

Selected Works from The Dayton Art Institute Permanent Collection

Dayton Art Institute

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Selected Works From The Dayton Art Institute Permanent Collection

**Alexander Lee Nyerges, Marianne
Lorenz**



Selected Works From The Dayton Art Institute Permanent Collection:

Selected Works from the Dayton Art Institute Permanent Collection Dayton Art Institute, 1999 *Selected Works from the Dayton Art Institute* Alexander Lee Nyerges, Marianne Lorenz, 1999 **Selected Works from** , 1998 **Selected Works from the Dayton Art Institute Permanent Collection** Dayton Art Institute, 1999 **Annual Report** National Endowment for the Arts, 1994 Reports for 1980 19 also include the Annual report of the National Council on the Arts **The Sword of Judith** Kevin R. Brine, Elena Ciletti, Henrike Lähnemann, 2010 The Book of Judith tells the story of a fictitious Jewish woman beheading the general of the most powerful imaginable army to free her people The parabolic story was set as an example of how God will help the righteous Judith's heroic action not only became a validating charter myth of Judaism itself but has also been appropriated by many Christian and secular groupings and has been an inspiration for numerous literary texts and works of art It continues to exercise its power over artists authors and academics and is becoming a major field of research in its own right The Sword of Judith is the first multidisciplinary collection of essays to discuss representations of Judith throughout the centuries It transforms our understanding across a wide range of disciplines The collection includes new archival source studies the translation of unpublished manuscripts the translation of texts unavailable in English and Judith images and music Buying Baroque Edgar Peters Bowron, 2017-03-01 Although Americans have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 *Annual Bibliography of Modern Art* Museum of Modern Art (New York, N.Y.). Library, 2000 **Arts Digest** , 1929 **Dayton Art Institute News** Dayton Art Institute, 1928 **Art Digest** , 1926 Includes section The great calendar of American exhibitions **Sol LeWitt** Sol LeWitt, Martin Friedman, San Francisco Museum of Modern Art, Whitney

Museum of American Art, 2000-01-01 Om den amerikanske kunstner Sol LeWitt f dt 1928 The Paintings of Hendrick Ter Brugghe, 1588-1629 Leonard Joseph Slatkes, Hendrik Terbrugghen, Wayne E. Franits, 2007 The Paintings of Hendrick ter Brugghe 1588 1629 is the first major study of this important early seventeenth century master since Benedict Nicolson s classic monograph of 1958 It comprises two chapters that explore ter Brugghe s development as an artist and the reception of his work among contemporaries followed by a truly monumental catalogue raisonné of ter Brugghe s 89 authentic paintings 54 pictures associated with the artist and or his workshop 141 rejected works 42 lost works and lastly 10 drawings that have been linked to ter Brugghe directly or related to his paintings Already celebrated during his lifetime and avidly collected by elite cognoscenti in the Dutch Republic and abroad ter Brugghe executed a dazzling variety of paintings ranging from Bible subjects and saints to fascinating mythological images as well as scenes of daily life including musicians Although his knowledge of paintings by Caravaggio that he had seen during his early sojourn in Rome always remained acute these experiences were continually tempered by his awareness of older Northern European artistic traditions and conventions with the result that ter Brugghe created pictures whose subject matter and style are fascinating and at times unique Until his untimely death in August of 2003 Leonard J Slatkes was Distinguished Professor of Art History at Queens College of the City University of New York NY He was an internationally renowned expert on the art of the Dutch Caravaggisti to whom he had devoted many essays books and exhibition catalogues Slatkes had begun conducting research on ter Brugghe s paintings in the 1960 s with the expectation of eventually publishing a new monograph on the artist Wayne Franits a former student of Slatkes s is currently Professor of Fine Arts at Syracuse University Syracuse NY He has authored numerous publications on seventeenth century Dutch and Flemish art **Masterpieces of European Painting,**

1800-1920, in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.), Kathryn Calley Galitz, 2007
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of Art ,1925 **Paintings and Sculpture in the Collection of the National Academy of Design: 1826-1925** David
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