

Annibale

The focus of this thesis will be to analyze the creation, function, and meaning of six portrait drawings made by the Bolognese artist Annibale Carracci (1560-1609). These six drawings are generally dated by art historians to Annibale's Bolognese period, when he was directly involved with the philosophy and practice of the Carracci Academy, prior to his move to Rome. The Carracci Academy, founded around 1580 by the brothers Annibale and Agostino along with their elder cousin Ludovico, was based on the fundamental importance and attentive study of nature. The three Carracci were devoted to life studies and encouraged this concept in their philosophy and practice. Sheets of drawings with various figure studies attest to their devotion to nature and diligent study of the human body. It is not the purpose of this study to assign new attributions or dates to Annibale's oeuvre. There are disagreements in drawing scholarship regarding authorship; the works presented in this thesis are some of the least controversial drawings. These six drawings were selected for their pertinence to this thesis: they all depict young boys or adolescent males; they are psychologically gripping; and they exemplify the high finish and technological skill that characterizes Annibale's life studies. In addition, all six drawings date to Annibale's Bolognese period, are in good condition, and are in relatively accessible collections. The production of drawings as a preparatory procedure relating to a painting, or the creation of a presentation drawing to be shown to a patron, was a common practice by many artists in early modern Italy. Annibale's portrait drawings, however, are intriguing in that they do not often directly correspond to a painting and that they primarily represent the heads of men, adolescent male youths, and boys. Malvasia states that the three Carracci studied and drew both males and females from life, but most of Annibale's portrait drawings are of males. Early modern Italy is.

Helping to delight in the drawings of Caravaggio, Carracci, Michelangelo, Urbino, Tavarone, Vasari, Veronese, and others, this book looks at this key period in the development of drawing in Europe.

The first book to be dedicated to the topic, *Patronage and Italian Renaissance Sculpture* reappraises the creative and intellectual roles of sculptor and patron. The volume surveys artistic production from the Trecento to the Cinquecento in Rome, Pisa, Florence, Bologna, and Venice. Using a broad range of approaches, the essayists question the traditional concept of authorship in Italian Renaissance sculpture, setting each work of art firmly into a complex socio-historical context. Emphasizing the role of the patron, the collection re-assesses the artistic production of such luminaries as Michelangelo, Donatello, and Giambologna, as well as lesser-known sculptors. Contributors shed new light on the collaborations that shaped Renaissance sculpture and its reception.

The magnificent frescoes in chapels, town halls, and palaces across Italy together represent one of the greatest achievements of Renaissance art. Commissioned both by private patrons and by the Church, artists such as Giotto, Masaccio, Piero della Francesca, Mantegna, and Annibale Carracci responded with images of matchless beauty. Leading scholars of Renaissance art and culture treat the works selected for this series in their artistic and historical contexts; each cycle is illustrated with a complete set of the highest quality color reproductions.

One of the most noticeable features of the Renaissance is what Jacob Burckhardt called the rise of the individual - in politics and religion, in its social life and in the arts, and in the mentality of Renaissance man, with his inclination to explore, to invent and to make new discoveries. Yet this characteristic is also very puzzling to modern people, who see that although the categories of art which depict particular people increased to a spectacular degree in a period when biography and portrait painting were among the most popular genres, and autobiography began to emerge as a genre in itself and painters began to produce self-

portraits, an interest individuals is not necessarily the same thing as the more recent interest in the purely personal aspects of individuals. Literary and artistic traditions, social and ideological backgrounds, and the motives for the production of literature have changed profoundly: Renaissance biography and autobiography, portraiture and self-portraiture have little to do with their modern counterparts. Therefore this book stresses that the Renaissance is not predominantly a mirror of modernity, but rather a period of stimulating difference or alterity. The contributors to this collection of essays aim to create a better understanding of Renaissance biographies and portraits through the analysis and reconstruction of the traditions, contexts, backgrounds and circumstances of their production.

Reprint of the original, first published in 1870.

This is the first complete translation of the biographies of fifteen artists, including Annibale Carracci, Caravaggio, Rubens, Van Dyck, and Poussin, written by the seventeenth-century antiquarian Giovan Pietro Bellori. Originally conceived as a continuation of Vasari's famous Lives, it is a fundamental source for seventeenth-century Italian art and artistic theory, providing detailed descriptions of extant and lost works of art, while casting light on the cultural politics of contemporary Rome and the relations between Rome and France. The importance of Bellori's Lives lies in the scrupulous documentation of artists, many of whom he knew personally; the author's detailed descriptions of their works; and his exposition of the classicist theory of art in the introductory lecture, the Idea. This volume contains the twelve Lives published in the original edition of 1672 and three Lives (Guido Reni, Andrea Sacchi, and Carlo Maratti) that survive in manuscript form and that were published for the first time in 1942.

