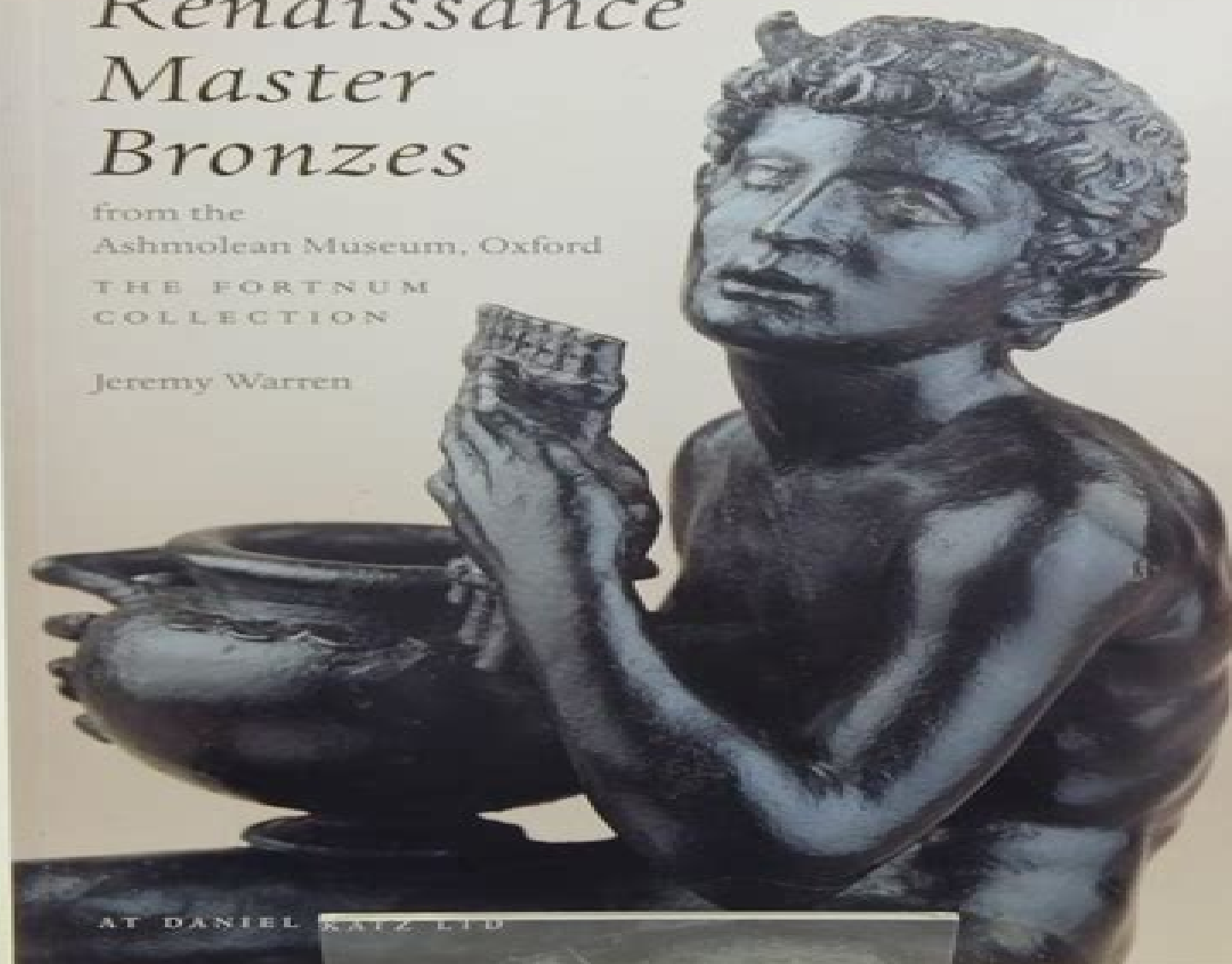


Renaissance Master Bronzes

from the
Ashmolean Museum, Oxford

THE FORTNUM
COLLECTION

Jeremy Warren



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Renaissance Master Bronzes From The Coll

