

# METROPOLITAN MUSEUM JOURNAL

Volume 15 / 1980



# Metropolitan Museum Journal Volume 15 1980

**Julia Skelly**



## **Metropolitan Museum Journal Volume 15 1980:**

**Publications of the Metropolitan Museum of Art, 1964-2005** Metropolitan Museum of Art, 2012-10-09 The present volume Publications of The Metropolitan Museum of Art 1964 2005 is a successor to a volume published by the Museum in 1965 entitled Publications of The Metropolitan Museum of Art 1870 1964 These two bibliographic volumes endeavor to list all the known books pamphlets and serial publications bearing the Museum's imprint and issued by the institution during the first 135 years of its existence through June 2005 The first volume was compiled by Albert TenEyck Gardner at the time an Associate Curator of American Paintings and Sculpture and the present volume has been compiled from the Annual Reports issued by the Museum during the relevant years Together the two volumes testify to the tremendous contributions made to knowledge by the curators and conservators of the Metropolitan and by the many other experts who have contributed to the Museum's exhibition catalogues Various issues of the Bulletin emphasize the great sweep of the Museum's acquisitions during these years and the exhibition catalogues a number of them Alfred H Barr Jr Award or the George Wittenborn Award testify to the continuity of the institution's dedicated program to enrich people's lives through knowledge of art This title was originally published in 2006 Metropolitan Museum of Art Journal Vol. 15/1980, 1991 *Library Catalog of the Metropolitan Museum of Art, New York* Metropolitan Museum of Art (New York, N.Y.). Library, 1987 European Clocks and Watches in The Metropolitan Museum of Art Clare Vincent, Jan Hendrik Leopold, Elizabeth Sullivan, 2015-11-25 Among the world's greatest technological and imaginative achievements is the invention and development of the timepiece Examining for the first time The Metropolitan Museum of Art's unparalleled collection of European clocks and watches created from the late Renaissance through the nineteenth century this fascinating book enriches our understanding of the origins and evolution of these ingenious works It showcases fifty four clocks watches and other timekeeping devices each represented with an in depth description and new photography of the exterior and the inner mechanisms Among these masterpieces is an ornate sixteenth century celestial timepiece that accurately predicts the trajectory of the sun moon and stars an eighteenth century longcase clock by David Roentgen that shows the time in the ten most important cities of the day and a nineteenth century watch featuring a penetrating portrait of Czar Nicholas I of Russia Created by the best craftsmen in Austria England Flanders France Germany Italy the Netherlands and Switzerland these magnificent timepieces have been selected for their remarkable beauty and design as well as their sophisticated mechanics Built upon decades of expert research this publication is a long overdue survey of these stunning visual and technological marvels **German Paintings in the Metropolitan Museum of Art, 1350-1600** Maryan W. Ainsworth, Joshua P. Waterman, Dorothy Mahon, Metropolitan Museum of Art (New York, N.Y.), 2013 Paintings by Renaissance masters Lucas Cranach the Elder Albrecht Durer and Hans Holbein the Younger are among the works featured in this lavish volume the first to comprehensively study the largest collection of early German paintings in America These works created in the 14th through 16th centuries in the region that

comprises present day Germany Austria and Switzerland include religious images such as Virgin and Child with Saint Anne by Durer and the double sided altarpiece The Dormition of the Virgin by Hans Schaufelein as well as remarkable portraits by Holbein and the iconic Judgment of Paris by Cranach In all more than 70 works are thoroughly discussed and analyzed making this volume an incomparable resource for the study of this rich artistic period

*"The Uses of Excess in Visual and Material Culture, 1600-2010"* Julia Skelly, 2017-07-05 Directing unprecedented attention to how the idea of excess has been used by both producers and consumers of visual and material culture this collection examines the discursive construction of excess in relation to art material goods and people in various global contexts The contributors illuminate how excess has been perceived quantified and constructed revealing in the process how beliefs about excess have changed over time and how they have remained consistent The collection as a whole underscores the fact that the concept of excess must always be considered critically whether in scholarship or in lived experience Although the idea of excess has often been used to shame and degrade many of the essays in this collection demonstrate how it has also been used as a strategy for self fashioning transgression and empowerment particularly by women and queer subjects This volume examines a range of material including diamonds ceramics paintings dollhouses caricatures interior design and theatrical performances Each case study sheds new light on how excess was used in a specific cultural context including canonical sites of study such as the Netherlands in the eighteenth century Victorian Britain and Paris in the 1920s and under studied contexts such as Canada and Sweden

