

NATIONAL GALLERY OF ART

NEWS RELEASE

FOURTH STREET AT CONSTITUTION AVENUE NW WASHINGTON DC 20565 • 737-4215/842-6353

CONTACT: Katie Ziglar
(202) 842-6353

MICHELANGELO DRAWINGS EXHIBITED AT NATIONAL GALLERY

Washington, August 3, 1988 - A two-part exhibition of drawings by Michelangelo will open in the National Gallery's West Building on October 9, 1988. MICHELANGELO: DRAFTSMAN/ARCHITECT will be the largest showing of the artist's graphic work ever mounted in the United States. The exhibition will illustrate all the principal phases of Michelangelo's artistic development and will represent the major categories of his graphic work. The National Gallery will be the exhibition's only American venue.

The "Draftsman" portion of the show will include 46 figure studies, composition sketches, ideal heads, and architectural designs, as well as "presentation" drawings which the artist made for friends. Among the drawings will be several studies for the Sistine Chapel ceiling. This section of the show has been organized by the National Gallery in association with the Casa Buonarroti, Florence; the Royal Library, Windsor Castle; and the Olivetti Company, Milan.

The "Architect" portion of the show, organized by the National Gallery and Olivetti, will be devoted to Michelangelo's architectural drawings associated with two large projects, the façade of the church of San Lorenzo in Florence and the drum and dome of Saint Peter's Basilica in Rome. Large wooden models of each of these projects, prepared under Michelangelo's supervision, will be on display. Also on display will be related drawings, engravings, and paintings by other artists. There will be 35 works in this part of the show.

(more)

"Michelangelo's consummate skill in drawing and conceptual powers as an architect are beautifully revealed in this combination exhibition," said J. Carter Brown, director of the National Gallery.

David Alan Brown, curator of Italian renaissance painting at the National Gallery, commented, "Like his predecessors in Florence, Michelangelo was first of all a draftsman, and his drawings, far from being peripheral to his achievement, include some of his greatest works."

Henry Millon, Dean of the National Gallery's Center for Advanced Study in the Visual Arts and co-author of the catalogue for the architectural portion of the exhibition, said, "Michelangelo approached architecture the way he did painting and sculpture. He sought to invest it with the contrasts of muscle, flesh, and bone, the tension, repose, and potential strength found in his depictions of the human body."

After the showing at the National Gallery October 9 through December 11, 1988, the "Draftsman" exhibition will travel to the Musée du Louvre. A fully illustrated scholarly catalogue by Michael Hirst of the Courtauld Institute of Art, London, will accompany this part of the show.

Prior to becoming part of the Michelangelo show at the National Gallery, the "Architect" portion of the show is being exhibited at the Casa Buonarroti in Florence, June 28 through August 31, 1988. The fully illustrated scholarly catalogue for this part of the show has been written by Henry Millon and Craig Hugh Smyth, Samuel H. Kress Professor (1987-1988) at the National Gallery. Both exhibitions at the National Gallery are coordinated by David Alan Brown.

National Gallery of Art

Washington, D.C.

MICHELANGELO: DRAFTSMAN/ARCHITECT

Backgrounder

Michelangelo Buonarroti, an accomplished sculptor, painter, architect, and poet during a career spanning 75 years, was one of the greatest figures of the Renaissance. He was born in Caprese, Italy, in 1475 and received his formative education in art first in painting with Domenico Ghirlandaio, then in sculpture under the instruction of Bertoldo di Giovanni in a school in the Medici gardens in Florence. His remarkable abilities led to commissions from the members of the Medici family in Florence and several popes in Rome. The Pietà (c. 1500) in the collection of the Vatican and the frescoed ceiling of the Sistine Chapel are among the many works of art for which he is renowned.

Michelangelo's drawings lie at the core of his achievement in other artistic media. The works in this exhibition illustrate the principal phases of the artist's development as a draftsman and represent the major categories of his graphic work: figure studies, composition sketches, ideal heads, and architectural designs. Like his work in sculpture, painting, and architecture, Michelangelo's drawings mark the various phases of his development as an artist.

