

The J. Paul Getty Museum Journal, 1992: 020

J Paul Getty Museum

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The J Paul Getty Museum Journal Vol 20

Graham D. Caie, Denis Renevey



The J Paul Getty Museum Journal Vol 20:

The J. Paul Getty Museum Journal The J. Paul Getty Museum, 1993-02-11 The J Paul Getty Museum Journal has been published annually since 1974 It contains scholarly articles and shorter notes pertaining to objects in the Museum s seven curatorial departments Antiquities Manuscripts Paintings Drawings Decorative Arts Sculpture and Works of Art and Photographs The Journal includes an illustrated checklist of the Museum s acquisitions for the precious year a staff listing and a statement by the Museum s director outlining the year s most important activities Volume 20 of the J Paul Getty Museum Journal contains an index to volumes 1 to 20 and includes articles by John Walsh Carl Brandon Strehlke Barbara Bohen Kelly Pask Suzanne Lewis Elizabeth Pilliod Anne Ratzki Kraatz Sharon K Shore Linda A Strauss Brian Considine Arie Wallert Richard Rand And Jacky De Veer Langezaal

The J. Paul Getty Museum Journal The J. Paul Getty Museum, 1984-01-01 The J Paul Getty Museum Journal 12 is a compendium of articles and notes pertaining to the Museum s permanent collections of antiquities and decorative arts This volume includes a supplement introduced by John Walsh with a fully illustrated checklist of the Getty s recent acquisitions Volume 12 includes articles written by Pat Getz Preziosi Brunilde Sismondo Ridgway Guntram Koch Ji Frel Reynold Higgins Alain Pasquier Birgitta Lindros Wohl Mario A Del Chiaro David Ball Frank Bommer Hille Kunckel Anna Manzoni Macdonnell Georges Daux Stanley M Burstein Jaan Puhvel Marit Jentoft Nilsen Gillian Wilson Adrian Sassoon and Charissa Bremer David

The J. Paul Getty Museum Journal J. Paul Getty Museum, 1994 Vols include an acquisitions supplement listing the Museum s acquisitions for the preceding year Research Abstracts of the Scientific Program Getty Conservation Institute. Scientific Program, 1994 This series presents current research being conducted under the auspices of the Getty Conservation Institute An overview of research from 1984 to 1994 including environmental controls in museums the use of protective materials and analyses in the conservation of cultural objects and archaeological sites and the use of new technologies for monitoring documentation and analysis

Drawings from the Age of Bruegel, Rubens, and Rembrandt William W. Robinson, 2016-08-02 This superb book presents 100 notable examples from the Harvard Art Museums distinguished collection of Dutch Flemish and Netherlandish drawings from the 16th to 18th century Featuring such masters as Pieter Bruegel the Elder Peter Paul Rubens and Rembrandt van Rijn the volume showcases beautiful color illustrations accompanied by insightful commentary on prevalent styles and techniques Genres that define this artistic period landscape scenes of everyday life portraiture and still life are explored in detail The book also presents the results of new conservation and technical study including infrared analysis and scientific examinations of drawing materials This revelatory new research has allowed previously illegible underdrawings and inscriptions in many of the artworks to surface for the first time shedding light on longstanding mysteries of production and provenance

Divine Images and Human Imaginations in Ancient Greece and Rome , 2015-08-27 The polytheistic religious systems of ancient Greece and Rome reveal an imaginative attitude towards the construction of the divine One of the most important

instruments in this process was certainly the visualisation Images of the gods transformed the divine world into a visually experienceable entity comprehensible even without a theoretical or theological superstructure For the illiterates images were together with oral traditions and rituals the only possibility to approach the idea of the divine for the intellectuals images of the gods could be allegorically transcended symbols to reflect upon Based on the art historical and textual evidence this volume offers a fresh view on the historical literary and artistic significance of divine images as powerful visual media of religious and intellectual communication

Michelangelo Carmen C. Bambach, Claire Barry, Francesco Caglioti, Caroline Elam, Marcella Marongiu, Mauro Mussolin, 2017-11-05 Consummate painter draftsman sculptor and architect Michelangelo Buonarroti 1475 1564 was celebrated for his disegno a term that embraces both drawing and conceptual design which was considered in the Renaissance to be the foundation of all artistic disciplines To his contemporary Giorgio Vasari Michelangelo was the divine draftsman and designer whose work embodied the unity of the arts Beautifully illustrated with more than 350 drawings paintings sculptures and architectural views this book establishes the centrality of disegno to Michelangelo s work Carmen C Bambach presents a comprehensive and engaging narrative of the artist s long career in Florence and Rome beginning with his training under the painter Domenico Ghirlandaio and the sculptor Bertoldo and ending with his seventeen year appointment as chief architect of Saint Peter s Basilica at the Vatican The chapters relate Michelangelo s compositional drawings sketches life studies and full scale cartoons to his major commissions such as the ceiling frescoes and the Last Judgment in the Sistine Chapel the church of San Lorenzo and its New Sacristy Medici Chapel in Florence and Saint Peter s offering fresh insights into his creative process Also explored are Michelangelo s influential role as a master and teacher of disegno his literary and spiritual interests and the virtuoso drawings he made as gifts for intimate friends such as the nobleman Tommaso de Cavalieri and Vittoria Colonna the marchesa of Pescara Complementing Bambach s text are thematic essays by leading authorities on the art of Michelangelo Meticulously researched compellingly argued and richly illustrated this book is a major contribution to our understanding of this timeless artist

