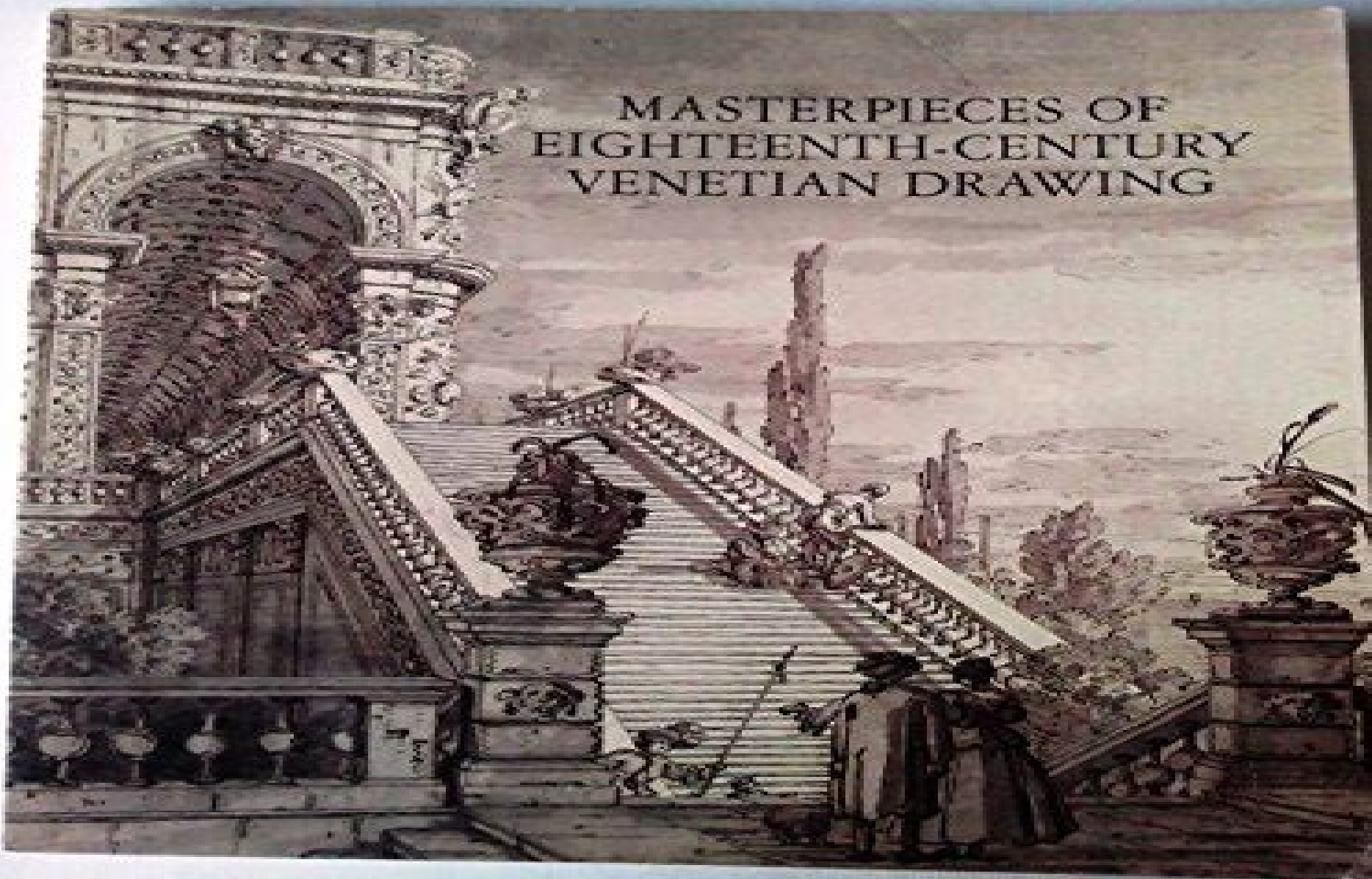


MASTERPIECES OF
EIGHTEENTH-CENTURY
VENETIAN DRAWING



Masterpieces Of Eighteenth Century Venetian Drawing

Alessandro Bettagno



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Masterpieces of Eighteenth-century Venetian Drawing Alessandro Bettagno, Ernst Goldschmidt, 1979 Tiepolo Piazzetta Longhi Canaletto Guardi Piranesi **Masterpieces of the J. Paul Getty Museum: Drawings** Nicholas Turner, Lee Hendrix, 1997-09-25 The collection of European drawings in the J Paul Getty Museum built up over a decade and a half has increased steadily in both breadth and depth While the holdings of drawings from the Italian Renaissance are particularly strong including for instance a double sided sheet by Leonardo da Vinci other schools the French in particular are also well represented The collection s emphasis is on major draftsmen such as David D rer Gainsborough Goya Ingres Piranesi Poussin Raphael Rembrandt Rubens Tintoretto Titian Veronese and Watteau while the occasional acquisition of groups of drawings has added strength in certain areas such as the German and Swiss Renaissance Organized by national school with artists represented chronologically within each this volume focuses on the most important drawings in the collection which admirably illustrate the development of European drawing from the Renaissance onward The Glory of Venice Jane Martineau, Andrew Robison, Royal Academy of Arts (Great Britain), National Gallery of Art (U.S.), 1994-01-01 This text examines the whole range of the arts in Venice during the 18th century It includes paintings pastels and gouaches drawings watercolours prints sculpture furniture and other decorative arts together with essays considering major aspects of the art of the period **Eighteenth-century Venetian Drawings from the Correr Museum** Arts Council of Great Britain, 1965