Traditionally, drawings were used as preparatory studies for work in other media. Around the turn of the sixteenth century, however, artists first began to conceive of drawings as complete in themselves. Michelangelo's detailed "presentation" sheets, made from the early 1520s to the 1540s for close friends and patrons, mark an important stage in the rise of drawings as independent

(more)

works of art. The Punishment of Tityus, the Fall of Phaeton, and the Bacchanal of Children were made, according to Michelangelo's biographer, Vasari, for Tommaso de' Cavalieri.

Early in his career, Michelangelo absorbed the artistic culture of Florence, where he made careful drawings after frescoes by Giotto, Masaccio, and other great fourteenth- and fifteenth-century artists and copied from the Medici collection of antique sculpture. The human figure in action is the essential subject of many of the artist's early drawings. This is typified by his studies for the cartoon, or full-scale preparatory drawing, for the enormous mural of the Battle of Cascina, planned for the Palazzo Vecchio in Florence. This cartoon, now lost, was one of Michelangelo's most influential works.

Michelangelo considered the human figure the ultimate subject in art and made it his lifelong artistic ideal. Throughout his career he devoted himself, above all, to analyzing the male nude in its varied aspects, including anatomy, movement, and facial expression. The figure drawings reveal the artist's unmatched creative powers, deep curiosity, and tireless striving for perfection. From the early pen and ink studies for the Battle of Cascina, through the black and red chalk drawings for the Sistine Chapel ceiling and other sculptural and architectural projects, to the late, more personal sheets, these drawings testify to Michelangelo's enduring commitment to the portrayal of the human form.

In 1505, Pope Julius II called Michelangelo to Rome to design his tomb, a project that was to plague the artist for the next forty years. The patron died in 1513, and the monument went through many revisions, as revealed by the

artist's preliminary sketches. While the original plan involved a variety of reliefs and sculpture, the resulting tomb is much reduced in scale.

Also at the behest of Pope Julius II, Michelangelo painted the Sistine Chapel ceiling at the Vatican, beginning in 1508. Unprecedented in scale, the ceiling occupied the artist until 1512. In this extraordinary project, he illustrated a theme of universal appeal -- the early history of the world and man. His drawings for the ceiling depict prophets, sibyls, and nudes, both in isolation and integrated into their architectural setting.

Michelangelo created drawings for both the sculpture and architecture of the New Sacristy of the Church of San Lorenzo and also began designs for the Laurentian Library.

ARCHITECTURAL PROJECTS

Michelangelo was as accomplished an architect as he was painter and sculptor. The two projects that make up this part of the exhibition include his first major architectural commission, the facade of San Lorenzo in Florence (1516-1520), and the drum and dome of St. Peter's in Rome (from 1547), on which he was still working at his death in 1564. Neither project was completed as he intended.

Pope Julius' successor, Leo X, requested Michelangelo to design the facade of the fifteenth-century Florentine church of San Lorenzo, the family church of the Medici. Construction of San Lorenzo was begun in the early fifteenth century by the Renaissance architect Filippo Brunelleschi. Michelangelo produced numerous drawings and a wood model. Collectively these indicate that if it had been completed, the building would have been one of the masterworks of High Renaissance architecture and sculpture in Italy. The facade was to include

ten statues, four at ground level, four seated in the mezzanine, and two standing at the upper level. In this design, Michelangelo achieved a dynamic interaction and mutual reinforcement of sculpture and architecture. The project was canceled four years later in favor of another Medici commission -- the New Sacristy of the same church.

In 1546, Michelangelo was appointed chief architect of the new St. Peter's in Rome -- a post formerly held by Bramante, Raphael, Peruzzi, and Antonio da Sangallo. He was to continue the design and construction of the church begun in 1506 by Pope Julius II to replace the fourth-century Early Christian basilica of Old St. Peter's. Michelangelo remained chief architect until his death in 1564. The dome that presently crowns St. Peter's was built more than twenty years later by Giacomo Della Porta.

Redesigning the plan, lighting, and exterior of the building, Michelangelo concentrated on constructing the terminations of the transepts and built the base of the dome itself. There is considerable scholarly disagreement about what Michelangelo finally intended for the dome. The perplexing issues, the absorbing nature of the evidence, and the range of scholarly opinion are principal reasons for this portion of the exhibition. It offers the opportunity to view and study the related material together for the first time.