*The Uses of Excess in Visual and Material Culture, 1600-2010* Ms Julia Skelly, 2014-08-28 Although the idea of excess has often been used to degrade many of the essays in this collection demonstrate how it has also been used as a strategy for self fashioning and empowerment particularly by women and queer subjects This volume examines a range of material including ceramics paintings caricatures interior design and theatrical performances in various global contexts Each case study sheds new light on how excess has been perceived and constructed revealing how beliefs about excess have changed over time

*Masterpieces of European Painting, 1800-1920, in the Metropolitan Museum of Art* Metropolitan Museum of Art (New York, N.Y.), Kathryn Calley Galitz, 2007

**The Caesar of Paris** Susan Jaques, 2018-12-04 Napoleon is one of history's most fascinating figures But his complex relationship with Rome both with antiquity and his contemporary conflicts with the Pope and Holy See have undergone little examination In *The Caesar of Paris* Susan Jaques reveals how Napoleon's dueling fascination and rivalry informed his effort to turn Paris into the new Rome Europe's cultural capital through architectural and artistic commissions around the city His initiatives and his aggressive pursuit of antiquities and classical treasures from Italy gave Paris much of the classical beauty we know and adore today Napoleon had a tradition of appropriating from past military greats to legitimize his regime Alexander the Great during his invasion of Egypt Charlemagne during his coronation as emperor even Frederick the Great when he occupied Berlin But it was ancient Rome and the Caesars that held the most artistic and political influence and would remain his lodestars Whether it was the Arc de

Triomphe the Venus de Medici in the Louvre or the gorgeous works of Antonio Canova Susan Jaques brings Napoleon to life as never before *Interwoven Globe* Amy Elizabeth Bogansky, 2013 Published in conjunction with an exhibition held at The Metropolitan Museum of Art New York Sept 16 2013 Jan 5 2014 **The Lithic Garden** Mailan S. Doquang, 2018-01-11 The Lithic Garden offers innovative perspectives on the role of ornament in medieval church design Focusing on the foliate friezes articulating iconic French monuments such as Amiens Cathedral it demonstrates that church builders strategically used organic motifs to integrate the interior and exterior of their structures thus reinforcing the connections and distinctions between the entirety of the sacred edifice and the profane world beyond its boundaries With this exquisitely illustrated monograph Mailan S Doquang argues that contrary to widespread belief monumental flora was not just an extravagant embellishment or secondary byproduct but a semantically charged critical design component that inflected the stratified spaces of churches in myriad ways By situating the proliferation of foliate friezes within the context of the Crusades The Lithic Garden provides insights into the networks of exchange between France Byzantium and the Levant contributing to the global turn in art and architectural History **Irregular Serials & Annuals** ,1985 *The Met and the Masses in Postwar America* Mitchell B. Frank, 2022-11-17 This book explores the collaborations during the mid 20th century between the Metropolitan Museum of Art and the Book of the Month Club Between 1948 and 1962 the two institutions collaborated on three book projects The Metropolitan Museum of Art Miniatures 1948 1957 The Metropolitan Seminars in Art 1958 60 and a print reproduction of Rembrandt's Aristotle Contemplating the Bust of Homer 1962 bringing art from the Met's collections right into the homes of subscribers The Met and the Masses places these commercial enterprises in a variety of contemporary and historical contexts including the relation of cultural education to democracy in America the history of the Met as an educational institution the rise of art education in postwar America and the concurrent transformation of the home into a space that mediated familial privacy and the public sphere Using never before published archival material the book demonstrates how the Met sought to bring art to the masses in postwar America whilst upholding its reputation as an institution of high culture It is essential reading for scholars researchers and curators interested in the history of modern art museum and curatorial studies arts and cultural management heritage studies as well as the history of art publications

