

Renaissance and Baroque Paintings

from the Sciarra and Fiano Collections



Richard E. Spear

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University Park and London

Renaissance And Baroque Paintings From The Sciarra And Fiano Collections

**Cleveland Museum of Art, Ann
Tzeuschler Lurie**



Renaissance And Baroque Paintings From The Sciarra And Fiano Collections:

Renaissance and Baroque Paintings from the Sciarra and Fiano Collections Richard E. Spear, 1972 The discovery of an unknown collection of old master paintings is today a rare occurrence This volume catalogues and illustrates more than sixty Italian French German and Netherlandish paintings of outstanding quality from the fifteenth through the eighteenth centuries including several masterpieces by major Baroque artists such as Guido Reni Carlo Maratta and Luca Giordano The provenance of many of these previously unpublished paintings was the distinguished Barberini collection The author received the 1972 Dana Borghese Prize for this contribution to the study of Renaissance and Baroque painting *Renaissance and Baroque paintings from the Sciarra and Fiano collections* Richard Edmund Spear, 1972

Renaissance and Baroque Painting from the Sciarra and Fiano Collections, 1972 **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 Perez d Ors Richard E Spear and Eric M Zafran **Important Italian Baroque Paintings, 1600-1700**, 1984 Getty Research Journal Gail

Feigenbaum, 2020-03-10 The Getty Research Journal features the work of art historians museum curators and conservators around the world as part of the Getty's mission to promote the presentation conservation and interpretation of the world's artistic legacy Articles present original scholarship related to the Getty's collections initiatives and research This issue features essays on works by Bolognese painter Guido Reni and his studio a collection of late nineteenth century images by one of Iran's most prolific photographers Antoin Sevruguin Le Corbusier's encounters with and monumentalization of the konak a type of Ottoman house the correspondence between Ren Magritte and his wife while he stayed at the London home of patron and collector Edward James the activities of Belgian surrealist douard L on Th odore Mesens as art dealer and

collector and art historian and critic Leo Steinberg's unpublished research on Titian. Shorter texts include notices on three joining fragments of an Urartian bronze belt, a sketchbook newly attributed to Florentine architect, engineer, and set designer Giulio Parigi, photo albums documenting the plague pandemic in late nineteenth century Bombay, four scrapbooks produced by Neue Sachlichkeit photographer Albert Renger Patzsch, and the correspondence between Swiss curator Harald Szeemann and Russian artist Lev Nusberg.

Valentin de Boulogne Annick Lemoine, Keith Christiansen, 2016-10-07

Following Caravaggio's death in 1610, the French artist Valentin de Boulogne (1591-1632) emerged as one of the great champions of naturalistic painting. The eminent art historian Roberto Longhi honored him as the most energetic and passionate of Caravaggio's naturalist followers. In Rome, Valentin, who loved the tavern as much as the painter's palette, fell in with a rowdy confederation of artists but eventually received commissions from some of the city's most prominent patrons. It was in this artistically rich but violent metropolis that Valentin created such masterworks as a major altarpiece in Saint Peter's Basilica and superb renderings of biblical and secular subjects until his tragic death at the age of forty-one cut short his ascendant career. With discussions of nearly fifty works representing practically all of his painted oeuvre, *Valentin de Boulogne: Beyond Caravaggio* explores both the artist's superlative depictions of daily life and the tumultuous context in which they were produced. Essays by a team of international scholars consider his key attributions to European painting, his devotion to everyday objects and models from life, his technique of staging pictures with the immediacy of unfolding drama, and his place in the pantheon of French artists. An extensive chronology surveys the rare extant documents that chronicle his biography, while individual entries help situate his works in the contexts of his times. Rich with incident and insight and beautifully illustrated in Valentin's complex, suggestive paintings, *Valentin de Boulogne: Beyond Caravaggio* reveals a seminal artist, a practitioner of realism in the seventeenth century who prefigured the naturalistic modernism of Gustave Courbet and Edouard Manet two centuries later.

Library of Congress Catalogs Library of Congress, 1976

The Inventory of Paintings of Cardinal Pietro Ottoboni (1667-1740) Edward J. Olszewski, 2004

The *Inventory of Paintings of Cardinal Pietro Ottoboni 1667-1740* is the study of the inventory of more than 500 art works assembled on the death of Cardinal Pietro Ottoboni, who had been vice-chancellor of the Church for fifty years. The cardinal's commissions are distinguished from the 387 paintings inherited from his great uncle, Pope Alexander VIII, in 1691. The cardinal's taste and patronage are characterized from approximately 100 works identified in modern collections. Other archival information, diary accounts, artists' biographies, testaments, and guidebooks are consulted for insights into the cardinal's collecting habits.

Guido Reni, 1575-1642 Guido Reni, 1988

Recent scholars interpret Guido Reni as a gay artist. *Summers: Queer encyclopedia of the visual arts*, p. 119

Library of Congress Catalog Library of Congress, 1973

Beginning with 1953 entries for motion pictures and filmstrips, music, and phonorecords form separate parts of the Library of Congress catalogue. Entries for maps and atlases were issued separately 1953-1955.

