

MICHELANGELO'S NOSE

A MYTH AND ITS MAKER



Paul Barolsky

Michelangelos Nose A Myth And Its Maker

Sander L. Gilman



Michelangelos Nose A Myth And Its Maker:

Michelangelo's Nose Paul Barolsky,1997-09-15 An exploration of the ways in which Michelangelo created himself
Michelangelo: Faces and Anatomy in His Art Sue Tatem,2010-11-24 There is no available information at this time Author will provide once available

Vasari's Words Douglas Biow,2018-10-18 Explores through keywords how Vasari's Lives is designed to address a variety of compelling culturally determined ideas

"Striking Images, Iconoclasms Past and Present " Stacy Boldrick,2017-07-05 All cultures make and break images Striking Images Iconoclasms Past and Present explores how and why people have made and modified images and other cultural material from pre history into the 21st century With its impressive chronological sweep and disciplinary breadth this is the first book about iconoclasm the breaking of images and the transformation of broader sets of signs that includes contributions from archaeologists curators and museum conservators as well as historians of art literature and religious studies The chapters examine themes critical to the study of iconoclasm violence punishment memory intentionality ruins and relics and their survival The conclusion shows how cross disciplinary debate amongst the contributors informed Tate Britain's Art under Attack exhibition 2013 and addresses the challenges iconoclasm presents to the modern museum By juxtaposing objects and places usually considered in isolation Striking Images raises provocative questions about our understandings of cross cultural differences and the value of representational objects from the broken swords of pre historical bog graves to the Bamiyan Buddhas and contemporary art Are any such objects ever finished or are they simply subject to constant transformation In dialogue with each other the essays consider this question and expand the field of iconoclasm and cultural studies

Pietro Aretino: Subverting the System in Renaissance Italy Raymond B. Waddington,2024-10-28 The essays gathered together in this volume follow the career of the sixteenth century courtier poet Pietro Aretino Part One introduces the author during the 1520s in Rome with his remarkable first comedy La Cortigiana With Aretino's move to Venice 1527 he found a congenial life long home in which he could flourish Yet the transition from courtier poet to poligrafo vernacular writer for the popular press was slow and difficult before he adopted a new career model derived from Erasmus even then he contemplated abandoning Italy for the Ottoman Empire Part Two examines his work as a satirist in the mid thirties with the Ragionamenti the dialogues that branded him a pornographer when the satiric targets lost their immediacy He augmented the satiric writings by creating the visual persona of a satirist in various media woodcut author portraits in books engravings and particularly portrait medals The complementary verbal visual relationship is the subject of this pairing Aretino's religious writings have not been taken seriously until quite recently The two essays presented here trace Aretino's associations with Erasmians spirituali heretics and apostates arguing that his own convictions were sincere suggesting that he became a Nicodemite during the gathering Counter Reformation repression of the 1540s The concluding essays consider two examples of Aretino's continuing influence in different media visual arts and literature on the brilliant eccentric artist Giuseppe Arcimboldo and on a great English

comedy Ben Jonson's *Volpone* Art and Violence in Early Renaissance Florence Scott Nethersole, 2018-07-17 This study is the first to examine the relationship between art and violence in 15th century Florence exposing the underbelly of a period more often celebrated for enlightened and progressive ideas Renaissance Florentines were constantly subjected to the sight of violence whether in carefully staged rituals of execution or images of the suffering inflicted on Christ There was nothing new in this culture of pain unlike the aesthetic of violence that developed towards the end of the 15th century It emerged in the work of artists such as Piero di Cosimo Bertoldo di Giovanni Antonio del Pollaiuolo and the young Michelangelo Inspired by the art of antiquity they painted engraved and sculpted images of deadly battles ultimately normalizing representations of brutal violence Drawing on work in social and literary history as well as art history Scott Nethersole sheds light on the relationship between these Renaissance images violence and ideas of artistic invention and authorship **The Building in the Text** Roy Eriksen, 2010-11 In *The Building in the Text* Roy Eriksen shows that Renaissance writers conceived of their texts in accordance with architectural principles His approach opens the way to wide ranging discussions of the structure and meaning of a variety of literary texts and also provides new insights into the famed architectural ekphrases of Alberti and Vasari Analyzing such words as plot topos fabrica and stanza Eriksen discloses the fundamental spatial symmetries and complexities in the writings of Ariosto Shakespeare and Milton among other major figures Ultimately his book uncovers and clarifies a tradition of literary architecture that is rooted in antiquity and based on correspondences regarded as ordering principles of the cosmos Eriksen's book will be of interest to art historians historians of literature and those concerned with the classical heritage rhetoric music and architecture **Romantic Generations** Lene Østermark-Johansen, 2003 Unlike the first two volumes of *ANGLES on the English Speaking World* this special issue does not originate in a set of conference papers The idea of compiling a collection of essays on Romanticism emerged from the unusually strong concentration on Romantic studies among the graduate students of the English Department a couple of years ago This volume places their work in the context of distinguished international scholars of greater seniority scholars who have become academic contacts through conferences and assessment committees and whose contributions I am very pleased to be able to include alongside the works of local contributors The Romantic generations of the title of this volume thus strike a number of different chords generations of scholars in Romantic studies conventional divisions of Romantic poets into first second and possibly third generations the self generative aspect of Romanticism the awareness of poetic reputation and the image and afterlife of the poet The collection spans just over a hundred years from the 1780s to the 1890s and while not in any way attempting to define Romanticism or raise issues of periodization the volume allows for the continued existence of Romantic features right until the end of the nineteenth century Poetry looms large in this issue of *ANGLES* apart from Ian Duncan's essay on Hume Scott and the Rise of Fiction all the other essays are in some way concerned with the Romantic poet and his poetry The Romantic poet is thus represented as a collector and editor of ballads as a political radical and printmaker as other to himself

