

Kent



Oil Paintings In Public Ownership In Kent

Andrew Ellis, Sonia Roe



Oil Paintings In Public Ownership In Kent:

Oil Paintings in Public Ownership in Kent, 2004-01 The first time all the publicly owned paintings in Somerset have been brought together in one volume **British and Irish Paintings in Public Collections** Christopher Wright, Catherine May Gordon, 2006-01-01 This book sets a new standard as a work of reference It covers British and Irish art in public collections from the beginning of the sixteenth century to the end of the nineteenth and it encompasses nearly 9 000 painters and 90 000 paintings in more than 1 700 separate collections The book includes as well pictures that are now lost some as a consequence of the Second World War and others because of de accessioning mostly from 1950 to about 1975 when Victorian art was out of fashion By listing many tens of thousands of previously unpublished works including around 13 000 which do not yet have any form of attribution this book becomes a unique and indispensable work of reference one that will transform the study of British and Irish painting **Oil Paintings in Public Ownership in Kent** Public Catalogue

Foundation, 2004 All the publicly owned oil paintings in Kent have been brought together in this comprehensive volume

Portraits, Painters, and Publics in Provincial England 1540-1640 Robert Tittler, 2013-09-05 In this the first comprehensive study of post Reformation provincial English portraiture Robert Tittler investigates the growing affinity for secular portraiture in Tudor and early Stuart England a cultural and social phenomenon which can be said to have produced a public for that genre He breaks new ground in placing portrait patronage and production in this era in the broad social and cultural context of post Reformation England and in distinguishing between native English provincial portraiture which was often highly vernacular and foreign influenced portraiture of the court and metropolis which tended towards the formal and polite Tittler describes the burgeoning public for portraiture of this era as more than the familiar court and London based presence but rather as a phenomenon which was surprisingly widespread both socially and geographically throughout the realm He suggests that provincial portraiture differed from the mainstream cosmopolitan portraiture of the day in its workmanship materials inspirations and even vocabulary showing how its native English roots continued to guide its production Innovative chapters consider the aims and vocabulary of English provincial portraiture the relationship of portraiture and heraldry the painter's occupation in provincial as opposed to metropolitan England and the contrasting availability of materials and training in both provincial and metropolitan areas The work as a whole contributes to both art history and social history it speaks to admirers and collectors of painting as well as to curators and academics *Oil*

Paintings in Public Ownership in Cambridgeshire: The Fitzwilliam Museum Andrew Ellis, Sonia Roe, 2006 All the Oil Paintings in public ownership in Staffordshire *Oil Paintings in Public Ownership in Norfolk* Andrew Ellis, Public Catalogue

Foundation, 2006 This catalogue reveals the great breadth of paintings in public ownership in Norfolk The single largest collection is that of Norwich Castle Museum and Art Gallery with some 2 300 works **Oil Paintings in Public Ownership**

in the Government Art Collection Sonia Roe, Public Catalogue Foundation, 2007 For just over a century the British

Government has collected works of art by mainly British artists from the 16th century to the present day With over 13 000 works in a broad range of media this unique collection is displayed in Government buildings in the UK and around the world Bringing together all the oil paintings in the Collection for the first time this catalogue provides an important insight into the key role the Government Art Collection plays in promoting British art and culture This is the 19th catalogue in the Oil Paintings in Public Ownership series published by the Public Catalogue Foundation Consisting of over 350 pages the catalogue lists 2 499 works and show color photographs of almost every one together with some 40 page color reproductions Trade Orders Professional Discount Only **Oil Paintings in Public Ownership in the Imperial War Museum** Public Catalogue Foundation,2006 This catalogue reveals all the oil paintings from the Museum s various locations around the country 1 870 works in total This includes a significant body of work by Connard Knight Lavery the Nashes Nevinson Orpen and Weight Oil Paintings in Public Ownership in Birmingham Sonia Roe,Public Catalogue Foundation,2008 This volume brings together over 2 000 paintings from 12 collections in the city of Birmingham World famous paintings at Birmingham Museums and Art Gallery and The Barber Institute feature alongside lesser known works at the city s three universities and the solitary painting owned by West Midlands Fire Service Paintings by Birmingham born artists such as Burne Jones sit side by side with masterpieces by Bellini Gainsborough Degas and Howard Hodgkin This full colour catalogue enables the public to gain a unique insight into Birmingham s rich artistic and intellectual heritage <http://www.thepcf.org.uk> Oil Paintings in Public Ownership in London Public Catalogue Foundation,2005 All the publicly owned oil paintings in the Slade School of Fine Arts and University College London have been brought together in this comprehensive volume

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