

SCULPTURES FROM THE SAMUEL H. KRESS COLLECTION



EUROPEAN SCHOOLS  
FOURTEENTH TO NINETEENTH CENTURY

CATALOGUE BY ULRICH MIDDENDORF · PHAIDON

# Sculptures From The Samuel H Kress Collection European Schools Xiv Xix Century

**High Museum of Art, Eric Zafran**



## **Sculptures From The Samuel H Kress Collection European Schools Xiv Xix Century:**

**Sculptures from the Samuel H. Kress Collection** Ulrich Middeldorf, Samuel H. Kress Foundation, 1976

**Sculptures from the Samuel H. Kress Collection** Ulrich Middeldorf, 1976-09 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 *Malcolm Lowry: His Art and Early Life* M. C. Bradbrook, 1974-07-18 This 1975 book corrects and amplifies the record of Malcolm Lowry's early life recording for the first time one of its crucial incidents Lowry was an alcoholic and wanderer who turned a failed life into a success of a different order and which has been recognised only after his death Like Lowry Professor Bradbrook was born in Wirral and writes of the scenes of early life with sympathetic understanding She also knew the Cambridge of the 1930s when Lowry read English there Bradbrook considers the critical point of knowledge of Lowry's life and the ways in which it is absorbed in his writings This enquiry broadens out into a discussion of the art itself and will serve as an excellent introduction of Lowry's life The Samuel H. Kress Collection at Philbrook Philbrook Museum of Art, Richard P. Townsend, 1991 **Florence, Berlin and Beyond: Late**

**Nineteenth-Century Art Markets and their Social Networks**, 2020-06-22 Recent and increasing interest in art market studies the dealers mediators advisors taste makers artists etc indicate that the transaction of art and decorative art is anything but linear Taking as its point of departure two of the most active agents of the late nineteenth century Wilhelm von Bode and Stefano Bardini the essays in this volume also look beyond to other art market individuals and their vast and frequently interconnected social and professional networks Newly told history taken from rich business epistolary and photographic archives these essays examine the art market within a broader and more complex context In doing so they offer new areas of inquiry for mapping of works of art as they were exchanged over time and place **Hybridity in Early Modern Art** Ashley Elston, Madeline Rislow, 2021-09-15 This collection of essays explores hybridity in early modern art through two primary lenses hybrid media and hybrid time The varied approaches in the volume to theories of hybridity

reflect the increased presence in art historical scholarship of interdisciplinary frameworks that extend art historical inquiry beyond the single time or material. The essays engage with what happens when an object is considered beyond the point of origin or as a legend of information, the implications of the juxtaposition of disparate media, how the meaning of an object alters over time, and what the conspicuous use of out of date styles means for the patron, artist, and/or viewer. Essays examine both canonical and lesser known works produced by European artists in Italy, northern Europe, and colonial Peru, ca. 1400–1600. The book will be of interest to art historians, visual culture historians, and early modern historians.

**European Art in the Columbia Museum of Art, Including the Samuel H. Kress Collection** Columbia Museum of Art (1998), Charles R. Mack, 2009. This is a vivid guidebook to the Columbia Museum of Art's Renaissance collection. Established in 1950, the Columbia Museum of Art is the only public museum in South Carolina with an extensive collection of international art. This is thanks in no small part to significant donations from the Samuel H. Kress Foundation between 1954 and 1974, which have made the museum one of the nation's major depositories of Kress gifts of art. This catalogue serves as a striking visual reference to the museum's holdings in European art from the late Gothic period to the end of the Renaissance and includes paintings, drawings, prints, sculptures, decorative bronzes, furniture, ceramics, stained glass, and textiles. In all, eighty-four pieces are presented in color illustrations and detailed in an art historical context to benefit scholars and researchers as well as interested museum visitors. Fifty-six works of Renaissance art, several by such prominent figures as Bernardo Daddi, Sandro Botticelli, Giovanni Antonio Boltraffio, Andrea Solario, Mariotto Albertinelli, Albrecht Dürer, Parmigianino, Ambrosius Benson, Alessandro Allori, François Clouet, and Jacopo Tintoretto, are described by accomplished art historian Charles R. Mack and a team of researchers in catalogue essays that each provide an in-depth consideration of the artist's biography and contribution, the work's provenance, and its history of attributions, ownership, and exhibition. The entries also describe such matters as condition, conservation history, and in the case of paintings, the authenticity of frames. Arranged in chronological order by date of execution, the pieces in this section represent most of the museum's Kress materials. An additional twenty-six pieces are more briefly described in an illustrated checklist. The volume also includes an essay on the formation and distribution of the Kress Collection and an essay on the history of medieval and Renaissance art, with particular attention paid to the museum's holdings. The catalogue concludes with three appendixes: treating changes in attribution, the correlation of museum inventory numbers with catalogue numbers, and the correlation of 1962 Kress Collection catalogue numbers with new catalogue numbers. A subsequent volume will catalogue the museum's Baroque and Rococo art.