Jeremy Warren, Ashmolean Museum



Renaissance Master Bronzes From The Coll:

Renaissance Master Bronzes Manfred Leithe-Jasper, Kunsthistorisches Museum Wien, 1986 **Renaissance Master Bronzes from the Collection of the Kunsthistorisches Museum Vienna**, 1986 **Italian Renaissance and Baroque Bronzes in the Metropolitan Museum of Art** Denise Allen, Linda Borsch, James David Draper, Jeffrey Fraiman, Richard E. Stone, Peter Jonathan Bell, Raymond Carlson, Federico Carò, Paola D'Agostino, Alex Foo, Claudia Kryza-Gersch, Fernando Loffredo, Tommaso Mozzati, 2022-06-15

he revival of the bronze statuette popular in classical antiquity stands out as an enduring achievement of the Italian Renaissance. These small sculptures attest to early modern artists' technical prowess, ingenuity, and desire to emulate or even surpass the ancients. From the studioli or private studies of humanist scholars in fifteenth-century Padua to the Fifth Avenue apartments of Gilded Age collectors, viewers have delighted in the mysteries of these objects: how they were made, what they depicted, who made them, and when. This catalogue is the first systematic study of The Metropolitan Museum of Art's European Sculpture and Decorative Arts collection of Italian bronzes. The collection includes statuettes of single mythological or religious figures, complex figural groups, portrait busts, reliefs, utilitarian objects like lamps and inkwells, and more. Stunning new photography of celebrated masterpieces by leading artists such as Antico, Riccio, and Giambologna, enigmatic bronzes that continue to perplex, quotidian objects, later casts, replicas, and even forgeries show the importance of each work in this complex field. International scholars provide in-depth discussions of 200 objects included in this volume, revealing new attributions and dating for many bronzes. An Appendix presents some 100 more, complete with provenance and references. An essay by Jeffrey Fraiman provides further insight into Italian bronze statuettes in America, with a focus on the history of The Met's collection, and Richard E. Stone, who pioneered the technical study of bronzes, contributes an indispensable text on how artists created these works and what their process conveys about the object's maker. A personal reminiscence by James David Draper, who oversaw the Italian sculpture collection for decades, rounds out this landmark catalogue that synthesizes decades of research on these beloved and complex works of art.

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 Master Bronzes* Manfred Leithe-Jasper, 1986 **Sense and the Senses in Early Modern Art and Cultural Practice** SivTove Kulbrandstad Walker, 2017-07-05. Employing a wide range of approaches from various disciplines, contributors to this volume explore the diverse ways in which European art and cultural practice from the fourteenth through the seventeenth centuries confronted, interpreted, represented, and evoked the realm of the sensual. *Sense and the Senses in Early Modern Art and Cultural Practice* investigates how the faculties of sight, hearing, touch, taste, and smell were made to perform in a range of guises in early modern cultural practice as agents of

indulgence and pleasure as bearers of information on material reality as mediators between the mind and the outer world and even as intercessors between humans and the divine The volume examines not only aspects of the arts of painting and sculpture but also extends into other spheres philosophy music and poetry gardens food relics and rituals Collectively the essays gathered here form a survey of key debates and practices attached to the theme of the senses in Renaissance and Baroque art and cultural practice

The Craftsman Revealed Jane L. Bassett, Peggy Fogelman, David A. Scott, Ronald C. Schmidtling, 2008 A master of composition and technique De Vries was relatively unknown until the J Paul Getty Museum's groundbreaking 1999 exhibition Adriaen de Vries Imperial Sculptor which firmly established the artist's reputation and afforded a rare opportunity to study in depth a large group of bronzes This heavily illustrated volume presents the results of the technical study of twenty five bronzes from the exhibition Introductory chapters provide background on the artist and technical methodologies Subsequent chapters present case studies of individual statues revealing the methods and materials used in their creation Publisher's website