Venetian Drawings of the Eighteenth Century Alessandro Bettagno, 1972 **Domenico Tiepolo, Master Draftsman** Adelheid M. Gealt, Giovanni Domenico Tiepolo, Giovanni Battista Tiepolo, George Knox, 1996 Spotlights the graphic abilities of Giambattista Tiepolo s most famous son and closest collaborator The catalogue accompanied an exhibition arranged in collaboration with the Indiana University Art Museum Four essays pertaining to the artist and his work are followed by color and bandw reproductions and commentary No index Annotation copyrighted by Book News Inc Portland OR

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Venice Martin Gayford, 2023-11-14 A visual journey through five centuries of the city known for centuries as La Serenissima a unique and compelling story for both lovers of Venice and lovers of its art Venice was a major center of art in the Renaissance the city where the medium of oil on canvas became the norm The achievements of the Bellini brothers Carpaccio Giorgione Titian Tintoretto and Veronese are a key part of this story Nowhere else has been depicted by so many great painters in so many diverse styles and moods Venetian views were a speciality of native artists such as Canaletto and Guardi but the city has also been represented by outsiders J M W Turner Claude Monet John Singer Sargent Howard Hodgkin and many more Then there are those who came to look at and write about art The reactions of

Henry James George Eliot Richard Wagner and others enrich this tale Nor is the story over Since the advent of the Venice Biennale in the 1890s and the arrival of pioneering modern art collector Peggy Guggenheim in the late 1940s the city has become a shop window for the contemporary art of the whole world and it remains the site of important artistic events In this elegant volume Gayford who has visited Venice countless times since the 1970s covered every Biennale since 1990 and even had portraits of himself exhibited there on several occasions takes us on a visual journey through the past five centuries of the city known La Serenissima the Most Serene It is a unique and compelling portrait of Venice that will delight lovers of the city and lovers of its art

XVIII Century Venice Henry Art Gallery, 1974

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The Drawings of Stefano Da Verona and His Circle and the Origins of Collecting in Italy Evelyn Karet, 2002 In this comprehensive catalogue of the work of the 15th century painter and draftsman Stefano da Verona 1375 ca 1438 Karet reviews past scholarship and corrects old misunderstandings that produced an inconsistent heterogeneous and misinformed corpus Her attributions are based on stylistic arguments technical analysis and the relationship of the drawings to a limited number of secure paintings by this important Late Gothic North Italian painter The restricted but sound body of works Stefano da Verona executed is compiled in rich catalogue entries that include discussions of style iconography patronage paper and sketchbook analysis important issues of workshop production and of the history of drawings and collectionism

An Exhibition of Master Drawings P. & D. Colnaghi & Co, Stephen Ongpin, 2001

Sixteenth-century Italian Drawings in New York Collections William Griswold, Linda Wolk-Simon, Metropolitan Museum of Art (New York, N.Y.), 1994 Focusing exclusively on examples from the 16th century the great age of Italian drawing this stunning volume published to accompany an early 1994 exhibition at The Metropolitan Museum of Art includes 124 prized works from The Metropolitan the Pierpont Morgan Library the Cooper Hewitt Museum and some 20 private collections in New York The catalogue is organized by school and within each section chronologically by artist Each drawing is illustrated and presented with a discussion that places it in the context of the artist's career and explores the purpose for which it was made Paper edition unseen 35 Annotation copyright by Book News Inc Portland OR

The Mask of Venice James Christen Steward, 1996 The Mask of Venice Masking Theater and Identity in the Art of Tiepolo and His Time looks at the mask both literal and figurative as a way of approaching the rich artistic production of eighteenth century Venice Timed to coincide with the three hundredth anniversary of the birth of Giambattista Tiepolo the central figure in the exhibition The Mask of Venice explores the visual representation of masking as a metaphor for disguise and freedom in the otherwise rigidly controlled society of the time Moving from images of masking in Venetian society to the derivation of the mask from the commedia dell'arte to the use of the theatrical devices both to hide and reveal character in the visual arts

The Mask of Venice studies the social world as well as the world of artistic imagination This trajectory through the liberation of the mask ultimately allows us to unmask at least in part the often mysterious work of Tiepolo himself BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved **An Italian Journey** Linda Wolk-Simon, Carmen Bambach, Stijn Alsteens, Metropolitan Museum of Art (New York, N.Y.), 2010 Published in conjunction with an exhibition on view at the Metropolitan Museum of Art New York May 12 Aug 15 2010 *Raphael to Renoir* Stijn Alsteens, 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 The Wrightsman Pictures Jayne Wrightsman, 2005 This lavish catalogue presents 150 European paintings pastels and drawings from the late fifteenth to the mid nineteenth century that have been given to the Metropolitan Museum by Mr and Mrs Charles Wrightsman or are still held in Mrs Wrightsman s private collection These notable works were collected over the past four decades many of them with the Museum in mind some were purchased by the Museum through the Wrightsman Fund Highlights of the book include masterpieces by Vermeer El Greco Rubens Van Dyck Georges de La Tour Jacques Louis David and Caspar David Friedrich as well as numerous paintings by the eighteenth century Venetian artists Canaletto Guardi and the Tiepolos father and son plus a dozen remarkable portrait drawings by Ingres Each work is reproduced in color and is accompanied by a short essay **Drawing: a Study Guide** Daniel Marcus Mendelowitz, 1967 **Master Drawings from the Courtauld Collections** Courtauld Institute Galleries, William Bradford, Helen Braham, 1991

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