Danielle Villicana D'Annibale was born in San Francisco, in California, in 1972. In 1994 she graduated in Art History and the Visual Arts with a B.A. from Occidental College of Los Angeles. The love for the Renaissance took her to Italy in the same year, where she attended important masters and Florentine atelier, from Charles Cecil Studios to the Florence Academy, to the studio of Silvestro Pistoletti in 1996. Afterwards she learned the technique of fresco at the school of Leonetto Tintori of Prato. In 2001 she enrolled in the Accademia di Belle Arti of Rome. She continued on the meantime her plastic and pictorial research, veering towards abstraction: the series Cigarette Box Paintings took life. With the academic diploma obtained in 2006, the American transferred to Arezzo, where she may live in close contact with the art of Piero della Francesca. Collaborating with her husband Maurizio D'Annibale, light designer, Danielle Villicana D'Annibale began working on the project Villa Margherita a Paradise for Artists in Tuscany and opened, in 2010, a contemporary art gallery in the heart of the city, immediately becoming a favored meeting place for Italian and foreign artists. Since 1994 she has participated in solo and group exhibits in Italy and the United States. Her works may be found in private collections.

Annibale Carracci (1564-1609) was a revolutionary artist. Early in his career he challenged convention by investing his art with a sense of naturalism & 'The Butcher's Shop' is a fine example of his new & exciting style.

Annibale Carracci (1560-1609) fu una delle figure chiave (1560-1609) nello sviluppo dell'arte barocca italiana, e tuttavia la sua arte può sembrare problematica per diversi aspetti. Questo volume analizza la sua carriera dagli esordi a Bologna fino alle opere successive a Roma, il cui apice è raggiunto con il suo capolavoro, gli splendidi affreschi della Galleria Farnese. Il volume indaga inoltre il linguaggio religioso fortemente espressivo che sviluppò nelle pale d'altare, adeguate espressioni dei principi della Contro-Riforma, e i suoi importanti contributi all'evoluzione del paesaggio classico. Annotation Supplied by Informazioni Editoriali

The collection of drawings at the Getty Museum was started in 1981 with the purchase of Rembrandt's *Nude Woman with a Snake* and has steadily expanded since then, so that now, at the turn of the new millennium, it stands at more than six hundred drawings and is, sheet for sheet, one of the best anywhere. The Getty goal is to create from the

finest examples a collection of the different Western European schools of drawing before 1900, with special emphasis on the work of the most important and accomplished draftsmen. The collection now contains superb examples of the work of Leonardo da Vinci, Raphael, Michelangelo, Dürer, Rembrandt, Claude Lorraine, Watteau, Gainsborough, David, Millet, Manet, Van Gogh, and Degas. This is the fourth in the series of catalogues describing the drawings in the Getty Museum. Most of the drawings discussed in the present volume were chosen for the collection in the period of 1994 to 1998 and include examples from the Italian, German, Dutch and Flemish, French, Spanish, and British schools. Also included are several gifts from private collectors, which mark the start of a tradition that, it is hoped, will continue in the future. The catalogue entries for these new acquisitions are organized first by national school and then by artist. The book also includes a bibliography and indexes of artists, former owners, related drawings, prints, and works in other media.

The decisive role of the Carracci in seventeenth-century art was as apparent to their contemporaries as it is now, in our own time. Annibale Carracci ranks directly after Caravaggio as the most important Italian painter of the Baroque era. He established the tradition of Roman baroque classicism so firmly that it flourished in an unbroken line--Carracci to Albani to Sacchi to Maratta--for more than a century. Generation after generation of artists came to Rome to study his frescoes in the Farnese Gallery, and his influence in the development of French neo-classicism is still being explored. The classical concept of the "composed landscape," largely his invention, was to prove of central importance, first to Poussin and later to Cezanne. The translation, the first into English, is from Bellori's *Vite de' Pittori, Scultori ed Architetti Moderni* published in Rome in 1672. A friend of Poussin, Bellori was librarian to Queen Christina of Sweden. Pope Clement X recognized his many works on ancient art (still of value today) by making him Antiquarian of Rome. Unlike many earlier and later art historians, Bellori did not attempt to write about all the artists of a given area or epoch, but selected only those he considered significant. Schlosser called him "the most important historian of art not just of Rome but of all Italy, indeed of Europe, in the seventeenth century." This catalog accompanied the exhibition at the Museo Nacional del Prado of the newly restored *Venus, Adonis and Cupid* by Annibale Carracci and of paintings of the same subject by Titian and Veronese. In addition to reproductions of these gorgeous paintings, the catalog includes drawings and prints related to Carracci's work as well as documentation

Artist portfolio of Brigitte D'Annibale. Brigitte has an incredible talent for seeing the potential of over looked or discarded things and spaces. She has and continues to support her art by making a living designing and transforming space. Her love for old things and the memories they symbolize combined with her sense of functionality and use of space, create exciting works of art. The years she has spent bringing old homes back to life and creating new homes with an old home's soul have definitely influenced her art. Previously her work was primarily classical in style, but has since evolved into multi dimensional symbols and icons, loaded with associations, both personal and universal. The remnants of the projects she has worked on, (Vintage fabric and tile, to wood and materials salvaged from demolition, to curiosos collected by her through a variety of sources) get a new lease on life by being incorporated into her art. ' I have collected scraps that now swim beneath the surface of these paintings.' 'With glazes,

layers, collage and paint, I play with depth, foreground and emotion.' Sometimes an image dominates the space, others recede like a whisper, quiet but insistent. The result of a contradictory collage like this is not a pastiche but an original, self contained creation is due to the intellectual caliber and design skills of it's creator.