essentially ignorant of the process of poetic composition as a rival and collaborator with other poets or as a poet long dead the subject of successive generations of poetic lament The boundaries between poetry and the visual arts is explored in a couple of the essays indeed the rivalry between portraiture and literature pervades no less than three of the contributions and no matter whether the subject of inquiry is the image of the poet or the image of the poet's mother the Romantic poet displays a high degree of self-consciousness with respect to both literary and visual media Romantic generations generate both selves and others in poetry and portraiture *The Ashgate Research Companion to Giorgio Vasari* David J.

Cast, 2016-04-01 The Ashgate Research Companion to Giorgio Vasari brings together the world's foremost experts on Vasari as well as up and coming scholars to provide at the 500th anniversary of his birth a comprehensive assessment of the current state of scholarship on this important and still controversial artist and writer The contributors examine the life and work of Vasari as an artist architect courtier academician and as a biographer of artists They also explore his legacy including an analysis of the reception of his work over the last five centuries Among the topics specifically addressed here are an assessment of the current controversy as to how much of Vasari's *Lives* was actually written by Vasari and explorations of Vasari's relationships with as well as reports about contemporaries including Cellini Michelangelo and Giotto among less familiar names The geographic scope takes in not only Florence the city traditionally privileged in Italian Renaissance art history but also less commonly studied geographical venues such as Siena and Venice [The Lost Battles](#) Jonathan

Jones, 2012-10-23 From one of Britain's most respected and acclaimed art historians art critic of The Guardian the galvanizing story of a sixteenth century clash of titans the two greatest minds of the Renaissance working side by side in the same room in a fierce competition the master Leonardo da Vinci commissioned by the Florentine Republic to paint a narrative fresco depicting a famous military victory on a wall of the newly built Great Council Hall in the Palazzo Vecchio and his implacable young rival the thirty year old Michelangelo We see Leonardo having just completed *The Last Supper* and being celebrated by all of Florence for his miraculous portrait of the wife of a textile manufacturer That painting the *Mona Lisa* being called the most lifelike anyone had ever seen yet more divine than human was captivating the entire Florentine Republic And Michelangelo completing a commissioned statue of David the first colossus of the Renaissance the archetype hero for the Republic epitomizing the triumph of the weak over the strong helping to reshape the public identity of the city of Florence and conquer its heart In *The Lost Battles* published in England to great acclaim Superb The Observer Beguilingly written The Guardian Jonathan Jones brilliantly sets the scene of the time the politics the world of art and artisans and the shifting agitated cultural landscape We see Florence a city freed from the oppressive reach of the Medicis lurching from one crisis to another trying to protect its liberty in an Italy descending into chaos with the new head of the Republic in search of a metaphor that will make clear the glory that is Florence and seeing in the commissioned paintings the expression of his vision Jones reconstructs the paintings that Leonardo and Michelangelo undertook Leonardo's *Battle of Anghiari* a nightmare

seen in the eyes of the warrior it became the first modern depiction of the disenchantment of war and Michelangelo's Battle of Cascina a call to arms and the first great transfiguration of the erotic into art Jones writes about the competition how it unfolded and became the defining moment in the transformation of craftsman to artist why the Florentine government began to fall out of love with one artist in favor of the other and how and why in a competition that had no formal prize to clearly resolve the outcome the battle became one for the hearts and minds of the Florentine Republic with Michelangelo setting out to prove that his work not Leonardo's embodied the future of art Finally we see how the result of the competition went on to shape a generation of narrative paintings beginning with those of Raphael A riveting exploration into one of history's most resonant exchanges of ideas a rich fascinating book that gives us a whole new understanding of an age and those at its center