Artibus Et Historiae, 1995

Library Catalog of the Metropolitan Museum of Art Metropolitan

Museum of Art (New York, N.Y.). Library, 1977 Library Catalog of the Metropolitan Museum of Art, New York
 Metropolitan Museum of Art (New York, N.Y.). Library, 1980 *Galleria nazionale d'arte antica* Lorenza Mochi
 Onori, Rossella Vodret Adamo, Galleria nazionale d'arte antica (Italy), 2008 Prefazioni Francesco Rutelli Emmanuele Francesco
 Maria Emanuele Presentazione Claudio Strianti La Galleria Nazionale d'Arte Antica di Palazzo Barberini Lorenza Mochi
 Onori e Rossella Vodret Le principali collezioni confluite nella Galleria Nazionale d'Arte Antica di Palazzo Barberini Lorenza
 Mochi Onori e Rossella Vodret Catalogo Lorenza Mochi Onori e Rossella Vodret Mostre Indice per autori Indice per soggetto
 Indice per provenienza Bibliografia **Experience and Adventures of a Collector** George Encil, 1989 Always whenever
 George Encil acquired a new work of art something completely obvious and yet very rare then happened He didn't just
 become the owner rather he undertook a sponsorship He has adopted a piece from the orphanage of the world's art supply
 and received it into his collection In many cases a deed was established which brought to the work an Interpretation which
 befitted it for the first time since the piece issued from the shaping hands of the artist Each stage play each performance of a
 piece of music brings today nearly perfect expositions of its creator's intentions only in the area of visual art do people think
 it permissible to make a junk room out of the gallery from which in case of financial need a piece can be thrown upon the
 slave block of the international art market The author opposes this attitude vehemently In the examples taken from the
 narrative of his experiences he demonstrates that with the acquisition of a work of art commences the duty of preserving it of
 restoring it finding the requisite frame and allotting it a worthy place for itself The exposition and proclamation of this
 conviction is the mission to which the author feels called His report is an appeal for people to take an interest in the ever
 dwindling supply of works of art and he would prefer to see every collector become a godfather rather than a possessor an
 interpreter rather than a beneficiary This proclamation does not exempt public collections in which following exemplary
 interpretations even stepchildren of art will be sheltered A lifetime spent as a collector qualifies the author for this
 proclamation and the presentation before us supports and explains this attitude European Paintings of the 16th, 17th,
 and 18th Centuries Cleveland Museum of Art, Ann Tzeutschler Lurie, 1982 From Caravaggio to Artemisia Richard E.
 Spear, 2002 This volume brings together more than thirty of Richard Spear's most important articles and selected chapters
 from his main books organized in three sections Caravaggio and Caravaggism Italy and France and Bolognese Painters The
 author provides important addenda and retrospective critical reflections on each of the essays Contents Caravaggio and
 Caravaggism Caravaggio and His Followers Caravaggisti at the Palazzo Pitti The International Caravaggesque Movement by
 Benedict Nicolson Stocktaking in Caravaggio Studies The Critical Fortune of a Realist Painter Leonardo Raphael and
 Caravaggio Artemisia Gentileschi Ten Years of Fact and Fiction Caravaggio's Death of the Virgin by Pamela Askew Saints and
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Princeton Italian Baroque Paintings Notes on Naples in the Seicento The Literary Sources of Poussin's Realm of Flora On the Relationship between Subject and Decorative Modes in Baroque Fresco Cycles A New Book on La Tour The French Painters of the Seventeenth Century by Christopher Wright Reni contre Dominiquin dans la littérature d'art française du XVIIe siècle Bolognese Painters Domenichino and the Farnese Loggia del Giardino Preparatory Drawings by Domenichino The Cappella della Strada Cupa a Forgotten Domenichino Chapel Bolognese Paintings in Florence A Forgotten Landscape Painter Giovanni Battista Viola Domenichino's Artistic Personality Domenichino Addenda Re-viewing the Divine Guido Guercino's Prix fixe Observations on Studio Practices and Art Marketing in Emilia Martyr Mary Magdalene and Di sua mano from The Divine Guido Religion Sex Money and Art in the World of Guido Reni Guido's Grace Additional Notes Index *Bertoia, Mirola and the Farnese Court* Diane DeGrazia, 1991 Study of Jacopo Bertoia regarded as the finest painter of the late 16th century Farnese court and of Girolamo Mirola now thought to have painted much of the work previously attributed to Bertoia
Who's Who in American Art 1980 Jaques Cattell Press, 1980

Whispering the Secrets of Language: An Mental Journey through **Renaissance And Baroque Paintings From The Sciarra And Fiano Collections**

In a digitally-driven world where monitors reign supreme and quick communication drowns out the subtleties of language, the profound techniques and mental subtleties concealed within phrases often go unheard. However, located within the pages of **Renaissance And Baroque Paintings From The Sciarra And Fiano Collections** a interesting literary treasure sporting with raw thoughts, lies an extraordinary quest waiting to be undertaken. Composed by a skilled wordsmith, this marvelous opus encourages visitors on an introspective trip, softly unraveling the veiled truths and profound affect resonating within the very fabric of each and every word. Within the mental depths of the touching evaluation, we can embark upon a heartfelt exploration of the book is core themes, dissect its charming writing design, and fail to the strong resonance it evokes strong within the recesses of readers hearts.

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