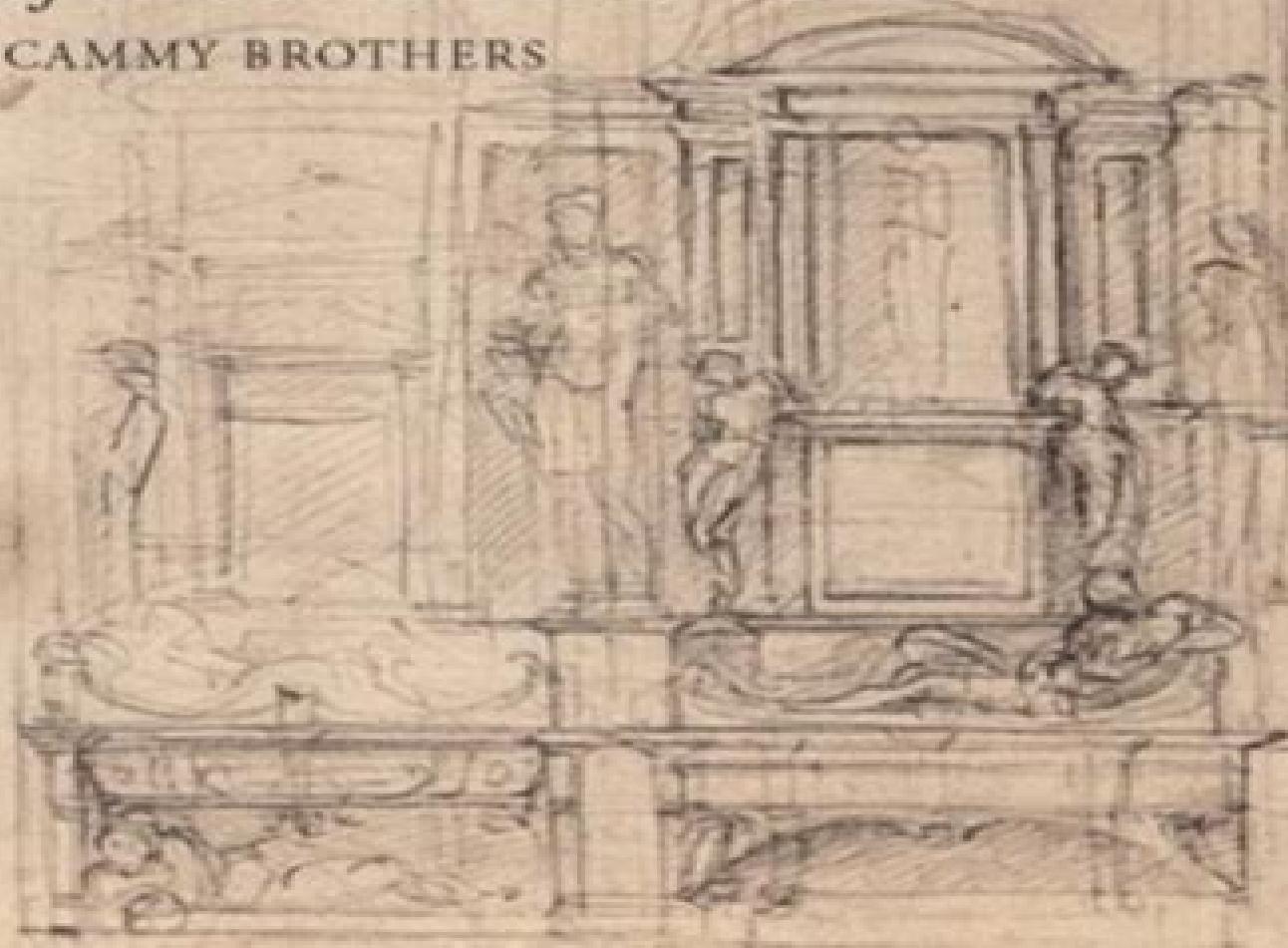


MICHELANGELO,
DRAWING, *and the*
INVENTION
of ARCHITECTURE

CAMMY BROTHERS



Michelangelo Drawing And The Invention Of Architecture

James S. Ackerman

Michelangelo Drawing And The Invention Of Architecture:

Michelangelo, Drawing, and the Invention of Architecture Cammy Brothers, 2008 Michelangelo's fame as a painter and sculptor tends to eclipse his reputation as an architect but his impact here was just as profound. In this book Cammy Brothers takes an unusual approach to Michelangelo's architectural designs, arguing that they are best understood in terms of his experience as a painter and sculptor. By following the steps by which Michelangelo arrived at his extraordinary inventions, the author questions conventional notions of spontaneity as a function of genius. Rather, she explores the idea of drawing as a mode of thinking, using its evidence to reconstruct the process by which Michelangelo arrived at new ideas. By turning the flexibility and fluidity of his figurative drawing methods to the subject of architecture, Michelangelo demonstrated how it could match the expressive possibilities of painting and sculpture.

