



OPUS SACRUM

FROM THE COLLECTION
OF
BARBARA PIASECKA
JOHNSON

THE ROYAL CASTLE
WARSAW 1990

Opus Sacrum Catalogue Of The Exhibition From The Collection Of Barbara Piasecka Johnson

Józef Grabski

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Opus Sacrum Zamek Królewski (Warsaw, Poland),1990 Opus Sacrum. Catalogue of the Exhibition From the Collection of Barbara Piasecka Johnson Józef Grabski,1990 Opus Sacrum Barbara Piasecka Johnson,Rainier III (Prince of Monaco),Musée de la Chapelle de la Visitation,1995 **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

Opus Sacrum Zamek Królewski (Warsaw, Poland),1990 **The J. Paul Getty Museum Journal** The J. Paul Getty Museum,1995-04-27 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 Decorative Arts Drawings Manuscripts Paintings Photographs and Sculpture and Works of Art The Journal includes an illustrated checklist of the Museum s acquisitions for the previous year a staff listing and a statement by the Museum s director outlining the year s most important activities Volume 22 of the J Paul Getty Museum Journal includes articles by John Walsh Peter Humfrey Charissa Bremer David Carl Grimm And Peggy Fogelman *Painting and Illumination in Early Renaissance Florence, 1300-1450* Laurence B. Kanter,Metropolitan Museum of Art (New York, N.Y.),1994 By way of introduction to the objects themselves are three essays The first by Laurence B Kanter presents an overview of Florentine illumination between 1300 and 1450 and thumbnail sketches of the artists featured in this volume The second essay by Barbara Drake Boehm focuses on the types of books illuminators helped to create As most of them were liturgical her contribution limns for the modern reader the medieval religious ceremonies in which the manuscripts were utilized Carl Brandon Strehlke here publishes important new material about Fra Angelico s early years and patrons the result of the author s recent archival research in Florence *The Grove Encyclopedia of Medieval Art and Architecture* Colum Hourihane,2012 This volume offers unparalleled coverage of all aspects of art and architecture from medieval Western Europe from the 6th century to the early 16th century Drawing upon the expansive scholarship in the celebrated Grove Dictionary of Art and adding hundreds of new entries it offers students researchers and the general public

a reliable up to date and convenient resource covering this field of major importance in the development of Western history and international art and architecture **Buying Baroque** Edgar Peters Bowron, 2017-03-28 Although Americans have shown interest in Italian Baroque art since the eighteenth century Thomas Jefferson bought copies of works by Salvator Rosa and Guido Reni for his art gallery at Monticello and the seventeenth century Bolognese school was admired by painters Benjamin West and John Singleton Copley a widespread appetite for it only took hold in the early to mid twentieth century Buying Baroque tells this history through the personalities involved and the culture of collecting in the United States The distinguished contributors to this volume examine the dealers auction houses and commercial galleries that provided access to Baroque paintings as well as the collectors curators and museum directors who acquired and shaped American perceptions about these works including Charles Eliot Norton John W Ringling A Everett Austin Jr and Samuel H Kress These essays explore aesthetic trends and influences to show why Americans developed an increasingly sophisticated taste for Baroque art between the late eighteenth century and the 1920s and they trace the fervent peak of interest during the 1950s and 1960s A wide ranging in depth look at the collecting of seventeenth and eighteenth century Italian paintings in America this volume sheds new light on the cultural conditions that led collectors to value Baroque art and the significant effects of their efforts on America's greatest museums and galleries In addition to the editor contributors include Andrea Bayer Virginia Brilliant Andria Derstine Marco Grassi Ian Kennedy J Patrice Marandel Pablo Pérez d'Ors Richard E Spear and Eric M Zafran **Art of the Royal Court** Wolfram Koeppe, Anna Maria Giusti, Cristina Acidini Luchinat, 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 tabletops 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 *Artibus Et Historiae*, 1995

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 *Gazette des beaux-arts*, 1994 **Beauty & Power** Jeremy Warren, 2010 This outstanding collection of European bronze sculptures formed by Peter Marino here catalogued for the first time and beautifully photographed by Maggie Nimkin is built around an exploration of the human form as depicted in this lustrous and sensuous material. With a special focus on French and Italian bronzes of the High Baroque the catalogue illustrates the lively interchange of artists and ideas between Florence Paris and Rome. Above all the bronzes in the Marino collection are wonderful works of art whose beauty and power speak across the centuries to today's audiences **Bibliographic Guide to Art and Architecture** New York Public Library. Art and Architecture Division, 1995 *Acta Poloniae Historica*, 1995

The Florentine Tondo Roberta J. M. Olson, 2000 This text explores the flowering of the tondo form in Italian Renaissance art. It collates documentary, textual and artistic material with discoveries about patronage, location, function and iconography *Velázquez: Painter of painters* José López-Rey, 1996 *International Books in Print*, 1991 **Caravaggio & His Followers in Rome** David Franklin, Sebastian Schütze, 2011 The Italian artist Caravaggio 1571-1610 had a profound impact on a wide range of baroque painters of Italian French Dutch Flemish and Spanish origin who resided in Rome either during his lifetime or immediately afterward. This captivating book illustrates the notion of Caravaggism showcasing 65 works by Peter Paul Rubens and other important artists of the period who drew inspiration from Caravaggio. Also depicted are Caravaggio canvases that fully exhibit his distinctive style along with ones that had a particularly discernible impact on other practitioners. Caravaggio's influence was greatest in Rome where his works were seen by the largest and most international group of artists and was at its peak in the early decades of the 17th century both before and after his untimely death at the age of 39. Not since Michelangelo or Raphael has one European artist affected so many of his contemporaries and over such broad geographic territory. Essays by an array of major Caravaggio scholars illuminate the underlying principles of the exhibit reveal how Caravaggio altered the presentation and interpretation of many traditional subjects and inspired unusual new ones and explore the artist's legacy and how he irrevocably changed the course of painting. Publisher's description

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