The exhibition includes a large wood model Michelangelo made between 1558 and 1561 on a scale of 1 to 15 to guide construction. He also built detailed models of various portions of the structure, most of which are lost. The design, which Michelangelo first considered in 1547, went through many phases, exemplified by some of the drawings, both by himself and others, in the exhibition. The model is not in its original state. The prevailing view is that the outer dome, the attic of the drum, and the lantern have been altered.

National Gallery of Art

Washington, D.C.

Michelangelo: Draftsman/Architect checklist

October 9 - December 11, 1988

NATIONAL GALLERY OF ART
WASHINGTON, DC

This is the "Architect" portion of the exhibition

- ° color transparency available
- * black and white photograph available
- 1. Project for a plan and elevation of the facade
Michelangelo
pen, brown ink, 340 x 418
Casa Buonarroti
- 2. Project for the elevation of the facade
(Preliminary Design)
Michelangelo
red chalk, 90 x 90 mm
Casa Buonarroti
- 3. Project for an elevation of the facade
Michelangelo
pen, brown ink, brown wash, 724 x 870 mm
Casa Buonarroti
- 4. Project for an elevation of the facade
("Second Design")
Michelangelo
pen, brown ink, 203 x 274 mm
Casa Buonarroti
- 5. Section through two-level facade project
("Second Design")
Michelangelo
red chalk 155 x 102
Casa Buonarroti
- 6. Project for the elevation of the facade
("Second Design")
Michelangelo
red chalk, 140 x 182 mm
Casa Buonarroti

7. Project for the elevation of the facade
"Final Design")°*
Michelangelo
red chalk, 212 x 144 mm
Casa Buonarroti
8. Plan of left half (south) of facade
Michelangelo
pen, brown ink, 261 x 432 mm
Casa Buonarroti
9. Project for a niche and pair of columns
at ground level for the facade
Michelangelo
red chalk 157 x 136 mm
Casa Buonarroti
10. Plan of the left half (south) of the
model of the facade
Antonio da Sangallo
pen, brown ink, 338 x 479 mm
Galleria degli Uffizi
11. Elevation and plan of left (south) half
of facade (after Michelangelo)*
Aristotile da Sangallo
pen, brown ink, 320 x 215 mm
Staatliche Graphische Sammlung, Munich
12. Profile and plan for the facade
Michelangelo
pen, brown ink, 534 x 235 mm
Casa Buonarroti
13. Elevation of model of facade with
sculptural decoration
G.B. Nelli
pen, brown ink and wash
Galleria degli Uffizi
14. Michelangelo Presents the model for the
Facade of San Lorenzo°
Jacopo Chimenti da Empoli
oil, 236 x 141 cm
Casa Buonarroti
15. Model for the Facade of San Lorenzo°*
artist unknown
wood, 216 x 283 x 50
Casa Buonarroti

16. Elevation of two and one-half bays
of drum interior
Circle of Etienne Duperac
pen, brown ink, 298 x 440 mm
Lent by The Metropolitan Museum of Art, Gift of Janos Scholz
and Anne Bigelow Scholz in memory of Flying Officer Walter
Bigelow Rosen, 1949

17. Elevation and Section of the drum
Circle of Etienne Duperac
pen, brown ink, 580 x 435 mm
Lent by The Metropolitan Museum of Art, Gift of Janos Scholz
and Anne Bigelow Scholz in memory of Flying Officer Walter
Rosen, 1949

18. Elevation of two and one-half bays
of drum interior
Circle of Etienne Duperac
pen, brown ink, 575 x 436
Lent by The Metropolitan Museum of Art, Gift of Janos Scholz and
Anne Bigelow Sholz in memory of Flying Officer Walter Bigelow
Rosen, 1949

19. Section through St. Peter's
Etienne Duperac
engraving, 333 x 475 mm
Lent by The Metropolitan Museum of Art, Harris Brisbane Dick
Fund, 1941

20. Elevation of the exterior of St. Peter's
from the south*
Etienne Duperac
engraving, 338 x 461 mm
Lent by The Metropolitan Museum of Art, Harris Brisbane Dick
Fund, 1941

21. Model of exterior drum and dome
Michelangelo (attributed)
wood, 5.75 x 4.2 m
The Vatican Museums

22. Perspective of St. Peter's from the east
Etienne Duperac (attributed)
pen, brown ink, 243 x 198
The Pierpoint Morgan Library, on loan from the Feltrinelli
Foundation