Drawing on Architecture Jordan Kauffman, 2018-06-01 How architectural drawings emerged as aesthetic objects promoted by a network of galleries, collectors, and institutions and how this changed the understanding of architecture. Prior to the 1970s, buildings were commonly understood to be the goal of architectural practice; architectural drawings were seen simply as a means to an end. But just as the boundaries of architecture itself were shifting at the end of the twentieth century, the perception of architectural drawings was also shifting: they began to be seen as autonomous objects outside the process of building. In *Drawing on Architecture*, Jordan Kauffman offers an account of how architectural drawings promoted by a network of galleries and collectors, exhibitions, and events emerged as aesthetic objects and ultimately attained status as important cultural and historical artifacts. And how this was both emblematic of changes in architecture and a catalyst for these changes. Kauffman traces moments of critical importance to the evolution of the perception of architectural drawings, beginning with exhibitions that featured architectural drawings displayed in ways that did not elucidate buildings but treated them as meaningful objects in their own right. When architectural drawings were seen as having intrinsic value, they became collectible and Kauffman chronicles early collectors, galleries, and sales. He discusses three key exhibitions at the Leo Castelli Gallery in New York, other galleries around the world that specialized in architectural drawings, the founding of architecture museums that understood and collected drawings as important cultural and historical artifacts, and the effect of the new significance of architectural drawings on architecture and architectural history. Drawing on interviews with more than forty people directly involved with the events described and on extensive archival research, Kauffman shows how architectural drawings became the driving force in architectural debate in an era of change.

Experiments with Body Agent Architecture Alessandro Ayuso, 2022-03-31 *Experiments with Body Agent Architecture* puts forward the notion of body agents, non-ideal, animate, and highly specific figures integrated with design to enact particular notions of embodied subjectivity in architecture. Body agents present opportunities for architects to increase imaginative and empathetic qualities in their designs, particularly amidst a posthuman condition. Beginning with narrative writing from the viewpoint of a body agent, an estranged quattrocento

spiritello who finds himself uncomfortably inhabiting a digital milieu or as the spiritello calls it Il Regno Digitale the book combines speculative historical fiction and original design experiments It focuses on the process of creating the multi media design experiments moving from the design of the body itself as an original prosthetic to architectural proposals emanating from the body A fragmented history of the figure in architecture is charted and woven into the designs with chapters examining Michelangelo's enigmatic figures in his drawings for the New Sacristy in the early sixteenth century Gian Lorenzo Bernini's physically ephemeral putti adorning chapels and churches in the seventeenth century and Austrian artist architect Walter Pichler's personal and prescient figures of the twentieth century

A Cornucopia for a Polymath: Studies in Archaeology, Architecture and Art History for John Burnett Mitchell Jane Chick, Richard Hodges, Ian Riddler, 2025-09-11

This festschrift celebrates John Mitchell's 80th birthday showcasing his remarkable breadth as a polymath art historian From Anglo Saxon bibles to Roman mosaics and medieval knick knacks his infectious curiosity and deep insight defy academic categorisation

Michelangelo, Anatomy as Architecture Michelangelo Buonarroti, Pina Ragionieri, Miles L. Chappell, Aaron H. De Groot, Adriano Marinazzo, Gabriele Morolli, 2010

Emulating Antiquity David Hemsoll, 2019-11-05

A revelatory account of the complex and evolving relationship of Renaissance architects to classical antiquity Focusing on the work of architects such as Brunelleschi Bramante Raphael and Michelangelo this extensively illustrated volume explores how the understanding of the antique changed over the course of the Renaissance David Hemsoll reveals the ways in which significant differences in imitative strategy distinguished the period's leading architects from each other and argues for a more nuanced understanding of the widely accepted trope first articulated by Giorgio Vasari in the 16th century that Renaissance architecture evolved through a linear step by step assimilation of antiquity Offering an in depth examination of the complex sometimes contradictory and often contentious ways that Renaissance architects approached the antique this meticulously researched study brings to life a cacophony of voices and opinions that have been lost in the simplified Vasarian narrative and presents a fresh and comprehensive account of Renaissance architecture in both Florence and Rome

