

Renaissance Master Bronzes

from the collection of the Kunsthistorisches Museum Vienna



Renaissance Master Bronzes From The Kunsthistorisches Museum Vienna

Nick Pearce



Renaissance Master Bronzes From The Kunsthistorisches Museum Vienna:

Renaissance Master Bronzes from the Collection of the Kunsthistorisches Museum Vienna, 1986 *Renaissance Master Bronzes* Manfred Leithe-Jasper, 1986 **Renaissance Master Bronzes from the Collection of the Kunsthistorisches Museum, Vienna** Los Angeles County Museum of Art, 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

the 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.

The Medici, Michelangelo, & the Art of Late Renaissance Florence Cristina Acidini, Cristina Acidini Luchinat, Palazzo Strozzi, Art Institute of Chicago, Palazzo Strozzi (Florence, Italy), Detroit Institute of Arts, Art Institute (Chicago, Ill.), Marco Chiarini, 2002-01-01

Published in conjunction with the exhibition *Magnificenza: the Medici, Michelangelo, the Art of Late Renaissance Florence*. In Italy: *L'Ombra del genio: Michelangelo e l'arte a Firenze 1538-1631*. Title page verso.

Renaissance and Baroque Bronzes from the Fitzwilliam Museum, Cambridge Victoria Avery, Jo Dillon, Fitzwilliam Museum, 2002

In the introductory essay to the catalogue of bronzes from the Fitzwilliam Museum, Dr Avery provides the first detailed account of Boscawen himself of the loans and gifts he made to the Museum during his lifetime and his sister's extraordinarily generous bequest.

Foreword

Sense and the Senses in Early Modern Art and Cultural Practice SivToveKulbrandstad 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 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 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

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

Green Worlds of Renaissance Venice Jodi Cranston, 2019-03-04 From celebrated gardens in private villas to the paintings and sculptures that adorned palace interiors Venetians in the sixteenth century conceived of their marine city as dotted with actual and imaginary green spaces This volume examines how and why this pastoral vision of Venice developed Drawing on a variety of primary sources ranging from visual art to literary texts performances and urban plans Jodi Cranston shows how Venetians lived the pastoral in urban Venice She describes how they created green spaces and enacted pastoral situations through poetic conversations and theatrical performances in lagoon gardens discusses the island utopias found invented and mapped in distant seas and explores the visual art that facilitated the experience of inhabiting verdant landscapes Though

the greening of Venice was relatively short lived Cranston shows how the phenomenon had a lasting impact on how other cities including Paris and London developed their self images and how later writers and artists understood and adapted the pastoral mode Incorporating approaches from eco criticism and anthropology *Green Worlds of Renaissance Venice* greatly informs our understanding of the origins and development of the pastoral in art history and literature as well as the culture of sixteenth century Venice It will appeal to scholars and enthusiasts of sixteenth century history and culture the history of urban landscapes and Italian art **Renaissance and Baroque Bronzes from the Alexis Gregory Collection** Charles Avery,1995 **Making and Moving Sculpture in Early Modern Italy** KelleyHelmstutler 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 **William Hunter's World** Nick Pearce,2017-07-05 Despite William Hunter's stature as one of the most important collectors and men of science of the eighteenth century and the fact that his collection is the foundation of Scotland's oldest public museum The Hunterian until now there has been no comprehensive examination in a single volume of all his collections in their diversity This volume restores Hunter to a rightful position of prominence among the medical men whose research and amassing of specimens transformed our understanding of the natural world and man's position within it This volume comprises essays by international specialists and are as diverse as Hunter's collections themselves dealing as they do with material that ranges from medical and scientific specimens to painting prints books and manuscripts The first sections focus upon Hunter's own collection and his response to it while the final section contextualises Hunter within the wider sphere A special feature of the volume is the inclusion of references to the Hunterian's web pages and on line databases These enable searches for items from Hunter's collections both from his museum and library Locating Hunter's collecting within the broader context of his age and environment this book provides an original approach to a man and collection whose importance has yet to be comprehensively assessed

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 van Suchtelen Klaus Fittschen Peggy Fogelman and Catherine Hess European Sculpture and Metalwork Metropolitan Museum of Art (New York, N.Y.), Frits Scholten, 2011

The Renaissance Nude Thomas Kren, Jill Burke, Stephen J. Campbell, 2018-11-20 A gloriously illustrated examination of the origins and development of the nude as an artistic subject in Renaissance Europe Reflecting an era when Europe looked to both the classical past and a global future this volume explores the emergence and acceptance of the nude as an artistic subject It engages with the numerous and complex connotations of the human body in more than 250 artworks by the greatest masters of the Renaissance Paintings sculptures prints drawings illuminated manuscripts and book illustrations reveal private sometimes shocking preoccupations as well as surprising public beliefs the Age of Humanism from an entirely new perspective This book presents works by Albrecht Dürer Lucas Cranach and Martin Schongauer in the north and Donatello Raphael and Giorgione in the south it also introduces names that deserve to be known better A publication this rich in scholarship could only be produced by a variety of expert scholars the sixteen contributors are preeminent in their fields and wide ranging in their knowledge and curiosity The structure of the volume essays alternating with shorter texts on individual artworks permits studies both broad and granular From the religious to the magical and the poetic to the erotic encompassing male and female infancy youth and old age The Renaissance Nude examines in a profound way what it is to be human

A Renaissance Treasury Laurie Winters, Joseph R. Bliss, Charles Avery, Russell Bowman, Montgomery Museum of Fine Arts, Milwaukee Art Museum, 1999 Winters introduces Richard Flagg and Erma Flagg's collection of some hundred objects made during 1450 to 1900 Most of the beautifully crafted highly decorative yet functional pieces are examples of Renaissance and Baroque marvels they include clocks a particularly varied and sumptuous collection sculpture inlaid boxes china and glassware tankards metalwork and furniture Each of the 77 individual chefs d'oeuvre documented in this catalog celebrating the gift of the Flaggs to the Milwaukee Art Museum are exceptional examples of artistry combined with technical achievement Such is the case with a 15th century Cassone from Florence replete with intarsia and coat of arms signaling a marital alliance between the nobility Another magnificent piece highlighted through an individual entry in the catalog is a 15th century limestone tympanum possibly from the Burgundy region of France showing the enthroned Virgin and Child The physical properties of this volume are as elaborate as the objects it defines lavish full page color plates illustrate the pieces lengthy catalog entries provide detailed information and the whole is supplemented with appendixes consisting of checklist and glossary 69 colour 29 b w illustrations

Earth and Fire Peta Motture, 2001-01-01

Objects of Virtue Luke Syson, Dora Thornton, 2001 You are what you own So believed many of the elite men and women of Renaissance Italy The notion that a person's belongings transmit something about their personal history status and character was renewed in the fifteenth and early sixteenth centuries Objects of Virtue explores the multiple meanings and values of the objects with which families like the Medici Este

and Gonzaga surrounded themselves This lavishly illustrated volume examines the complicated relationships between the so called fine arts painting and sculpture and artifacts of other kinds for which artistry might be as important as utility furniture jewelry and vessels made of gold silver and bronze precious and semi precious stone glass and ceramic The works discussed were designed and made by artists as famous as Andrea Mantegna Raphael and Michelangelo as well as by lesser known specialists goldsmiths gem engravers glassmakers and maiolica painters

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