

Metropolitan Museum Journal

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MichaelE. Yonan

Metropolitan Museum Journal Volume 372002:

Pretty Gentlemen Peter McNeil, 2018-01-01 The term macaroni was once as familiar a label as punk or hipster is today In this handsomely illustrated book devoted to notable 18th century British male fashion award winning author and fashion historian Peter McNeil brings together dress biography and historical events with the broader visual and material culture of the late 18th century For thirty years macaroni was a highly topical word yielding a complex set of social sexual and cultural associations Pretty Gentlemen is grounded in surviving dress archival documents and art spanning hierarchies and genres from scurrilous caricature to respectful portrait painting Celebrities hailed and mocked as macaroni include politician Charles James Fox painter Richard Cosway freed slave Julius Soubise and criminal parson Reverend Dodd The style also rapidly spread to neighboring countries in cross cultural exchange while Horace Walpole George III and Queen Charlotte were active critics and observers of these foppish men Publisher s website [REVIVALS. RECONSIDERING THE PAST IN THE DECORATIVE ARTS AND DESIGN](#). AA.VV., 2022-12-30 Proceedings of the Annual Conference of the ICDAD

International Committee for Museums and Collections of Decorative Arts and Design Online 21 23 October 2021 Publisher ICOM International Council of Museums **More Than Mere Playthings** Julia C. Fischer, 2016-06-22 This book is inspired by the 2015 Italian Art Society sponsored conference sessions of the American Association of Italian Studies Its seven chapters span the art of ancient Etruria to twentieth century Italy and explore a variety of media including mirrors cameos treasury objects reliquaries ceramics and figurines Contributors approach the topic of the minor arts from a variety of interdisciplinary perspectives including reception use patronage gender issues propaganda and iconography The volume thus fills the lacuna in the scholarship of the minor arts and reveals that the minor arts are unique and worthy of study for their size preciousness patronage audience function portability and material Ultimately in revealing the importance of these objects the book shows that the division between the major and minor arts is no longer valid and that these objects of the minor arts hold as much significance as those of the major arts [European Decoration on Oriental Porcelain, 1700-1830](#) Helen Espir, 2005

Transactions of the Oriental Ceramic Society Oriental Ceramic Society, 2003 [Hidden Faces: Covered Portraits of the Renaissance](#) Alison Manges Nogueira, 2024-04-02 Many small Renaissance portraits were richly adorned with covers or backs bearing allegorical figures mythological scenes or emblems that celebrated the sitter and invited the viewer to decipher their meaning Hidden Faces includes seventy objects ranging in format from covered paintings to miniature boxes that illuminate the symbiotic relationship between the portrait and its pair Texts by thirteen distinguished scholars vividly illustrate that the other faces of these portraits represent some of the most innovative images of the Renaissance created by masters such as Hans Memling and Titian Uniting works that have in some cases been separated for centuries this fascinating volume shows how the multifaceted format unveiled the sitter s identity both by physically revealing the portrait and reading the significance behind its cover [The Cultural Aesthetics of Eighteenth-Century Porcelain](#) Michael E.

Yonan,2017-07-05 During the eighteenth century porcelain held significant cultural and artistic importance This collection represents one of the first thorough scholarly attempts to explore the diversity of the medium s cultural meanings Among the volume s purposes is to expose porcelain objects to the analytical and theoretical rigor which is routinely applied to painting sculpture and architecture and thereby to reposition eighteenth century porcelain within new and more fruitful interpretative frameworks The authors also analyze the aesthetics of porcelain and its physical characteristics particularly the way its tactile and visual qualities reinforced and challenged the social processes within which porcelain objects were viewed collected and used The essays in this volume treat objects such as figurines representing British theatrical celebrities a boxwood and ebony figural porcelain stand works of architecture meant to approximate porcelain visually porcelain flowers adorning objects such as candelabra and perfume burners and tea sets decorated with unusual designs The geographical areas covered in the collection include China North Africa Spain France Italy Britain America Japan Austria and Holland