European Sculpture and Metalwork Metropolitan Museum of Art (New York, N.Y.), Frits Scholten, 2011

Making and Moving Sculpture in Early Modern Italy Kelley Helmstutler DiDio, 2017-07-05

In recent years art historians have begun to delve into the patronage production and reception of sculptures sculptors workshop practices practical aesthetic and esoteric considerations of material and materiality and the meanings associated with materials and the makers of sculptures This volume brings together some of the top scholars in the field to investigate how sculptors in early modern Italy confronted such challenges as procurement of materials their costs shipping and transportation issues and technical problems of materials along with the meanings of the usage hierarchies of materials and processes of material acquisition and production Contributors also explore the implications of these facets in terms of the intended and perceived meanings for the viewer patron and or artist A highlight of the collection is the epilogue an interview with a contemporary artist of large scale stone sculpture which reveals the similar challenges sculptors still encounter today as they procure manufacture and transport their works

The Pollaiuolo Brothers Alison Wright, Antonio Pollaiuolo, 2005-01-01 Painters draftsmen goldsmiths sculptors and designers the Pollaiuolo brothers of fifteenth century Florence produced some of the most beautiful works of the Italian Renaissance

The Jack and Belle Linsky Collection in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.), 1984 A catalogue of 373 masterpieces from the Linsky's collection of European paintings medieval and Renaissance objets d'art sculpture jewelry furniture carpets clocks gilt bronzes and porcelains Metropolitan Museum of Art website

European Sculpture, 1400-1900, in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.), Ian Wardropper, 2011 This beautiful book features masterpieces of sculpture in the collection of the Metropolitan Museum dating from the Renaissance through the nineteenth century Celebrated works by the great European sculptors including Luca and Andrea della Robbia Juan Martinez Montañés Gianlorenzo Bernini Jean Antoine Houdon Bertel Thorvaldsen Antoine Louis Barye Jean Baptiste Carpeaux Edgar

Degas and Auguste Rodin are joined by striking new additions to the collection notably Franz Xaver Messerschmidt's remarkable bust of a troubled and introspective man. The ninety-two selected examples are diverse in media: marble, bronze, wood, terracotta, and ivory, and size ranging from a tiny oil lamp fantastically conceived and decorated by the Renaissance bronze sculptor Riccio to Antonio Canova's eight-foot high Perseus with the Head of Medusa executed in the heroic Neoclassical style. Incorporating information from the latest scholarly research and recent conservation studies, sculpture specialist Ian Wardropper discusses the history and significance of the highlighted works, each of which is reproduced with glorious new photography.

Italian and Spanish Sculpture Peggy Fogelman, Peter Fusco, Marietta Cambareri, 2002-12-26

The catalogue is abundantly illustrated including multiple views of each sculpture. **BOOK JACKET**

Guidelines for the Technical Examination of Bronze Sculpture David Bourgarit, Jane Bassett, Francesca Bewer, Arlen Heginbotham, Andrew Lacey, Peta Motture, 2025-02-11

The essential reference for anyone engaged in the material study of cast bronze sculpture. Since the fourth millennium BCE, bronze has been the preferred medium for some of the most prestigious and sacred works of art. But only through interdisciplinary research can the fabrication of these extraordinary objects be properly investigated, interpreted, and documented. This innovative publication bridges the expertise of myriad art technological specialists to create a new framework for advancing the understanding of bronze sculpture. Essential reading for curators, conservators, scientists, archaeologists, sculptors, metallurgists, founders, dealers, collectors, and anyone interested in the life cycle of a bronze, this volume explains how to identify the evidence of process steps, metals used, casting defects, and surface work and alterations before moving on to address analytical techniques ranging from visual exams to imaging, material analyses, and dating. The guidelines are accompanied by detailed illustrations including videos, charts, and animations, a robust vocabulary ensuring precision across English, German, French, Italian, and Chinese, a diverse selection of case studies, and a comprehensive bibliography. The free online edition of this open access publication is available at getty.edu/publications/bronze-guidelines and includes videos and zoomable illustrations. Also available are free PDF and EPUB downloads of the book.

