



The Metropolitan Museum of Art Bulletin Fall 2000

Metropolitan Museum Of Art Bulletin Fall 1991

**Metropolitan Museum of Art (New
York, N.Y.), Marilyn Jenkins**

Metropolitan Museum Of Art Bulletin Fall 1991:

Mirror of the Medieval World Barbara Drake Boehm, Metropolitan Museum of Art (New York, N.Y.), 1999 The publication of this comprehensive catalogue celebrates the distinguished career of William D Wixom at the Metropolitan Highlighted in these pages are more than three hundred purchases and gifts the great majority of which have been on view but many of which have remained unpublished until now Metropolitan Museum of Art website [European Porcelain in The Metropolitan Museum of Art](#) Jeffrey Munger, Elizabeth Sullivan, 2018-05-09 Porcelain imported from China was the most highly coveted new medium in sixteenth and early seventeenth century Europe Its pure white color translucency and durability as well as the delicacy of decoration were impossible to achieve in European earthenware and stoneware In response European ceramic factories set out to discover the process of producing porcelain in the Chinese manner with significant artistic technical and commercial ramifications for Britain and the Continent Indeed not only artisans but kings noble patrons and entrepreneurs all joined in the quest hoping to gain both prestige and profit from the enterprises they established This beautifully illustrated volume showcases ninety works that span the late sixteenth to the mid nineteenth century and reflect the major currents of European porcelain production Each work is illustrated with glorious new photography accompanied by analysis and interpretation by one of the leading experts in European decorative arts Among the wide range of porcelains selected are rare blue and white wares and figures from Italy superb examples from the Meissen factory in Germany and the Sèvres factory in France and ceramics produced by leading British eighteenth century artisans Taken together they reveal why the Metropolitan Museum's holdings in this field are among the finest in the world

Les Fauves Russell T. Clement, 1994-05-25 This is the first comprehensive scholarly bibliography research guide sourcebook on the major French Fauve painters Henri Matisse and Georges Braque are treated in separate Greenwood bio bibliographies It includes information on 3120 books and articles as well as chronologies biographical sketches and exhibition lists Each artist receives a primary and secondary bibliography with many annotated entries Secondary bibliographies include details about each artist's life and career relationships with other artists work in various media iconography and more Designed for art historians art students museum and gallery curators and art lovers alike this volume organizes the vast literature surrounding this fascinating revolutionary 20th century art group Genuinely new art is always challenging sometimes even shocking to those unprepared for it In 1905 the paintings of Matisse Derain Vlaminck and their friends shocked conservative museum goers hence the eventual popularity of art critic Louis Vauxcelles's tag les fauves or wild beasts by which these artists became known Although it lasted only three or four years Fauvism is recognized as the first artistic revolution of international consequence in the 20th century It was based on the glorification of pure saturated colors and the free expression of primitivism It was a dynamic sensualism an equilibrium of passion and order fire and austerity that could not last By the end of 1908 Fauvism collapsed in the face of Cubism which

moreover several Fauve artists helped to form **Cultural Convergence in the Northern Qi Period** Suzanne G. Valenstein, 2007 *The Janice H. Levin Collection of French Art* Richard Shone, Metropolitan Museum of Art (New York, N.Y.), 2002 Levin these objects were enjoyed almost exclusively by her private circle of family and friends in the domestic sphere of her New York apartment Some of the works have never before or rarely been published and many have not been exhibited in decades The exhibition at the Metropolitan Museum of Art New York for which this publication is the accompanying catalogue is thus the first opportunity for the public to enjoy the abundant fruits of Mrs **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 Wrightsman Galleries for French Decorative Arts, the Metropolitan Museum of Art* Metropolitan Museum of Art (New York, N.Y.), Daniëlle O. Kisluk-Grosheide, Jeffrey H. Munger, 2010 The authors Danielle Kisluk Grosheide and Jeffrey Munger are curators in the Metropolitan Museum's Department of European Sculpture and Decorative Arts They oversaw the recent reinstallation of the Wrightsman Galleries Book Jacket The Cloisters Peter Barnet, Nancy Wu, Cloisters (Museum), 2012-11-27 Home to an extraordinary collection of treasured masterworks including the famed Unicorn Tapestries The Cloisters is devoted to the art and architecture of medieval Europe This splendid new guide published to celebrate The Cloisters seventy fifth anniversary richly illustrates and describes the most important highlights of its collection from paintings illuminated manuscripts and exquisitely carved ivories to its monumental architecture evocative of the grand religious spaces and domestic interiors of the Middle Ages The Cloisters remains a testament to design innovation a New York City landmark with sweeping views of the Hudson River featuring original elements of Romanesque and Gothic architecture dating from the 12th through the 15th century Three of the structures enclose beautiful gardens cultivated with species known from tapestries medieval herbals and other historic sources These exotic spaces the art masterpieces and the fragrant plants offer visitors an oasis of serenity and inspiration This book both encapsulates and enhances that experience *Etruscan Art* Otto Brendel, Otto J. Brendel, Francesca R. Serra Ridgway, 1995-10-25 This volume the first serious book in English on Etruscan art was hailed for its broad scope thorough knowledge and clear exposition when it was published almost twenty years ago Now brought back into print with an updated bibliography and bibliographical essay by Francesca R Serra Ridgway it remains an essential introduction for anyone interested in ancient art history and civilization Otto Brendel's exploration of the art culture and society of Etruria takes us through its four main periods of creativity the Villanovan and Orientalizing era the Archaic era the Classical era and the Hellenistic era when Etruscan art became extinct According to Brendel the Etruscans were deeply influenced by Greek styles but used Greek forms and concepts to further their own purposes Etruscan art is a private art aristocratic and luxurious but centered in the life of the family and a continuing life in the tomb Many of the art forms and objects discussed ceramics metalware jewelry sculpture and wall painting are known to us through the discovery of tombs Most of these objects had a

clearly defined function but were also designed with a high degree of quality and craftsmanship to be decorative The beautiful art of the Etruscans illustrated and explained in this book sheds much light on a people about whom we know little