**Personal Styles in Early Cycladic Sculpture** Pat Getz-Gentle, 2013-08-13 Annotation Personal Styles in Early Cycladic Sculpture represents the culmination of thirty five years of study Pat Getz Gentle offers here much new material and many fresh insights into a tradition rooted in the Neolithic period that spanned most of the third millennium B C She begins with a review of this tradition placing particular emphasis on the stages leading to the reclining figure with folded arms that is the unique and quintessential icon of the early Bronze Age culture at the center of the Aegean She then focuses on the styles of fifteen sculptors several of whom are identified and discussed for the first time in this volume By introducing little known pieces attributable to these sculptors she illuminates various phases of their artistic development **BOOK JACKET Title**

Summary field provided by Blackwell North America Inc All Rights Reserved      **Impressionist and Post-impressionist Paintings in the Metropolitan Museum of Art** Metropolitan Museum of Art (New York, N.Y.), Charles S. Moffett, 1985

**Makers and Making Of Indigenous Australian Museum Collections** Nicolas Peterson, Lindy Allen, Louise Hamby, 2008-08-16 This volume of original essays brings together for the first time histories of the making and of the makers of most of the major Indigenous Australian museum collections These collections are a principal source of information on how Aboriginal people lived in the past Knowing the context in which any collection was created the intellectual frameworks within which the collectors were working their collecting practices what they failed to collect and what Aboriginal people withheld is vital to understanding how any collection relates to the Aboriginal society from which it was derived Once made collections have had mixed fates some have become the jewel of a museum's holdings while others have been divided and dispersed across the world or retained but neglected The essays in this volume raise issues about representation institutional policies the periodisation of collecting intellectual history material culture studies Aboriginal culture and the idea of a collection

**Ancient Egypt Transformed** Adela Oppenheim, Dorothea Arnold, Dieter Arnold, Kei Yamamoto, 2015-10-12 The Middle Kingdom ca 2030 1650 B C was a transformational period in ancient Egypt during which older artistic conventions cultural principles religious beliefs and political systems were revived and reimagined Ancient Egypt Transformed presents a comprehensive picture of the art of the Middle Kingdom arguably the least known of Egypt's three kingdoms and yet one that saw the creation of powerful compelling works rendered with great subtlety and sensitivity The book brings together nearly 300 diverse works including sculpture relief decoration stelae jewelry coffins funerary objects and personal possessions from the world's leading collections of Egyptian art Essays on architecture statuary tomb and temple relief decoration and stele explore how Middle Kingdom artists adapted forms and iconography of the Old Kingdom using existing conventions to create strikingly original works Twelve lavishly illustrated chapters each with a scholarly essay and entries on related objects begin with discussions of the distinctive art that arose in the south during the early Middle Kingdom the artistic developments that followed the return to Egypt's traditional capital in the north and the renewed construction of pyramid complexes Thematic chapters devoted to the pharaoh royal women the court and the vital role of family explore art created for different strata of Egyptian society while others provide insight into Egypt's expanding relations with foreign lands and the themes of Middle Kingdom literature The era's religious beliefs and practices such as the pilgrimage to Abydos are revealed through magnificent objects created for tombs chapels and temples Finally the book discusses Middle Kingdom archaeological sites including excavations undertaken by the Metropolitan Museum over a number of decades Written by an international team of respected Egyptologists and Middle Kingdom specialists the text provides recent scholarship and fresh insights making the book an authoritative resource

**American Watercolor in the Age of Homer and Sargent** Kathleen A. Foster, Philadelphia Museum of Art, 2017-01-01 The fascinating story of the transformation of American watercolor practice

between 1866 and 1925 The formation of the American Watercolor Society in 1866 by a small dedicated group of painters transformed the perception of what had long been considered a marginal medium Artists of all ages styles and backgrounds took up watercolor in the 1870s inspiring younger generations of impressionists and modernists By the 1920s many would claim it as the American medium This engaging and comprehensive book tells the definitive story of the metamorphosis of American watercolor practice between 1866 and 1925 identifying the artist constituencies and social forces that drove the new popularity of the medium The major artists of the movement Winslow Homer John Singer Sargent William Trost Richards Thomas Moran Thomas Eakins Charles Prendergast Childe Hassam Edward Hopper Charles Demuth and many others are represented with lavish color illustrations The result is a fresh and beautiful look at watercolor's central place in American art and culture