German Paintings in the Metropolitan Museum of Art, 1350-1600 Maryan W. Ainsworth, Joshua P. Waterman, Dorothy Mahon, Metropolitan Museum of Art (New York, N.Y.), 2013 Paintings by Renaissance masters Lucas Cranach the Elder Albrecht Durer and Hans Holbein the Younger are among the works featured in this lavish volume the first to comprehensively study the largest collection of early German paintings in America These works created in the 14th through 16th centuries in the region that comprises present day Germany Austria and Switzerland include religious images such as Virgin and Child with Saint Anne by Durer and the double sided altarpiece The Dormition of the Virgin by Hans Schaufelein as well as remarkable portraits by Holbein and the iconic Judgment of Paris by Cranach In all more than 70 works are thoroughly discussed and analyzed making this volume an incomparable resource for the study of this rich artistic period

Artwashing the Past David W.J. Gill, 2024-10-01 Artwashing the Past Context Matters contributes to the wider

discussion about the appropriate due diligence process that should be conducted prior to the acquisition of cultural objects The chapters were written as museums in Europe and North America were facing a series of claims on recently acquired objects in their collections in the light of the photographic dossiers that had been seized from dealers in Switzerland and Greece They engage with some of the recent debates over cultural property that include the Ka Ka Nefer mummy mask currently in the St Louis Art Museum and the Leutwitz Apollo acquired by the Cleveland Museum of Art Two of the essays reflect on the recent and controversial metal detecting finds in England the so called Crosby Garrett helmet and the

Lenborough Hoard *China on Paper* Marcia Reed, Paola Demattè, Getty Research Institute, 2011 Published to accompany the exhibition held at the Getty Research Institute Nov 6 2007 to Feb 10 2008 **Catalog of Copyright Entries. Third**

Series Library of Congress. Copyright Office, 1977 **Medieval Texts in Context** Graham D. Caie, Denis

Renevey, 2008-04-01 This collection of essays by leading experts in manuscript studies sheds new light on ways to approach medieval texts in their manuscript context Each contribution provides groundbreaking insight into the field of medieval textual culture demonstrating the various interconnections between medieval material and literary traditions The contributors work aids reconstruction of the period s writing practices as contextual factors surrounding the texts provide clues to the manuscript experience Topics such as scribal practice and textual providence glosses rubrics page lay out and even page ruling are addressed in a manner illustrative and suggestive of textual practice of the time while the volume further considers the interface between the manuscript and early textual communities Looking at medieval inventories of books no longer extant and addressing questions such as ownership reading practices and textual production *Medieval Texts in Context* addresses the fundamental interpretative issue of how scribe editors worked with an eye to their intended audience An understanding of the world inhabited by the scribal community is made use of to illuminate the rationale behind the manufacture of devotional texts The combination of approaches to the medieval vernacular manuscript presented in this volume is unique marking a major innovative contribution to manuscript studies *Images of the Mother of God* Maria

Vassilaki, 2017-03-02 Fully illustrated in colour and black and white *Images of the Mother of God* complements the successful exhibition catalogue of the Mother of God exhibition at the Benaki Museum in Athens It brings together the work of leading international authorities and younger scholars to provide a wide ranging survey of how the Theotokos was perceived in the Byzantine world It embraces the disciplines of art historians archaeologists traditional and feminist historians as well as theologians philologists and social anthropologists *Images of the Mother of God* will appeal not just to those interested in Byzantine art and culture but also to scholars of Western Europe in the Middle Ages who are looking for comparative materials in their own work **The J. Paul Getty Museum Journal** The J. Paul Getty Museum, 1989-11-02 The J Paul Getty Museum Journal 16 is a compendium of articles and notes pertaining to the Museum s permanent collections of antiquities drawings illuminated manuscripts paintings and sculpture and works of art This volume includes a supplement introduced by

John Walsh with a fully illustrated checklist of the Getty's recent acquisitions Volume 16 includes articles written by Richard A Gergel Lee Johnson Myra D Orth Barbra Anderson Louise Lippincott Leonard Amico Peggy Fogelman Peter Fusco Gerd Spitzer and Clare Le Corbeiller