23. Section of the cupola
Luigi Vanvitelli
pen, black ink with wash, 608 x 447 mm
S.M.C. Reggia di Caserta

24. Elevation of the cupola
Luigi Vanvitelli
pen, black ink with wash, 608 x 447 mm
S.M.C. Reggia di Caserta
25. Michelangelo Presents to Pope Paul IV
the model for the cupola of St. Peter's°*
Domenico Cresti da Passignano
oil, 236 x 141 cm
Casa Buonarroti
26. Projects for the lantern
Michelangelo
black chalk, 354 x 253 mm
Casa Buonarroti
27. Section and elevation for the drum and dome
Michelangelo
black chalk, 243 x 266 mm
Musée des Beaux Arts, Lille
28. Plan of buttress and portion of the drum
Michelangelo
red and black chalk, brown ink, 388 x 555 mm
Casa Buonarroti
29. Half-section through attic and dome
Michelangelo
pen, brown ink, 159 x 162 mm
Casa Buonarroti
30. Section/Elevation through the upper portion
of the dome and lantern
Michelangelo
black chalk, 250 x 402 mm
The Ashmolean Museum
31. Section /perspective of half of model
of dome
Giovannantonio Dosio
pen, brown ink, 525 x 362
Galleria degli Uffizi
32. Section/elevation of half of model
of dome
Giovannantonio Dosio
pen, brown ink, 433 x 275 mm
Galleria degli Uffizi

33. Section through model of dome and
elevation of extrados of inner shell
Giovannantonio Dosio
pen, brown ink, 427 x 550 mm
Galleria degli Uffizi
34. Section through drum of model
Giovannantonio Dosio
pen, brown ink and wash, 426 x 450 mm
Galleria degli Uffizi
35. Plan of drum of model at two levels
Giovannantonio Dosio
pen, brown ink and wash, 490 x 497 mm
Galleria degli Uffizi

National Gallery of Art

Washington, D.C.

MICHELANGELO: DRAFTSMAN/ARCHITECT checklist

October 9 - December 11, 1988

NATIONAL GALLERY OF ART
Washington, D.C.

This is the "Draftsman" portion of the exhibition.

- ° color transparency available
- * black and white photograph available

1. Two Figures after Giotto
pen and brown ink on paper, 316 x 204 mm.
Musée du Louvre, Département des Arts Graphiques, Paris
2. Group of Figures after Masaccio
pen and bistre wash on paper, 290 x 200 mm.
Graphische Sammlung Albertina
4. Nude Male Study
pen and brown ink on paper, 390 x 195 mm.
Graphische Sammlung Albertina
5. Male Nude Seen from Behind°*
ink on paper, 409 x 285 mm.
Casa Buonarroti
6. Sheet of Studies
pencil and brown ink on paper, 272 x 262 mm.
9. Modello for the Tomb of Julius II*
pen, ink, wash, and chalk, 510 x 319 mm.
The Metropolitan Museum of Art, Rogers Fund, 1962
10. Head of the Doni Madonna°*
red chalk on paper, 200 x 172 mm.
Casa Buonarroti
11. Ignudo studies*
black pencil, charcoal, ink on paper, 414 x 271 mm.
Casa Buonarroti
13. Seated Male Nude
red chalk heightened with white on paper, 271 x 190 mm.
Graphische Sammlung Albertina

MICHELANGELO DRAWINGS checklist ... page two

14. Head of the Ignudo to the Left of Esaias
black chalk, white heightening on paper, 310 x 205 mm.
Musée du Louvre, Département des Arts Graphiques, Paris
15. Study for Cumean Head
black chalk on paper, 230 x 315 mm.
16. Study for the Libyan Sibyl
red chalk on paper, 28.9 x 21.4 cm.
The Metropolitan Museum of Art, Joseph Pulitzer Bequest, 1924
19. Text with Michelangelo Painting the Ceiling*
ink on paper, 283 x 200 mm.
Archivo Buonarroti
20. Julius Tomb Modello
pen, pencil and ink on paper, 290 x 361 mm.
22. Study for Blocks*
pen on paper, 318 x 224 mm.
Archivo Buonarroti
26. Pen Study for Medici figure*
ink on paper, 149 x 193 mm.
Casa Buonarroti
27. Ecorch!
pen and brown ink on paper, 283 x 190 mm.
Copyright Windsor Castle, Royal Library,
Her Majesty Queen Elizabeth II
30. Study for Coffering*
black pencil, ink, watercolor on paper, 266 x 215 mm.
Casa Buonarroti
31. Ricetto of the Laurentian Library*
black pencil, red chalk, ink on paper, 390 x 280 mm.
Casa Buonarroti
32. Study for a Door*
black pencil, ink, watercolor on paper, 403 x 255 mm.
Casa Buonarroti
33. Sketch for Desks in the Laurentian Library*
red chalk and ink on paper, 160 x 201 mm.
Casa Buonarroti
34. Wall Tomb elevation*
black pencil, ink, watercolor on paper, 399 x 274 mm.
Casa Buonarroti