The Portrait of Eccentricity Giancarlo Maiorino, 1991 In this companion to his *The Cornucopian Mind and the Baroque Unity of the Arts* Maiorino examines the links between Renaissance and the modern versions of the Grotesque In this interdisciplinary study the term eccentricity refers to styles of playful extravagance Maiorino focuses on the rhetorical figures of excess employed by a critic historian Giorgio Vasari on the willful artificiality of a painter Giuseppe Arcimboldo and on the programmatic and interpretive commentary of a theorist Gregorio Comanini Maiorino draws subtle and persuasive connections between the images he discusses and the grotesque face of sixteenth century poetics and rhetoric He sets the mannerist and the grotesque against the philosophical seriousness of Renaissance humanism interpreting them as a celebration of the ludic and fantastic possibilities of art itself Aiming at pleasure rather than instruction this art plays on the boundaries of the natural and the artificial the credible and the impossible taking delight in parody excess disjunction and exaggeration

The Spiritual Language of Art: Medieval Christian Themes in Writings on Art of the Italian Renaissance Steven F.H. Stowell, 2014-11-13 Analyzing the literature on art from the fifteenth and sixteenth centuries *The Spiritual Language of Art* explores the complex relationship between visual art and spiritual experiences during the Italian Renaissance Though scholarly research on these writings has predominantly focused on the influence of classical literature this study reveals that Renaissance authors consistently discussed art using terms concepts and metaphors derived from spiritual literature By examining these texts in the light of medieval sources greater insight is gained on the spiritual nature of the artist's process and the reception of art Offering a close re readings of many important writers Alberti Leonardo Vasari etc this study deepens our understanding of attitudes toward art and spirituality in the Italian Renaissance

Creating the "Divine" Artist: From Dante to Michelangelo Patricia Emison, 2004-05-01 Turning a skeptical eye on the idea that Renaissance artists were widely believed to be as utterly admirable as Vasari claimed this book re opens the question of why artists were praised and by whom and specifically why the language of divinity was invoked a practice the ancients did not license The epithet divino is examined in the context of claims to liberal arts status and to analogy with poets musicians and other uomini famossi The reputations of Michelangelo and Brunelleschi are compared not only with each other but with those

of Dante and Ariosto of Aretino and of the ubiquitous beloved of the sonnet tradition Nineteenth century reformulations of the idea of Renaissance artistic divinity are treated in the epilogue and twentieth century treatments of the idea of artistic ingegno in an appendix

Making the Body Beautiful Sander L. Gilman, 2021-12-07 Nose reconstructions have been common in India for centuries South Korea Brazil and Israel have become international centers for procedures ranging from eyelid restructuring to buttock lifts and tummy tucks Argentina has the highest rate of silicone implants in the world Around the globe aesthetic surgery has become a cultural and medical fixture Sander Gilman seeks to explain why by presenting the first systematic world history and cultural theory of aesthetic surgery Touching on subjects as diverse as getting a nose job as a sweet sixteen birthday present and the removal of male breasts in seventh century Alexandria Gilman argues that aesthetic surgery has such universal appeal because it helps people to pass to be seen as a member of a group with which they want to or need to identify Gilman begins by addressing basic questions about the history of aesthetic surgery What surgical procedures have been performed Which are considered aesthetic and why Who are the patients What is the place of aesthetic surgery in modern culture He then turns his attention to that focus of countless human anxieties the nose Gilman discusses how people have reshaped their noses to repair the ravages of war and disease principally syphilis to match prevailing ideas of beauty and to avoid association with negative images of the Jew the Irish the Oriental or the Black He examines how we have used aesthetic surgery on almost every conceivable part of the body to try to pass as younger stronger thinner and more erotic Gilman also explores some of the extremes of surgery as personal transformation discussing transgender surgery adult circumcision and foreskin restoration the enhancement of dueling scars and even a performance artist who had herself altered to resemble the Mona Lisa The book draws on an extraordinary range of sources Gilman is as comfortable discussing Nietzsche Yeats and Darwin as he is grisly medical details Michael Jackson and Barbra Streisand's decision to keep her own nose The book contains dozens of arresting images of people before during and after surgery This is a profound provocative and engaging study of how humans have sought to change their lives by transforming their bodies