Roman Glass in the Corning Museum of Glass David Whitehouse, Corning Museum of Glass, 1997 This volume covers 481 objects from the first century B C to the eighth century A D *Vermeer and the Delft School* Walter A. Liedtke, Michiel Plomp, Axel Rüger, Metropolitan Museum of Art (New York, N.Y.), National Gallery (Great Britain), 2001 Walter Liedtke curator of European paintings at the Metropolitan Museum of Art in New York has assembled a splendid catalog of Vermeer and his artistic milieu Seven lengthy well illustrated chapters Liedtke wrote five Dutch art historians Michiel Plomp and Marten Jan Bok wrote the others describe life in the city of Delft the painters Carel Fabritius Leonart Bramer and others who preceded Vermeer the careers of Vermeer and De Hooch the making of drawings and prints in 17th century Delft and the collecting of art in the same period The catalog follows each painting print and drawing accompanied by a lengthy catalog essay Oversize 12 25x9 75 c Book News Inc [Bibliography of Art and Architecture in the Islamic World \(2 vols.\)](#) Susan Sinclair, 2012-04-03 Following the tradition and style of the acclaimed Index Islamicus the editors have created this new Bibliography of Art and Architecture in the Islamic World The editors have surveyed and annotated a wide range of books and articles from collected volumes and journals published in all European languages except Turkish between 1906 and 2011 This comprehensive bibliography is an indispensable tool for everyone involved in the study of material culture in Muslim societies

Rembrandt/not Rembrandt in the Metropolitan Museum of Art: Paintings, drawings, and prints: art-historical perspectives Hubertus von Sonnenburg, Walter A. Liedtke, Metropolitan Museum of Art (New York, N.Y.), 1995

Boccaccio's Heroines Margaret Franklin, 2017-09-29 In contrast to earlier scholars who have seen Boccaccio's Famous Women as incoherent and fractured Franklin argues that the text offers a remarkably consistent coherent and comprehensible treatise concerning the appropriate functioning of women in society In this cross disciplinary study of a seminal work of literature and its broader cultural impact on Renaissance society Franklin shows that through both literature and the visual arts Famous Women was used to promote social ideologies in both Renaissance Tuscany and the dynastic courts of northern Italy Speaking equally to scholars in medieval and early modern literature history and art history Franklin brings needed clarification to the text by demonstrating that the moral criteria Boccaccio used to judge the lives of legendary women heroines and miscreants alike were employed consistently to tackle the challenge that politically powerful women represented for the prevailing social order Further the author brings to light the significant influence of Boccaccio's text on the representation of classical heroines in Renaissance art By examining several paintings created in the republics and principalities of Renaissance Italy Franklin demonstrates that Famous Women was employed as a conceptual guide by patrons and artists to draw the teeth from the challenge of unconventionally powerful women by co-opting their stories into the service of contemporary Italian standards and mores [Playing with Fire](#) James David Draper, Guilhem

Scherf, Metropolitan Museum of Art (New York, N.Y.), 2004 European sculptors of the Neoclassical period often modelled their works in clay before producing finished pieces in marble This book offers a comprehensive overview of Neoclassical terracotta models by European artists featuring the works of Pajou Houdon and Canova among many others *Dawn of the Golden Age* Wouter T. Kloek, Rijksmuseum (Amsterdam, Pays-Bas), Rijksmuseum (Netherlands), J. Bruyn, Hessel Miedema, Christian Schuckman, 1993-01-01 Designed as a catalogue for an exhibition at the Rijksmuseum in 1994 this offers a survey of the paintings drawings prints sculpture and applied art produced 1580 1620 The book contains five essays followed by a catalogue which reproduces work from the era along with data on the artists **Tapestry Conservation** Frances Lennard, Maria Hayward, 2006 Tapestry Conservation Principles and Practice explores current practice and recent research in tapestry conservation promoting awareness of recent developments among conservators and custodians of tapestries The book facilitates more informed conservation practice and decision making and helps custodians to select the most appropriate method of intervention **Shifting Priorities** Nanette Salomon, 2004 This ground breaking book offers the first sustained examination of Dutch seventeenth century genre painting from a theoretically informed feminist perspective Other recent works that deal with images of women in this field maintain the paradoxical combination of seeing the images as positivist reflections of life as it was and as emblems of virtue and vice These reductionist practices deprive the works of their complex nature and of their place in visual culture important frameworks that the book attempts to restore to them Salomon expands the possibilities for understanding both familiar and unfamiliar paintings from this period by submitting them to a wide range of new and provocative questions Paintings and prints from the first half of the century through to the second are analyzed to understand the changing social roles and values attributed to the sexes as they were introduced and reflected in the visual arts **The Herzman Collection of Chinese Ceramics** Suzanne G. Valenstein, 1992 **Raqqa Revisited** Metropolitan Museum of Art (New York, N.Y.), Marilyn Jenkins, 2006 What follows in these pages is the chronicle of ceramic objects unearthed in Raqqa in the first quarter of the twentieth century Marilyn Jenkins Madina Curator Emerita of Islamic Art at the Metropolitan Museum describes the dramatic journey of these ceramics from their discovery in the medieval city to the emporiums of Paris and New York the drawing rooms of the great collectors and the galleries of the Metropolitan Museum Using art historical detective work archival documents and scientific data the author convincingly establishes provenance and dating placing these objects some of the most exquisite ever produced by Islamic potters in a secure historical context for the first time BOOK JACKET

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