Widely regarded as one of the greatest draughtsmen of all time, Annibale Carracci (1560-1609) is celebrated for his naturalism. Born in a time when the elegant deformations and exaggerations of Italian mannerism were still in vogue, Carracci turned instead to nature as his principal inspiration. Much attuned to the everyday world around him, he took as much interest in studying a man bowling, a butcher weighing a piece of meat, or a street entertainer with his monkey as he did in the preparatory studies for his grand mythological and religious paintings. The fruit of this intensive study is abundantly evident in his magnificent drawings of the human figure - from his early works in Bologna to those made in preparation for his greatest commission, the decoration of the Farnese Gallery in Rome. This stunning publication brings together a plethora of Carracci's masterful drawings to provide a unique insight into the technique and skill of one of the premier artists of his time.

A re-evaluation of the works by this novelist, dramatist, and critic of turn-of-the-century Milan. The issue of Butti's place in literary history leads to a critical definition of the minor writer in relation to his public.

Ludovico, Agostino, and Annibale Carracci played leading roles in bringing about the changes in style and outlook that transformed the art of painting around 1600. Working both as a team and as individuals, they turned away from the conventions of Mannerism to reinvigorate the Renaissance tradition and usher in a new style, at once naturalistic, classical, and spirited. Malvasia's "Life of the Carracci" has been the principal source of knowledge about these pioneering artists since its first publication in 1678 in *Felsina pittrice, vite de' pittori bolognesi*. Malvasia, a law professor and a literary man, was brilliant, innovative, and contentious. His biography of the Carracci is pivotal to his celebration of the Bolognese contribution to Baroque art and provides a window onto the cultural life of seventeenth-century Italy. The worlds of artisans, artists, literati, and patrons intersect in his text, giving it incomparable historical and literary value. Although Malvasia's "Life of the Carracci" is widely cited, this is the first translation in any language and the first to offer an extended critical and historical commentary. Malvasia's own life is discussed, and his triple biography of the Carracci is situated within the intellectual and literary currents to which he responded. Richly illustrated, Summerscale's book will be an indispensable resource for art historians and students of seventeenth-century literature and historiography.

Encompassing the socio-political, cultural background of the period, this title takes a look at the careers of the Old Masters and many lesser-known artists. The book covers artistic developments across six countries and examines in detail many of the artworks on display.

The Getty Research Journal is a periodical that showcases work by scholars and staff associated with the Getty Research Institute and the other programs of the J. Paul Getty Trust. It offers refereed essays that focus on an object or aspect of the Getty's extensive archival, rare book, and artistic holdings or that bear upon the annual research themes of the Research Institute or the Getty Villa. It also presents a selection of short, lively pieces about new acquisitions, scholarly activities, and ongoing research projects at the Getty. The second issue features essays by Gail Feigenbaum, Claire Fox, Sarah E. Fraser, Talinn Grigor, Karen J. Lloyd, Kristina Luce, Courtney J. Martin, and Irene Sun-Woo; the short texts examine materials related to Roman graves, painters' prices in seventeenth-century Rome, Giovanni Battista Piranesi's Prisons series, the alchemist Sigismund Bacstrom, a nineteenth-century Venetian picture gallery, Goupil & Cies stock books, the Beau Geste Press, the photography of Sam

Wagstaff, and the transgressive techniques of the Guerrilla Girls. It closes with new work by photographer Ken Gonzales-Day.

Gilbert devotes separate discussions to the Marquis and to Cardinal Mattei in developing his argument that each of them influenced Caravaggio in different ways. A collector of classical sculpture, the Marquis is connected to the classical mythological themes that are here identified in specific paintings. A study of Cardinal Mattei indicates that he was outstandingly devout, which was true of only a small number of cardinals during the period. Gilbert shows that the artist's two paintings for the Cardinal alter the previous patterns of representing their religious themes, in ways related to Counter-Reformation ideas. Scholars have long searched for the specific religious figure who inspired this quality in Caravaggio's work, resolved here by Gilbert's meticulous scholarship and carefully drawn connections.

In this book, Yves Chiron turns his attention to one of the most influential figures of 20th-century Catholicism: Annibale Bugnini. Bugnini has attracted high praise from his disciples and vilification from his detractors-but all agree that, without him, the extensive overhaul of the Roman Catholic liturgy would not have taken place as it did.

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