Antonello da Messina and the History of Art Anna Swartwood House, 2025-03-31 This book argues that painter Antonello da Messina c 1430 1479 is a formative cross cultural figure in the practice of art history itself Featuring new interpretations of some of his best known works Anna Swartwood House shows how the uncertainties surrounding the painter have made him a uniquely pliable figure easily inserted into different narratives of contact cultural translation and exchange Using a wide range of materials including archival documents biographies civic histories collectors notes and popular literature House traces the fortunes of an artist continually defined by place The book will be of interest to scholars working in art history Renaissance studies early modern history and historiography

Baroque Visual Rhetoric Vernon Hyde Minor, 2016-01-01 Baroque Visual Rhetoric probes the Baroque's combination of style and message and the methodological basis on which the critical art historian comes to establish that meaning

Making and Moving Sculpture in Early

Modern Italy KelleyHelmstutler DiDio,2017-07-05 In recent years art historians have begun to delve into the patronage production and reception of sculptures sculptors workshop practices practical aesthetic and esoteric considerations of material and materiality and the meanings associated with materials and the makers of sculptures This volume brings together some of the top scholars in the field to investigate how sculptors in early modern Italy confronted such challenges as procurement of materials their costs shipping and transportation issues and technical problems of materials along with the meanings of the usage hierarchies of materials and processes of material acquisition and production Contributors also explore the implications of these facets in terms of the intended and perceived meanings for the viewer patron and or artist A highlight of the collection is the epilogue an interview with a contemporary artist of large scale stone sculpture which reveals the similar challenges sculptors still encounter today as they procure manufacture and transport their works A Brief History of the Artist from God to Picasso Paul Barolsky,2015-08-26 In A Brief History of the Artist from God to Picasso Paul Barolsky explores the ways in which fiction shapes history and history informs fiction It is a playful book about artistic obsession about art history as both tragedy and farce and about the heroic and the mock heroic The book demonstrates that the modern idea of the artist has deep roots in the image of the epic poet from Homer to Ovid to Dante Barolsky's major claim is that the history of the artist is inseparable from historical fiction about the artist and that fiction is essential to the reality of the artist's imagination *Michelangelo* Leonard Barkan,2022-07-12 A groundbreaking account of the role of writing in Michelangelo's art Michelangelo is best known for great artistic achievements such as the Sistine ceiling the David the Piet and the dome of St Peter's Yet throughout his seventy five year career he was engaged in another artistic act that until now has been largely overlooked he not only filled hundreds of sheets of paper with exquisite drawings sketches and doodles but also on fully a third of these sheets composed his own words Here we can read the artist's marginal notes to his most enduring masterpieces workaday memos to assistants and pupils poetry and letters and achingly personal expressions of ambition and despair surely meant for nobody's eyes but his own Michelangelo A Life on Paper is the first book to examine this intriguing interplay of words and images providing insight into his life and work as never before This sumptuous volume brings together more than two hundred stunning museum quality reproductions of Michelangelo's most private papers many in color Accompanying them is Leonard Barkan's vivid narrative which explains the important role the written word played in the artist's monumental public output What emerges is a wealth of startling juxtapositions perfectly inscribed sonnets and tantalizing fragments such as Have patience love me sufficient consolation careful notations listing money spent for chickens oxen and funeral rites for the artist's father a beautiful drawing of a Madonna and child next to a mock love poem that begins You have a face sweeter than boiled grape juice and a snail seems to have passed over it Magnificently illustrated and superbly detailed this book provides a rare and intimate look at how Michelangelo's artistic genius expressed itself in words as well as pictures **Italian Renaissance Art** Laurie Schneider Adams,2018-05-04 The chronology of the Italian

Renaissance its character and context have long been a topic of discussion among scholars Some date its beginnings to the fourteenth century work of Giotto others to the generation of Masaccio Brunelleschi and Donatello that flourished from around 1400 The close of the Renaissance has also proved elusive Mannerism for example is variously considered to be an independent but subsidiary late aspect of Renaissance style or a distinct style in its own right

Embracing the Melody of Phrase: An Psychological Symphony within **Michelangelos Nose A Myth And Its Maker**

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