Fragile Diplomacy Maureen Cassidy-Geiger,2007-01-01 While imported Chinese porcelain had become a valuable commodity in Europe in the seventeenth century local attempts to produce porcelain long remained unsuccessful At last the secret of hard paste porcelain was uncovered and in 1710 the first European porcelain was manufactured in Saxony Meissen porcelain still manufactured today soon ranked in value with silver and gold This thorough and lavishly illustrated volume explores the early years of Meissen porcelain and how the princes of Saxony came to use highly prized porcelain pieces as diplomatic gifts for presentation to foreign courts An eminent team of international contributors examines the trade of Meissen with other nations from England to Russia They also investigate the cultural ambience of the Dresden Court varying tastes of the markets the wide range of porcelain objects and their designers and makers Individual chapters are devoted to gifts to Denmark other German courts the Holy Roman Empire Italy France and other nations For every Meissen collector or enthusiast this book will be not only a treasured handbook but also a source of visual delight **Aquatint** Rena M.

Hoisington,2021-10-26 How an ingenious printmaking technique became a cross cultural phenomenon in Enlightenment Europe Driven by a growing interest in collecting and multiplying drawings artists and amateurs in the eighteenth century sought a new technique capable of replicating the subtlety of ink wash and watercolor They devised an innovative and versatile new medium aquatint which would spread in use across Europe within a few decades its distinctive dark tones making possible a remarkable variety of ingenious imagery In this illuminating book Rena M Hoisington traces how the aquatint technique flourished as a cross cultural and cosmopolitan phenomenon that contributed to the rise of art publishing connoisseurship leisure travel drawing instruction and the popularity of neoclassicism She offers new insights into sophisticated experiments by artists such as Francisco Goya Maria Catharina Prestel Paul Sandby and Jean Baptiste Le Prince Marvelously illustrated with rare works from the National Gallery of Art s collection of early aquatints this engaging book provides a fresh look at how printmaking contributed to a vibrant exchange of information and ideas in Europe during

the Enlightenment Published in association with the National Gallery of Art Washington DC Exhibition Schedule National Gallery of Art Washington DC October 24 2021 February 21 2022 *Balthus* Mieke Bal, Balthus, 2008 Mieke Bal analysis is focused in the eerie sense of very real and very unreal that the paintings emanate. She considers this the heart of Balthus' work. It invites viewers in and repels them at the same time. We get access to a world all his own but are not told what is there to see. Thus the works labor against assumptions of representation and appropriation. The means of this labor figuration is indispensable for the effet. Although figurativity is supposedly the royal road to realism in Balthus' s case it is not at all. Bal argues that the paintings draw the viewer into a world we know not to exist. This canny fictionality makes allegations of erotic appropriation naive and censoring Reducing Balthus' s work to the paintings of nude adolescent girls is moreover ignoring his many works that are not in the least focused on this theme. Color space genres or history are some of the key concepts that the author put in the center of Balthus' work. 130 illustrations **Sargent, Whistler, and Venetian Glass** Crawford Alexander Mann (III), 2021-12-14 Murano Glass and its Collectors in Aesthetic America Melody Barnett Deusner Venetian Mosaics and Glass in the United States 1860 1917 Sheldon Barr Where Have Titian' s Beauties Gone Sargent and Whistler on the Streets of Venice Stephanie Mayer Heydt Interweaving Worlds Antique and Revival Lace in Italy and in the United States 1872 1927 Diana Jocelyn Greenwold Sparks of Genius American Art and the Appeal of Modern Venetian Glass Crawford Alexander Mann III Biographies Brittany Emens Strupp Crawford Alexander Mann III **Vienna Circa 1780** Wolfram Koeppe, 2010 Wolfram Koeppe is Curator Department of European Sculpture and Decorative Arts The Metropolitan Museum of Art Book Jacket Iskusstvoznanie, 2009 **The History of Gardens in Painting** Nils Büttner, 2008-09-23 This book by Nils Buttner traces the history of gardens as seen through the eyes of artists over the course of 2 000 years. The focus of this book is not gardens themselves or different concepts of the garden but rather the representation of gardens in art. In this study the author explains why pictures of gardens are a mirror of the social historical and aesthetic context in which gardens were conceived. He also examines how artists paint gardens by presenting some 185 beautifully reproduced pictures including full views and details of both well heralded and little known masterpieces. The wide ranging coverage includes late medieval devotional pictures featuring Madonnas in idyllic gardens Botticelli' s masterwork *La Primavera* an allegory of love set in a grove of orange trees that was created for a bridal chamber sixteenth century views of well known historic gardens like those of the Vatican which were in demand because of a new interest in geography and topography realistic depictions of nature without any attempt to beautify it by Courbet and other so called naturalists painters gardens like Monet' s *Giverny* and representations of modern gardens like David Hockney' s *Red Pots in the Garden* which are extremely varied in style and reflect the artist' s subjectivity. In sum the carefully chosen paintings in this book represent a progression of developments in art history and foster a deep appreciation for actual gardens as well as paintings of them. **BOOK JACKET** Le roi et l'artiste Thierry Crépin-Leblond, Vincent Droguet, 2013 Catalogue de l exposition *Le Roi et l'artiste* François Ier et Rosso Fiorentino pr

