the Creator of the Renaissance.

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