

Small Renaissance Bronzes

67 Plates in Full Colour



Small Renaissance Bronzes Cameo

Wolfgang Guggemos



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Renaissance Bronzes from Ohio Collections William D. Wixom, Cleveland Museum of Art, 1975 *Sculpture Collections in Europe and the United States 1500-1930*, 2021-04-26 Exploring the variety of forms taken by collections of sculpture this volume presents new research by twelve internationally recognized scholars The essays delve into the motivations of different collectors the modes of display and the aesthetics of viewing sculpture bringing to light much new archival material The book underscores the ambiguous nature of sculpture collections variously understood as decorative components of interiors or gardens as objects of desire in cabinets of curiosity or as autonomous works of art in private and public collections Emphasizing the collections and the ways in which these were viewed and described this book addresses a significant but neglected aspect of art collecting and contributes to the literature on this branch of art and cultural history This book evolved from a symposium *Sculpture Collecting and Display 1600-2000* organized by the Center for the History of Collecting that was held at The Frick Collection on May 19 and 20 2017 Both the book and the symposium were made possible through the generous support of the Robert H Smith Family Foundation The book is published in association with The Frick Collection ***Renaissance Master Bronzes from the Ashmolean Museum, Oxford*** Jeremy Warren, Ashmolean Museum, 1999 Published in association with the Daniel Katz Gallery London to mark the centenary of the death of one of the Museum's major benefactors C D E Fortnum whose bequest to the Ashmolean formed the nucleus of what is now one of the finest collections of Renaissance bronzes in Europe *Renaissance and Baroque Bronzes from the Fitzwilliam Museum, Cambridge* Victoria Avery, Jo Dillon, Fitzwilliam Museum, 2002 In the introductory essay to the catalogue of bronzes from the Fitzwilliam Museum Dr Avery provides the first detailed account of Boscawen himself of the loans and gifts he made to the Museum during his lifetime and his sister's extraordinarily generous bequest Foreword *The Gentle Art of Faking* Riccardo Nobile, 2023-10-30 In *The Gentle Art of Faking* by Riccardo Nobile readers are taken on a whimsical journey into the world of forgery and deception in art Nobile's witty writing style and clever storytelling transport readers to the bustling streets of Venice where characters navigate the fine line between authenticity and duplicity The book cleverly blurs the lines between reality and illusion inviting readers to question their own perceptions of art and truth Set within the backdrop of the Italian Renaissance Nobile's narrative highlights the importance of creativity and innovation in the art world The book is a delightful blend of historical fiction art history and philosophical musings Nobile's expertise in the subject matter shines through making this a must read for art enthusiasts and history buffs alike Riccardo Nobile is a renowned art historian and author known for his in depth knowledge of Italian art and culture His passion for uncovering the hidden stories behind famous works of art led him to write *The Gentle Art of Faking* a captivating exploration of the art of forgery Nobile's background in art history and his extensive research make him a trusted voice in the world of Renaissance art I highly recommend *The Gentle Art of Faking* to readers who enjoy historical fiction with a twist Riccardo Nobile's expert storytelling

and insightful commentary on art make this book both entertaining and enlightening Whether you are an art aficionado or simply appreciate a well crafted tale this book is sure to leave a lasting impression **Country Life** ,1977 **Depth of Field** Donal Cooper,2007 This volume has its origins in Depth of Field Relief in the Time of Donatello a unique collaboration between the Victoria and Albert Museum and the Henry Moore Institute in Leeds and the first exhibition to focus specifically on relief sculpture Northern Italy Luigi Vittorio Bertarelli,1927 *Paris and Environs* Karl Baedeker (Firm),1913

The Athenaeum James Silk Buckingham,John Sterling,Frederick Denison Maurice,Henry Stebbing,Charles Wentworth Dilke,Thomas Kibble Hervey,William Hepworth Dixon,Norman Maccoll,Vernon Horace Rendall,John Middleton Murry,1865