The Renaissance Portrait Patricia Lee Rubin, 2011. Published in conjunction with an exhibition held at the Bode Museum, Berlin, Aug 25–Nov 20, 2011, and at the Metropolitan Museum of Art, New York, Dec 21, 2011–Mar 18, 2012.

The J. Paul Getty Museum Journal The J. Paul Getty Museum, 1991-03-21. The J. Paul Getty Museum Journal 18 is a compendium of articles and notes pertaining to the Museum's permanent collections of antiquities, 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 18 includes articles written by Anthony Cutler, David A. Scott, Maya Elston, Ranee Katzenstein, Ariane Can, Suchtelen, Klaus Fittschen, Peggy Fogelman, and Catherine Hess.

Medals and Plaquettes in the Ulrich Middeldorf Collection at the Indiana University Art Museum Indiana University, Bloomington. Art Museum, Arne R. Flaten, 2012. Spanning six centuries and seven countries, the Middeldorf Collection assembled by the late eminent art

historian Ulrich Middeldorf provides an extraordinary overview of major personalities and of political social cultural and religious events as depicted in more than 350 medals and plaquettes Illustrated in full color and accompanied by extensive documentation are commemorations of kings queens emperors poets composers physicians artists inventors popes cardinals and bishops Papal annual and jubilee medals and delightful French reliefs from the Belle poque complement medals from the eras of Louis XIV and XV Napoleon and the Risorgimento Highlights of the collection are Italian medals from the 17th century and later periods that until recently have received little scholarly attention

Aretino's Satyr Raymond B. Waddington, 2004-01-01 Pietro Aretino's literary influence was felt throughout most of Europe during the sixteenth century yet English language criticism of this writer's work and persona has hitherto been sparse Raymond B Waddington's study redresses this oversight drawing together literary and visual arts criticism in its examination of Aretino's carefully cultivated scandalous persona a persona created through his writings his behaviour and through a wide variety of visual arts and crafts In the Renaissance it was believed that satire originated from satyrs The satirist Aretino promoted himself as a satyr the natural being whose sexuality guarantees its truthfulness Waddington shows how Aretino's own construction of his public identity came to eclipse the value of his writings causing him to be denigrated as a pornographer and blackmailer Arguing that Aretino's deployment of an artistic network for self promotional ends was so successful that for a period his face was possibly the most famous in Western Europe Waddington also defends Aretino describing his involvement in the larger sphere of the production and promotion of the visual arts of the period Aretino's Satyr is richly illustrated with examples of the visual media used by the writer to create his persona These include portraits by major artists and *arti minori* engravings portrait medals and woodcuts

Bronzes, 1500-1650 Anthony Radcliffe, 1994-10-26 The fruit of sixteen years of discriminating acquisition on the international art market Robert Smith's is one of the most important collections of European bronzes in private hands today Consisting of thirty pieces all of the highest quality it embraces the Renaissance in Italy and northern Europe in such a way that its components complement and enhance the appreciation of each other Central to the collection is a group of thirteen pieces that illustrate the legacy of Giambologna in Florence including the superb *Nessus and Deianira* by his pupil Antonio Susini and the *Hercules and Lichas* a unique record in bronze of a lost silver group by Giambologna himself Around this are assembled pieces by independent contemporaries Alessandro Vittoria and Francesco Segala in the Veneto and the younger Genoese born Niccolo Roccacagliata whose surviving work is of the utmost rarity A selection of fine early North Italian bronzes serves as an introduction to the collection and the Netherlands and France are well represented the former by Willem van Tetrode who briefly worked with Cellini in Florence and Jan Gregor van der Schardt the latter by Barthelemy Prieur official sculptor to Henry IV

Sculpture and Its Reproductions Anthony Hughes, Erich Ranfft, 1997 This book is the first of its kind to focus on issues concerning sculpture and reproduction and to explore the theoretical and practical consequences

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