Drawing After Architecture Carolyn Yerkes, 2017 Why did early modern architects continue copying drawings long after the invention of print should have made such copying obsolete Carolyn Yerkes answers that question in a fresh investigation into the status of architectural drawing in the 16th and 17th centuries Drawing after Architecture Renaissance Drawings and their Reception investigates the status of architectural drawing after the invention of print and explores a vast group of 16th and 17th century manuscripts and collections of drawings that are each part of a larger network of copies Made by French and Italian draftsmen who studied Roman monuments the drawings contain information about the buildings buildings that include the most important ancient and modern works the Pantheon and Saint Peter's that is not known from any other sources But the information that the drawings preserve is only part of their value the drawings also show how that information was recorded transferred and analysed by other draftsmen In the 16th century

survey drawing was the key mechanism through which the material past was understood and many 16th and 17th century drawings after ancient architecture are extant Ultimately this book pursues the nature of architectural evidence in that it asks how Renaissance architects used images to explore structures to create biographies and to write history *History of Italian Renaissance Art* Frederick Hartt,David G. Wilkins,2011 For survey courses in Italian Renaissance art A broad survey of art and architecture in Italy between c 1250 and 1600 this book approaches the works from the point of view of the artist as individual creator and as an expression of the city within which the artist was working *History of Italian Renaissance Art* Seventh Edition brings you an updated understanding of this pivotal period as it incorporates new research and current art historical thinking while also maintaining the integrity of the story that Frederick Hartt first told so enthusiastically many years ago Choosing to retain Frederick Hartt's traditional framework David Wilkins incisive revisions keep the book fresh and up to date

Bernini's Michelangelo Carolina Mangone,2020-06-16 A novel exploration of the threads of continuity rivalry and self conscious borrowing that connect the Baroque innovator with his Renaissance paragon Gianlorenzo Bernini 1598 1680 like all ambitious artists imitated eminent predecessors What set him apart was his lifelong and multifaceted focus on Michelangelo Buonarroti the master of the previous age Bernini's Michelangelo is the first comprehensive examination of Bernini's persistent and wide ranging imitation of Michelangelo's canon his art and its rules Prevailing accounts submit that Michelangelo's pervasive yet controversial example was overcome during Bernini's time when it was rejected as an advantageous model for enterprising artists Carolina Mangone reconsiders this view demonstrating how the Baroque innovator formulated his work by emulating his divisive Renaissance forebear's oeuvre Such imitation earned him the moniker Michelangelo of his age Investigating Bernini's imitation Buonarroti in its extraordinary scope and variety this book identifies principles that pervade his production over seven decades in papal Rome Close analysis of religious sculptures tomb monuments architectural ornament and the design of New Saint Peter's reveals how Bernini approached Michelangelo's art as a surprisingly flexible repertory of precepts and forms that he reconciled here with daring license there with creative restraint to the aesthetic sacred and theoretical imperatives of his own era Situating Bernini's imitation in dialogue with that by other artists as well as with contemporaneous writings on Michelangelo's art Mangone repositions the Renaissance master in the artistic concerns of the Baroque from peripheral to pivotal Without Michelangelo there was no Bernini

Medievalia et Humanistica, No. 35 Paul Maurice Clogan,2009-12-15 Since its founding in 1943 Medievalia et Humanistica has won worldwide recognition as the first scholarly publication in America to devote itself entirely to medieval and Renaissance studies Since 1970 a new series sponsored by the Modern Language Association of America and edited by an international board of distinguished scholars and critics has published interdisciplinary articles In yearly hardcover volumes the new series publishes significant scholarship criticism and reviews treating all facets of medieval and Renaissance culture history art literature music science law economics and philosophy Medievalia et Humanistica Editorial

Board and Submissions Guidelines *Medievalia Et Humanistica* ,2009 **Life and Works of Michelangelo Buonarroti**
Charles Heath Wilson,1876 **Center ... Record of Activities and Research Reports** Center for Advanced Study in the
Visual Arts (U.S.),2007 [Michelangelo's Dream](#) Tatiana Bissolati,2010 Michelangelo s masterpiece The Dream Il Sogno has
been described as one of the finest of all Italian Renaissance drawings and is amongst The Courtauld Gallery s greatest
treasures Executed in c 1533 The Dream exemplifies Michelangelos unrivalled skill as draughtsman Accompanying an
exhibition at the Courtauld in 2010 this catalogue examines this celebrated work in the context of a group of closely related
drawings by Michelangelo as well as some of his original letters and poems and works by his contemporaries **Art of
Renaissance Florence, 1400-1600** Loren W. Partridge,2009-10-27 Rich and engaging This account of Florentine art tells
the story of who commissioned these works who made them where they were seen and how they were experienced and
understood by their viewers Includes a useful timeline glossary and series of artists biographies Patricia L Reilly Swarthmore
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illustrated guide to the art of Renaissance Florence Evelyn Lincoln Brown University Clear and compelling The well chosen
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