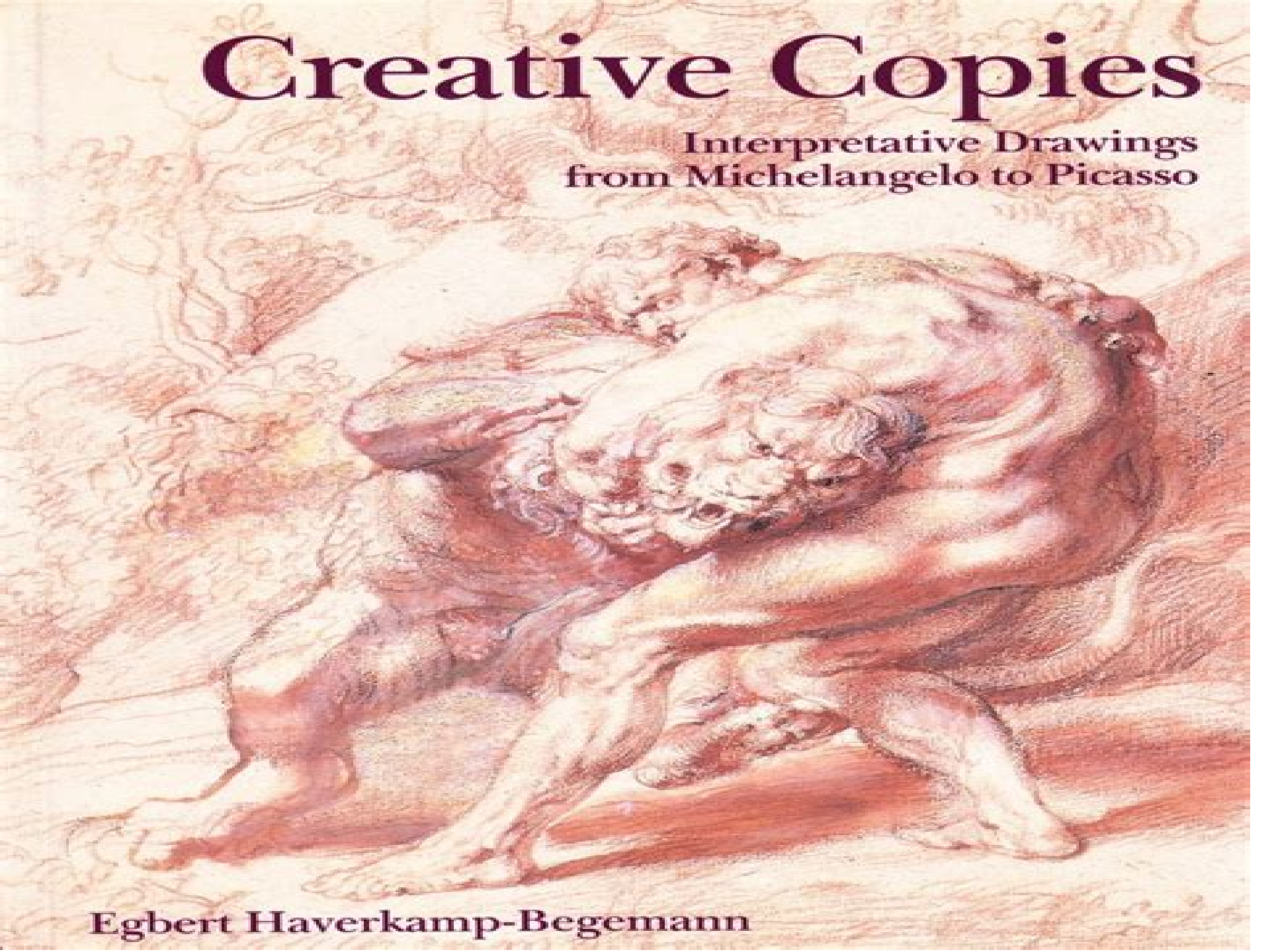


# Creative Copies

Interpretative Drawings  
from Michelangelo to Picasso



Egbert Haverkamp-Begemann

# Creative Copies Interpretative Drawings From Michelangelo To Picasso

**Michael Craig-Martin, South Bank  
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stress has been placed on the individuality of these artists styles and interpretation rather than on the elucidation of their debts to others There has been little direct focus on the ways in which later sixteenth century artists actually confronted Michelangelo or how those areas or aspects of their artistic production that are most closely related to his reveal their attitudes and responses to Michelangelo s work Reactions to the Master presents the first coherent study of the influence exerted by Michelangelo s work in painting and sculpture on artists of the late Renaissance period including Alessandro Allori Agnolo Bronzino Battista Franco Francesco Parmigianino Jacopo Pontormo Francesco Salviati Raphael Giorgio Vasari Marcello Venusti and Alessandro Vittoria The essays focus on the direct relations such as copies and borrowings previously underrated by art historians but which here form significant keys to understanding the aesthetic attitudes and broader issues of theory advanced at the time