The Scholar in His Study Curator of Renaissance Collections Department of Medieval and Modern Europe Dora Thornton,Dora Thornton,1998-01-01 In fifteenth and sixteenth century Italy many leading citizens constructed and furnished distinctive studies for themselves The study was an individually designed room for private and social use as an office library a family archive or treasury as the nucleus of an art collection or as a space for contemplation This book is an account of the Renaissance Italian study and its contents Illustrated with depictions of studies and the precious and unusual objects they contained the book examines the significance of the study to its owner and visitors its structure and location and the prized possessions that might fill such a special room **The United States** Karl Baedeker (Firm),1904 *The American Journal of Archaeology and of the History of the Fine Arts* ,1895 *American Journal of Archaeology* ,1895 **The Publishers' Trade List Annual** ,1973 **Paris and Environs with Routes from London to Paris** Karl Baedeker (Firm),1910 The Oxford History of Western Art Martin Kemp,2000 The Oxford History of Western Art is the new authority on the development of visual culture in the West over the last 2700 years from the classical period to the end of the twentieth century OHWA is an innovative and challenging reappraisal of how the history of art can be presented and understood None of the currently available general histories of art offers the wealth of perspectives and cross media references of this book Through a carefully devised modular structure readers are given insights not only into how and why works of art were created but also how works in different media relate to each other across time Here uniquely is not the simple linear story of art but a rich series of stories told from varying viewpoints The founding principle of the book has been to use carefully selected groupings of pictures to give readers a sense of the visual texture of the various periods and episodes covered The 167 illustration groups supported by explanatory text and picture captions create a sequence of visual tours not merely a procession of individually great works viewed in isolation but juxtapositions of significant images that powerfully convey a sense of the visual environments in which works of art need to be viewed in order to be understood and appreciated The aim throughout has been to make the shape and nature of these visual presentations a stimulating and rewarding experience allowing readers to become active participants in the process of interpretation and synthesis Another key feature of the narrative is the re definition of traditional period boundaries Rather than relying on conventional labels such as Medieval Renaissance Baroque

etc five major phases of significant historical change are established that unlock longer and more meaningful continuities The art of classical antiquity from c 600 BC to the fall of Rome in AD 410 The establishment of visual culture in Europe from 410 to 1527 the sack of papal Rome European visual regimes from 1527 to 1770 The era of revolutions 1770 to 1914 Modernism and after 1914 to 2000 This new framework shows how the major religious and secular functions of art have been forged sustained transformed revived and revolutionized over the ages how the institutions of Church and State have consistently aspired to make art in their own image and how the rise of art history itself has come to provide the dominant conceptual framework within which artists create patrons patronize collectors collect galleries exhibit dealers deal and art historians write The text has been written by a team of 50 specialist authors working under the direction of Professor Martin Kemp one of the UK's most distinguished art historians Whilst bringing their own expertise and vision to their sections each author was also asked to relate their text to a number of unifying themes and issues including written evidence physical contexts patronage viewing and reception techniques gender and racial issues centres and peripheries media and condition the notion of art and current presentations Though the coverage of topics focuses on European notions of art and their transplantation and transformation in North America space is also given to cross fertilizations with other traditions including the art of Latin America the Soviet Union India Africa and Afro Caribbean Australia and Canada Professor Kemp and his team similarly deal generously with the applied arts and reproductive media such as photography and prints The result is a vibrant vigorous and revolutionary account of Western art serving both as an inspirational introduction for the general reader and an authoritative source of reference and guidance for students

The Athenaeum, 1857 Exhibition of Sculpture, Antoine-Louis Barye, 1796-1875 Antoine-Louis Barye, Sladmore Gallery, 1972 Bells and Mortars Peta Motture, 2001-05 The collection of Italian bronzes at the Victoria and Albert Museum is extraordinary for its size variety and scope The first book in English devoted to the subject this fully illustrated volume provides a complete catalogue of a key part of this collection 75 small bells mortars and related utensils mainly from the Renaissance period Bells Mortars contains details of inscriptions and makers marks and substantial technical information including data based on X ray examination and metal analysis Essays set the bronzes into their broader historical religious and pharmaceutical contexts making this catalogue invaluable to scholars and collectors as well as those with an interest in pharmaceutical history

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