Transforming the Church Interior in Renaissance Florence Joanne Allen, 2022-05-05. Before the late sixteenth century, the churches of Florence were internally divided by monumental screens that separated the laity in the nave from the clergy in the choir precinct. Enabling both separation and mediation, these screens were impressive artistic structures that controlled social interactions, facilitated liturgical performances, and variably framed or obscured religious ritual and imagery. In the 1560s and 70s, screens

were routinely destroyed in a period of religious reforms irreversibly transforming the function meaning and spatial dynamics of the church interior In this volume Joanne Allen explores the widespread presence of screens and their role in Florentine social and religious life prior to the Counter Reformation She presents unpublished documentation and new reconstructions of screens and the choir precincts which they delimited Elucidating issues such as gender patronage and class her study makes these vanished structures comprehensible and deepens our understanding of the impact of religious reform on church architecture

**Jean-Antoine Houdon** Anne L. Poulet, Jean Antoine Houdon, 2003-07-15 Jean Antoine Houdon 1741 1826 has long been recognized as the greatest European portrait sculptor of the late eighteenth century flourishing during both the American and French Revolutions as well as during the Directoire and Empire in France Whether sculpting a head of state an intellectual or a young child Houdon had an uncanny ability to capture the essence of his subject with a characteristic pose or expression Yet until now Houdon s exquisite sculptures have never been the subject of a major exhibition This lavish exhibition catalogue will immediately take its rightful place as the definitive work on Houdon With more than one hundred color plates and two hundred black and white halftones Jean Antoine Houdon Sculptor of the Enlightenment illustrates every stage of the sculptor s fascinating career from his early portrayals of Louis XVI and Marie Antoinette to his stunning portraits of American patriots such as George Washington the Marquis de Lafayette John Paul Jones Benjamin Franklin and Thomas Jefferson Indeed the images we hold dear of legendary Enlightenment figures like Diderot Rousseau d Alembert and Voltaire are based on works by Houdon More than mere representations these sculptures provide us fascinating intimate glimpses into the very core of who these figures were Houdon s genius animated even his less illustrious subjects like his portraits of his family and friends and filled his sculptures of children with delicacy and freshness Accompanying the images of Houdon s masterworks are four insightful essays that discuss Houdon s views on art based in part on a newly discovered manuscript written by the artist as well as his prominence in the highly varied cultures of eighteenth century France Germany and Russia From aristocrats to revolutionaries actors to philosophers Houdon s amazingly vivid portraits constitute the visual record of the Enlightenment and capture the true spirit of a remarkable age Jean Antoine Houdon finally gives these gorgeous works their due

Italian Renaissance Frames Timothy J.

Newbery, George Bisacca, Laurence B. Kanter, Metropolitan Museum of Art (New York, N.Y.), 1990 Published in conjunction with the exhibition at the Metropolitan Museum of Art New York June to September 1990 Includes a catalogue an introductory essay and a glossary without pronunciations No index Annotation copyrighted by Book News Inc Portland OR

**The Grove Encyclopedia of American Art** Joan M. Marter, 2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries

**Italian Renaissance Sculpture** Sir John Wyndham Pope-Hennessy, 1986

European Art in the High Museum High Museum of Art, Eric Zafran, 1984

**Library Catalog of the Metropolitan Museum of Art, New York** Metropolitan Museum of Art (New York, N.Y.).

Library,1980      **Raccolta Di Scritti: 1974-1979** Ulrich Middeldorf,1979      Alessandro Vittoria and the Portrait Bust in Renaissance Venice Thomas Martin,1998 The first examination of Alessandro Vittoria in English this book is also the first devoted to his work in over 35 years and provides a much needed analysis of the chronology and style of Vittoria s portrait busts Vittoria was one of the greatest sculptors of 16th century Italy and the greatest portraitist in Italian sculpture prior to Bernini The book both clarifies the work of a major Renaissance artist and places it in context by explaining how Vittoria who produced portraits modelled on ancient Roman busts was responding to cultural and political forces which fostered a classicizing style in Venice Special attention is devoted to Vittoria s patrons many of whom were collectors of ancient art Professor Martin demonstrates that even more than Palladio s buildings the portrait busts of Vittoria were the foremost expression of classicism in Renaissance Venice      *The British Library General Catalogue of Printed Books 1976 to 1982* British Library,1983      **The Arts of Italy in Toronto Collections, 1300-1800** David McTavish,Art Gallery of Ontario,1981  
Library of Congress Catalogs Library of Congress,1978

## Embracing the Song of Phrase: An Mental Symphony within **Sculptures From The Samuel H Kress Collection European Schools Xiv Xix Century**

In a world used by screens and the ceaseless chatter of instant communication, the melodic splendor and mental symphony created by the published word frequently diminish in to the background, eclipsed by the constant sound and disruptions that permeate our lives. However, located within the pages of **Sculptures From The Samuel H Kress Collection European Schools Xiv Xix Century** a marvelous literary value full of raw emotions, lies an immersive symphony waiting to be embraced. Constructed by an elegant musician of language, that captivating masterpiece conducts readers on a psychological trip, well unraveling the concealed melodies and profound impact resonating within each cautiously crafted phrase. Within the depths with this moving analysis, we will discover the book is main harmonies, analyze its enthralling publishing style, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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