MICHELANGELO DRAWINGS checklist ... page three

35. Study from Antique and seated Monk
red chalk and pen and ink on paper, 266 x 166 mm.
Copyright Windsor Castle, Royal Library,
Her Majesty Queen Elizabeth II
36. Cartoon for a Madonna and Child^{o*}
black pencil and red chalk on paper, 541 x 396 mm.
Casa Buonarroti
37. Head of a Faun^{o*}
pen and ink over red chalk on paper, 276 x 210 mm.
Musée du Louvre, Département des Arts Graphiques, Paris
38. Head of Leda^{o*}
red chalk on paper, 355 x 269 mm.
Casa Buonarroti
40. Resurrection*
red chalk on paper, 151 x 169 mm.
Musée du Louvre, Département des Arts Graphiques, Paris
41. Resurrection^{o*}
black chalk on paper, 372 x 220 mm.
Copyright Windsor Castle, Royal Library,
Her Majesty Queen Elizabeth II
42. The Labors of Hercules^{o*}
red chalk on paper, 272 x 422 mm.
Copyright Windsor Castle, Royal Library,
Her Majesty Queen Elizabeth II
43. Tityus
black chalk on paper, 190 x 330 mm.
Copyright Windsor Castle, Royal Library,
Her Majesty Queen Elizabeth II
45. The Fall of Phaeton*
black chalk on paper, 413 x 234 mm.
Copyright Windsor Castle, Royal Library,
Her Majesty Queen Elizabeth II
47. Bacchanale*
red chalk on paper, 274 x 388 mm.
Copyright Windsor Castle, Royal Library,
Her Majesty Queen Elizabeth II
48. Cleopatra^{o*}
black pencil on paper, 234 x 182 mm.
Casa Buonarroti
49. Male Torso and Arm*
black pencil on paper, 399 x 285 mm.
Casa Buonarroti

MICHELANGELO DRAWINGS checklist ... page four

51. Composition Sketch for the Last Judgment*
charcoal and red chalk on paper, 420 x 297 mm.
Casa Buonarroti
52. Sketch for the Resurrection of the Dead
black chalk on paper, 277 x 419 mm.
Copyright Windsor Castle, Royal Library,
Her Majesty Queen Elizabeth II
53. Cartoon for the Crucifixion of Saint Peter^o*
black chalk on paper applied to canvas, 2630 x 1560 cm.
Museo e Gallerie Nazionale di Capodimonte, Naples
54. Annunciation cartoon
black chalk on paper, 405 x 545 mm.
55. Annunciation cartoon
black chalk on paper, 383 x 296 mm.
The Pierpont Morgan Library, New York
56. Male Nude
black chalk on paper, 233 x 100 mm.
The Armand Hammer Collection
57. Study for Christ
black chalk on paper, 267 x 165 mm.
The Syndics of the Fitzwilliam Museum, Cambridge
- 58a. Crucifixion
black chalk on paper, 405 x 218 mm.
Copyright Windsor Castle, Royal Library,
Her Majesty Queen Elizabeth II
- 58b. Crucifixion
black chalk on paper, 382 x 210 mm.
Copyright Windsor Castle, Royal Library,
Her Majesty Queen Elizabeth II
62. Ground Plan for San Giovanni dei Fiorentini*
black pencil, ink, watercolor on paper, 417 x 376 mm.
Casa Buonarroti
63. Porta Pia*
pen, wash and white pencil on paper, 434 x 281 mm.
Casa Buonarroti
- Portrait Bust of Michelangelo*
Daniele da Volterra
bronze
Casa Buonarroti