senté au château de Fontainebleau du 23 mars au 24 juin 2013. Les travaux engagés en 1528 et conduits jusqu'à la fin du règne transformèrent le château en un véritable palais et ses abords en une résidence au goût du jour plus vaste marquée par la volonté italienne mais sans perdre l'originalité française. Pour embellir le roi, il fut invité à venir les plus grands maîtres italiens à entrer dans son service : Michel Ange et Giulio Romano refusèrent l'offre mais Giovan Battista di Jacopo (1494-1540), surnommé Rosso Fiorentino, le Florentin roux, arriva à Fontainebleau en 1530. Entre 1530 et 1540, Rosso créa à Fontainebleau plusieurs grands décors dont la galerie François Ier ornée de lambris sculptés de fresques et de stucs selon une formule absolument inédite en Europe.

French Drawings from the British Museum Perrin Stein, Martin Royalton-Kisch, 2005 *Art of the Royal Court* Wolfram Koeppe, Anna Maria Giusti, Metropolitan Museum of Art (New York, N.Y.), 2008. In the royal and princely courts of Europe, artworks made of multicolored semiprecious stones were passionately coveted objects. Known as pietre dure or hardstones, this type of artistic expression includes paintings in stone which were composed of intricately cut separate pieces that were made into magnificent tabetops, cabinets and wall decorations. Other works included vessels and ornaments carved with virtuosic skill from a single piece of rare and brilliant lapis lazuli, chalcedony, jasper or similarly prized substance. Exquisite objects such as boxes, clocks and jewelry and portraits of nobles sculpted in variously colored stones. Derived from ancient Roman decorative stonework, the art of pietre dure was developed in Renaissance Florence where the manufacture of such objects was enthusiastically sponsored by Medici princes. Ideally suited for ostentatious display, the works sent an unmistakable message of wealth and political might that was understood in centers of power everywhere. From Italy the medium spread across Europe to Prague, Madrid, Naples, Paris and later Saint Petersburg. Precious and fragile pietre dure objects are rarely brought together in large numbers. This richly illustrated catalogue contains more than 150 masterworks from across Europe, dating from five centuries, including almost every artistic use of semiprecious stone during this time, as well as some of the finest examples of the medium. Eight essays by European and American experts discuss the individualized development of pietre dure in every European region, the latest developments in scholarship, the interrelationships between art and dynastic politics and between cultures and a variety of techniques used to produce these luxurious masterworks.

Metropolitan Museum of Art website *Balthus* Sabine Rewald, Museum Ludwig, 2007. This volume appears on the occasion of the very first Balthus exhibition in Germany, organized by the Museum Ludwig in Cologne, presenting 76 paintings and drawings from Balthus's most creative years. BOOK JACKET **Raphael to Renoir** Metropolitan Museum of Art (New York, N.Y.), National Gallery of Scotland, 2009. The works from the Bonna Collection are illustrated in color and whenever possible at their actual sizes. They are arranged chronologically by the artist's date of birth and are grouped according to the main artistic schools. This volume is introduced by an interview with Jean Bonna by George Goldner. Each drawing is then described in an entry, many of which have comparative illustrations that shed further light on individual works. BOOK JACKET

Metropolitan Museum Journal 2020 Niv Allon, Jean-François de Lapérouse, Sarah Graff, Melanie Holcomb, Dorothy

Mahon,Mark McDonald,Joseph Scheier-Dolberg,Sylvia Yount,2021-01-21

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