



SITTING ON THE EDGE

modernist design from the collection of

MICHAEL & GABRIELLE BOYD

Sitting On The Edge Modernist Design From The Collection Of Michael And Gabrielle Boyd

AW Rasmussen



Sitting On The Edge Modernist Design From The Collection Of Michael And Gabrielle Boyd:

Sitting on the Edge Paola Antonelli, San Francisco Museum of Modern Art, 1998 Catalogue published on the occasion of the exhibition at the San Francisco Museum of Modern Art from November 20 1998 to February 23 1999 **Summary**

Catalogue of European Decorative Arts in the J. Paul Getty Museum Gillian Wilson, Catherine Hess, 2002-03-07 J Paul Getty had a passion for the exquisitely made furniture and decorative objects of eighteenth century France which he began collecting in the 1930s Gillian Wilson curator of decorative arts since 1971 has broadened and strengthened the collection adding Boulle furniture mounted oriental porcelain tapestries clocks ceramics and more In the 1980s and 1990s the Museum continued to enlarge its decorative arts holdings creating a European sculpture department in 1984 and adding glass maiolica goldsmiths work pietre dure and furniture from Italy and Northern Europe This book is a revised and expanded edition of *Decorative Arts An Illustrated Summary Catalogue of the Collection of the J Paul Getty Museum* 1993 In addition to more than forty recent acquisitions among these four wall sconces from Versailles that once belonged to Marie Antoinette and an elaborate upholstered bed from the collection of Karl Lagerfeld it includes the results of years of research Designed for scholars students and devotees of the decorative arts this volume provides a comprehensive look at the Getty's fine collection

Classic Modern Deborah Dietsch, 2000 There is no hotter style today than the cooler than cool work of modern designers and architects from the 1940s and 50s Endlessly inventive and eminently livable mid century modernism has an optimism and confidence born of postwar abundance and a spirited elegance that appeals powerfully fifty years later In CLASSIC MODERN design expert Deborah Dietsch introduces readers to the basic tenets of modern design and explains how the simple yet inspired forms typical of this style were so readily disseminated into mainstream American culture Filled throughout with enticing examples of mid century pieces from such timeless designers as Charles and Ray Eames Eero Saarinen Arne Jacobsen and George Nelson this beautiful book recaptures the excitement of the period's brilliant designs

Modernist Design from the Collection of Michael and Gabrielle Boyd, 2002 **The Furniture Collection**

Stedelijk Museum Amsterdam, 1850-2000 Amsterdam (Netherlands). Stedelijk Museum, Luca Dosi Delfini, Jan van Adrichem, Ingeborg de Roode, 2004 The Stedelijk Museum opened its doors in 1895 the same year as the first Venice Biennale It was a quiet civilized museum for the Amsterdam bourgeoisie in a time when there was nothing as troublesome as modern art Initially the museum exhibited the legacy of the eccentric Sophia Augusta de Bruyn Douairre Lopez Suasso a heterogeneous collection of antiques coins jewels timepieces silver knickknacks and other curiosa Period rooms from canal houses that had been demolished when Raadhuisstraat was driven through helped create a presentable whole The museum's renowned furniture collection was not begun until 1934 but since then it has grown to include more than 1000 objects from circa 1850 to the present with an accent on the twentieth century Chairs settees tables folding screens cabinets and even complete interiors are included This publication provides a comprehensive overview of the Stedelijk Museum's furniture

collecting activities from 1934 to 2000 It charts the museum's rich collection which includes work by H P Berlage K P C de Bazel Piet Kramer Gerrit T Rietveld Martin Visser Piet Hein Eek and Marcel Wanders as well as international furniture classics designed by Michael Thonet Charlotte Perriand Ludwig Mies van der Rohe Marcel Breuer Joe Colombo Arne Jacobsen Ettore Sottsass Philippe Starck and Ron Arad Besides a complete overview of the furniture collection this annotated catalogue includes an introduction to the history of the collection and its exhibition activities In addition the volume explores various themes such as international and Dutch icons and contrasts and evolutions in greater depth in a number of short essays

Dictionary of Furniture Charles Boyce, 2014-01-02 In a comprehensive listing of entries from Aalto Hugo Alvar Henrik to Zui Weng Yi Boyce illuminates readers about furniture styles construction details terminology furniture designers and design movements throughout history and throughout the world Styles covered include European inspired classical baroque pop rococo and modernist This extensive guide will be helpful for furniture enthusiasts historians and those interested in redecorating their homes

French Furniture and Gilt Bronzes J. Paul Getty Museum, Gillian Wilson, Charissa Bremer-David, Jeffrey Weaver, 2008 Each object is described and analyzed in terms of its provenance and published history as well as its construction materials and conservation With its painstaking attention to detail this volume is the definitive catalogue of the Getty Museum's collection of French Baroque furniture and will be of interest to scholars conservators and all students of French decorative arts

BOOK JACKET Furniture & Interiors of the 1940s Anne Bony, 2003 The 1940s marked a period of transition in interior design the quarrel between ancient and modern was outdated the combination of function and art was essential and interior designers were more focused on new creations rather than on post war reconstruction The style of this period exhibits all the contradictions that arise from a society that was in a general state of shock unsure of what the future would hold Exemplary cabinet making marks the period featuring famous names like T H Robsjohn Gibbing and George Nelson from the United States In France Adnet Arbus Dominique Kohlmann Jallot and Leleu produced sumptuous ensembles with beautiful detailing Furniture and Interiors of the 1940s features the work of numerous designers in 300 archival images and recent color photographs that shed new light on this transitional period in design as it evolved both in Europe and in the United States

The Magazine Antiques, 1999 **Graphis**, 1999 **The Publishers Weekly**, 1999 **Interiors**, 1999 **American Furniture** Luke Beckerdite, 2000 **Art Now Gallery Guide**, 1999 1999 **Traveler's Guide to Art Museum Exhibitions** Susan S. Rappaport, 1998 For every art lover who travels and for travelers who love art the 1999 edition of this essential book offers invaluable information and museum schedules for museums in the United States Canada and Europe as well as Australia and Japan 150 illustrations

Design Annual, 1999 **Annual Bibliography of Modern Art** Museum of Modern Art (New York, N.Y.). Library, 2000 **Choice**, 1999 **Design [does Not Equal] Art** Barbara J. Bloemink, Joseph Cunningham, Cooper-Hewitt Museum, 2004 Design does not equal Art presents distinctive functional designs that share the limited palette materials and elegant geometric abstract forms characteristic of

Minimalist and post Minimalist art including pine desks and porcelain tableware by Judd stone and steel tables and chairs by Burton lamps by Tuttle folding screens by LeWitt rugs by Rosemarie Trockel and Barbara Bloom daybeds by Whiteread and much more Filled with hundreds of photographs and drawing on candid conversations with many of the artists Design does not equal Art is an authoritative essential resource for designers scholars of Minimalist and post Minimalist art collectors and anyone interested in furniture and design of the late twentieth and early twenty first centuries BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved **The British National Bibliography** Arthur James Wells,2001

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