The Drawings of Bronzino Carmen Bambach, Agnolo Bronzino, Janet Cox-Rearick, George R. Goldner, Philippe Costamagna, Marzia Faietti, Elizabeth Pilliod, 2010 Drawings by the great Italian Mannerist painter and poet Agnolo Bronzino 1503-1572 are extremely rare This important and beautiful publication brings together for the first time nearly all of the sixty drawings attributed to this leading draftsman of the 16th century Each drawing is illustrated in color discussed in detail and shown with many comparative photographs Bronzino's technical virtuosity as a draftsman and his mastery of anatomy and perspective are vividly apparent in each stroke of the chalk pen or brush The younger generations of Florentine artists particularly admired Bronzino for his technical virtuosity as a painter and Giorgio Vasari praised him for his powers as a *disegnatore* designer and draftsman

European Porcelain in The Metropolitan Museum of Art Jeffrey Munger, Elizabeth Sullivan, 2018-05-09 Porcelain imported from China was the most highly coveted new medium in sixteenth and early seventeenth century Europe Its pure white color translucency and durability as well as the delicacy of decoration were impossible to achieve in European earthenware and stoneware In response European ceramic factories set out to discover the process of producing porcelain in the Chinese manner with significant artistic technical and commercial ramifications for Britain and the Continent Indeed not only artisans but kings noble patrons and entrepreneurs all joined in the quest hoping to gain both prestige and profit from the enterprises they established This beautifully illustrated volume showcases ninety works that span the late sixteenth to the mid nineteenth century and reflect the major currents of European porcelain production Each work is illustrated with glorious new photography accompanied by analysis and interpretation by one of the leading experts in European decorative arts Among the wide range of porcelains selected are rare blue and white wares and figures from Italy superb examples from the Meissen factory in Germany and the Sèvres factory in France and ceramics produced by leading British eighteenth century artisans Taken together they reveal why the Metropolitan Museum's holdings in this field are among the finest in the world

Imagining Qianlong Florian Knothe, Pascal-François Bertrand, Kristel Smentek, Nicholas Pearce, 2017-11-01 This publication accompanies an unprecedented exhibition highlighting four of the magnificent chinoiserie tapestries of Chinese Emperor Qianlong woven after designs by François Boucher at the famous Beauvais manufactory from 1758-1760 The large and well preserved textiles form part of the royal French commission by King Louis XV objects of which were presented to Qianlong in 1766 These celebrated tapestries are joined by another historic set of culturally related depictions in print The Battles of the Emperor of China The engravings were ordered by Qianlong drawn by Jesuit painters at the Imperial Court in Beijing and then printed in Paris 1769-1774 The culture of these prints follows King Louis XIV's influential images of the *Histoire du Roi* and presents Qianlong as both a war hero and as the

undisputed leader of China in the mid eighteenth century These depictions date to the exact same time period one that coincides with the high demand for chinoiserie in France culminating in the world famous designs by Boucher and the Imperial Court of China's interest in French design and culture Despite their world renowned fame these groups of images previously have not been shown together Imagining Qianlong presents one of the rare topics to celebrate the court cultures in both France and China at a time when the empires idolised each other and cultural influences and exchanges were highly significant and supported by well established and prosperous monarchs during an increasingly enlightened eighteenth century In order to highlight the cross cultural aspects of this project Florian Knothe HKU Pascal Francois Bertrand Bordeaux Nicholas Pearce Glasgow and Kristel Smentek MIT have contributed essays detailing the sociocultural history of the tapestries and prints Each scholar is an expert in their fields and a well versed lecturer on Chinese artistic influences in France as well as French and European Jesuit culture in China

Personal Styles in Early Cycladic Sculpture Pat Getz-Gentle, Jack de Vries, 2001 Annotation *Personal Styles in Early Cycladic Sculpture* represents the culmination of thirty five years of study Pat Getz Gentle offers here much new material and many fresh insights into a tradition rooted in the Neolithic period that spanned most of the third millennium B C She begins with a review of this tradition placing particular emphasis on the stages leading to the reclining figure with folded arms that is the unique and quintessential icon of the early Bronze Age culture at the center of the Aegean She then focuses on the styles of fifteen sculptors several of whom are identified and discussed for the first time in this volume By introducing little known pieces attributable to these sculptors she illuminates various phases of their artistic development

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Classical Art Caroline Vout, 2018-05-29 How did the statues of ancient Greece wind up dictating art history in the West How did the material culture of the Greeks and Romans come to be seen as classical and as art What does classical art mean across time and place In this ambitious richly illustrated book art historian and classicist Caroline Vout provides an original history of how classical art has been continuously redefined over the millennia as it has found itself in new contexts and cultures All of this raises the question of classical art's future What we call classical art did not simply appear in ancient Rome or in the Renaissance or in the eighteenth century Academy Endlessly repackaged and revered or rebuked Greek and Roman artifacts have gathered an amazing array of values both positive and negative in each new historical period even as these objects themselves have reshaped their surroundings Vout shows how this process began in antiquity as Greeks of the Hellenistic period transformed the art of fifth century Greece and continued through the Roman empire Constantinople European court societies the neoclassical English country house and the nineteenth century up to the modern museum A unique exploration of how each period of Western culture has transformed Greek and Roman antiquities and in turn been transformed by them this book revolutionizes our understanding of what classical art has meant and continues to mean

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