*The Complete Graphic Work of Jack Levine* Jack Levine, Emma-Stina Prescott, Kenneth Wade Prescott, 1984-01-01 This volume features the never before published prints of corrupt politicians gangsters Hebrew sages fascist generals mythological figures and much more by the major American artist and social commentator Jack Levine Plate by plate commentaries Introduction Biographical Outline 84 black and white illustrations **Jade** Roger

Keverne, 2012-12-06 FOREWORD RECUMBENT HORSE Chinese Ming Dynasty 1 Length 3 2 in 9 cm The formation of the head with its marked convexity of outline resembles that of one depicted on a mural painting in a Northern Song tomb discovered at Pai Sha in Honan Despite its size this horse has a strong sculptural quality Worked from pale green jade with light brown markings it has been said that a single daily issue of a newspaper effort to survey the jade scene worldwide These volumes such as The New York Times Neue Zürcher Zeitung or Le Monde were bigger than was necessary considering the amount of information contained more than someone text included measuring 24 x 18 inches 61 x 46 cm and living in the 17th century would have faced in a lifetime weighing 110 lb 50 kg together and Bishop was not Jade scholarship cannot escape the information explosion interested in wide dissemination of the subject He printed of our century Our knowledge on the subject of jade has only 106 copies none of which was for sale and then has been radically expanded in two directions from the past trove of the plates The copies were sent to important libraries and in the present and a definitive survey bringing together museums and crowned heads around the world As the latest research from around the world is long overdue

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## **Table of Contents Metropolitan Museum Journal Volume 15 1980**

1. Understanding the eBook Metropolitan Museum Journal Volume 15 1980
  - The Rise of Digital Reading Metropolitan Museum Journal Volume 15 1980
  - Advantages of eBooks Over Traditional Books
2. Identifying Metropolitan Museum Journal Volume 15 1980
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Metropolitan Museum Journal Volume 15 1980
  - User-Friendly Interface
4. Exploring eBook Recommendations from Metropolitan Museum Journal Volume 15 1980
  - Personalized Recommendations
  - Metropolitan Museum Journal Volume 15 1980 User Reviews and Ratings
  - Metropolitan Museum Journal Volume 15 1980 and Bestseller Lists

5. Accessing Metropolitan Museum Journal Volume 15 1980 Free and Paid eBooks
  - Metropolitan Museum Journal Volume 15 1980 Public Domain eBooks
  - Metropolitan Museum Journal Volume 15 1980 eBook Subscription Services
  - Metropolitan Museum Journal Volume 15 1980 Budget-Friendly Options
6. Navigating Metropolitan Museum Journal Volume 15 1980 eBook Formats
  - ePub, PDF, MOBI, and More
  - Metropolitan Museum Journal Volume 15 1980 Compatibility with Devices
  - Metropolitan Museum Journal Volume 15 1980 Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Metropolitan Museum Journal Volume 15 1980
  - Highlighting and Note-Taking Metropolitan Museum Journal Volume 15 1980
  - Interactive Elements Metropolitan Museum Journal Volume 15 1980
8. Staying Engaged with Metropolitan Museum Journal Volume 15 1980
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Metropolitan Museum Journal Volume 15 1980
9. Balancing eBooks and Physical Books Metropolitan Museum Journal Volume 15 1980
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Metropolitan Museum Journal Volume 15 1980
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine Metropolitan Museum Journal Volume 15 1980
  - Setting Reading Goals Metropolitan Museum Journal Volume 15 1980
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Metropolitan Museum Journal Volume 15 1980
  - Fact-Checking eBook Content of Metropolitan Museum Journal Volume 15 1980
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

#### 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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