Rembrandt and the Inspiration of India Stephanie Schrader, 2018-03-20 This sumptuously illustrated volume examines the impact of Indian art and culture on Rembrandt 1606 1669 in the late 1650s By pairing Rembrandt s twenty two extant drawings of Shah Jahan Jahangir Dara Shikoh and other Mughal courtiers with Mughal paintings of similar compositions the book critiques the prevailing notion that Rembrandt brought life to the static Mughal art Written by scholars of both Dutch and Indian art the essays in this volume instead demonstrate how Rembrandt s contact with Mughal painting inspired him to draw in an entirely new refined style on Asian paper an approach that was shaped by the Dutch trade in Asia and prompted by the curiosity of a foreign culture Seen in this light Rembrandt s engagement with India enriches our understanding of collecting in seventeenth century Amsterdam the Dutch global economy and Rembrandt s artistic self fashioning A close examination of the Mughal imperial workshop provides new insights into how Indian paintings came to Europe as well as how Dutch prints were incorporated into Mughal compositions

The Rise of the Cult of Rembrandt Alison McQueen, 2003 Rembrandt s life and art had an almost mythic resonance in nineteenth century France with artists critics and collectors alike using his artistic persona both as a benchmark and as justification for their own goals This first in depth study of the traditional critical reception of Rembrandt reveals the preoccupation with his perceived authenticity naturalism and naivet demonstrating how the artist became an ancestral figure a talisman with whom others aligned themselves to increase the value of their own work And in a concluding chapter the author looks at the play Rembrandt staged in Paris in 1898 whose production and advertising are a testament to the enduring power of the artist s myth

Parmigianino David Ekserdjian, 2006-01-01 The definitive book on one of the most original and inventive artists of the Renaissance period

Dutch Drawings in the Pierpont Morgan Library Pierpont Morgan Library, Jane Turner, Felice Stampfle, 2006

Rubens Drawing on Italy Jeremy Wood, Djanogly Art Gallery, 2002 Peter Paul Rubens was one of the most inventive and prolific artists in the history of western art After his early training in Antwerp Rubens spent formative periods in Italy between 1600 and 1608 This book explores the ways in which Rubens studied copied and adapted the work of artists such as Michelangelo Raphael and Titian A large group of drawings by Italian artists many of which were owned by Rubens

and extensively transformed by him are illustrated These works show how Ruben s dialogue with Italian art went far beyond mere imitation and how his copies and adaptations attracted the attention of scholars and collectors from his lifetime onwards The intriguing book has been written by one of the foremost Rubens scholars Jeremy Wood lecturer in the history of art at the University of Nottingham 21 colour 78 b w illustrations      **Drawing the Human Form** William A. Berry,1994 Focused specifically on drawing methods rather than stylistic preferences this text workbook presents drawing methods in the form of exercises describing and illustrating each method in terms of student practice drawing theory and art historical precedent      *Rubens's Graphic Eclecticism* Catharine Helen Lusheck,2000      Drawing the Line Michael Craig-Martin,South Bank Centre,1995      *Dawn of the Golden Age* Wouter T. Kloek,Rijksmuseum (Amsterdam, Pays-Bas),Rijksmuseum (Netherlands),J. Bruyn,Hessel Miedema,Christian Schuckman,1993-01-01 Designed as a catalogue for an exhibition at the Rijksmuseum in 1994 this offers a survey of the paintings drawings prints sculpture and applied art produced 1580 1620 The book contains five essays followed by a catalogue which reproduces work from the era along with data on the artists      **The Primacy of Drawing** Deanna Petherbridge,2010 Beginning with a consideration of traditional connoisseurship and ancient myths about the origins of drawing Deanna Petherbridge examines the polarities of open ended sketches and highly finished presentation drawings that constitute a drawing continuum graphic parameters within which artists continue to experiment She examines the economy of drawing that is its materials and techniques and qualities of line and mark and she analyses strategies of making composing inventing and development through revealing juxtapositions of historical and contemporary images The teaching of drawing across the centuries in academies has led to the production of drawing and anatomical manuals and complex theories about copying hierarchies of genres the centrality of the expressive body and responses to nature Such issues even become the subject matter of graphic images or are incorporated into drawings of the act of drawing The manner in which satire sexuality or play are encoded in line and mark and generate compositional strategies reveals the thinking of Petherbridge as a teacher concerned for many years to understand the hows and whys of making and visual thinking The book is both a much needed history of practice and a rich resource for anyone interested in drawing Book Jacket      *European Drawings* J. Paul Getty Museum,George R. Goldner,Lee Hendrix,Gloria Williams,1988

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