



THE UNIVERSITY OF CHICAGO

Pier Francesco Mola 16121666

Jayne Wrightsman



Pier Francesco Mola 1612-1666:

Pier Francesco Mola, 1612-1666 Pier Francesco Mola, Manuela Kahn-Rossi, 1989 **John Talman** Cinzia Maria Sicca, 2008 This work is a full length study of John Talman the first director of the Society of Antiquaries and one of the most influential collectors of drawings in early 18th century Britain Master Drawings from the Yale University Art Gallery Yale University (New Haven, Conn.). Art Gallery, Suzanne Boorsch, John Marciari, Nicole Bensoussan, Yale University. Art Gallery, Margaret E. Hadley, Elisabeth Hodermarsky, Rena Hoisington, Jan Leja, Edgar Munhall, 2006-01-01 This beautiful and important book highlights the collection of European drawings at the Yale University Art Gallery one of America's premier university museums From intimate studies to exquisite finished compositions this selection of works documents the history of European drawing practices beginning with late medieval model books and progressing to the verge of the modern period The accompanying text written by a team of scholars offers a unique introduction to various critical and technical aspects of the study of master drawings brought to life through drawings from a range of national schools and in a variety of media Among the drawings examined in this handsomely produced volume are an animated pen and ink sketch by Giulio Romano a pastoral landscape by Claude Lorrain a forceful and humorous caricature by Guercino a scene from the epic poem Orlando Furioso by Jean Honor Fragonard and a delicate portrait by Edgar Degas **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 can Suchtelen Klaus Fittschen Peggy Fogelman and Catherine Hess **Francesco Albani: Albani and his Critics** Catherine R. Puglisi, Francesco Albani, 1999-01-01 This is the first full scale study of the artist his career and his key contribution to the 17th century Bolognese school of painting Beginning with an account of Albani's life and artistic development Puglisi focuses attention on his entirely personal landscapes then assesses his crucial role as teacher and transmitter of the Carracci reform

Malvasia's Life of the Carracci: Commentary and Translation, 2000 **Art, Patronage, and Nepotism in Early Modern Rome** Karen J. Lloyd, 2022-08-19 Drawing on rich archival research and focusing on works by leading artists including Guido Reni and Gian Lorenzo Bernini Karen J Lloyd demonstrates that cardinal nephews in seventeenth century Rome those nephews who were raised to the cardinalate as princes of the Church used the arts to cultivate more than splendid social status Through politically savvy frescos and emotionally evocative displays of paintings sculptures and curiosities cardinal nephews aimed to define nepotism as good Catholic rule Their commissions took advantage of their unique position close to the pope embedding the defense of their role into the physical fabric of authority from the storied vaults of the Vatican Palace to the sensuous garden villas that fused business and pleasure in the Eternal City This book

uncovers how cardinal nephews crafted a seductively potent dialogue on the nature of power fuelling the development of innovative visual forms that championed themselves as the indispensable heart of papal politics The book will be of interest to scholars working in art history early modern studies religious history and political history The Wrightsman Pictures Jayne Wrightsman, 2005 This lavish catalogue presents 150 European paintings pastels and drawings from the late fifteenth to the mid nineteenth century that have been given to the Metropolitan Museum by Mr and Mrs Charles Wrightsman or are still held in Mrs Wrightsman's private collection These notable works were collected over the past four decades many of them with the Museum in mind some were purchased by the Museum through the Wrightsman Fund Highlights of the book include masterpieces by Vermeer El Greco Rubens Van Dyck Georges de La Tour Jacques Louis David and Caspar David Friedrich as well as numerous paintings by the eighteenth century Venetian artists Canaletto Guardi and the Tiepolos father and son plus a dozen remarkable portrait drawings by Ingres Each work is reproduced in color and is accompanied by a short essay Corot Gary Tinterow, Michael Pantazzi, Vincent Pomarède, Galeries nationales du Grand Palais (France), National Gallery of Canada, Metropolitan Museum of Art (New York, N.Y.), 1996 Published to accompany a major exhibition of Jean Baptiste Camille Corot's paintings held in Paris and Ottawa during 1996 and forthcoming to New York From nearly 3 000 paintings by this poetic 19th century artist the curators chose 163 works which are reproduced here along with full art historical discussions of each Three major essays chronicle Corot's life and the development of his art additional essays elucidate the subject of forgeries and describe the collecting of his works Much original new scholarship is included along with a review of the scholarly literature a concordance and a chronology 9 5x12 5 Annotation copyrighted by Book News Inc Portland OR Masterpieces of Painting in the J. Paul Getty Museum J. Paul Getty Museum, Denise Allen, 2003 Painting in France ranges from recently accessioned works by Poussin Fragonard and Lancret through the Impressionism of Monet's seminal *Sunrise* and his *Rowen Cathedral* while the modern age is exemplified by the *Irises* of Vincent van Gogh Fernand Khnopff's *Jeanne Kefer* and Cézanne's *Still Life with Apples* BOOK JACKET Masterpieces of the J. Paul Getty Museum: Paintings Denise Allen, Dawson Carr, Charlotte Eyeman, Burton Fredericksen, Jennifer Helvey, David Jaffé, Arianne Faber Kolb, Jon L. Seydl, Perrin Stein, Anne Woollett, 1997-11-13 The J Paul Getty Museum's paintings collection ranges from the fourteenth to the end of the nineteenth century Among the finest examples of early Renaissance painting are the *Madonna and Child* by the Master of Saint Cecilia Masaccio's *Saint Andrew* and Gentile da Fabriano's richly painted *Coronation of the Virgin* Typical of the High Renaissance are Andrea Mantegna's splendid *Adoration of the Magi* and Fra Bartolommeo's *Rest on the Flight into Egypt* The art of the Netherlands in its Golden Age is represented by Jan Brueghel's much loved painting *The Entry of the Animals into Noah's Ark* and by *The Return from War* which he painted with Peter Paul Rubens as well as a newly acquired and magnificent landscape by Hobbema Rembrandt's *Abduction of Europa* and Jan Steen's *Drawing Lesson* Painting in France ranges from recently acquisitioned works by Poussin Fragonard and Lancret through the Impressionism of

Monet's seminal *Sunrise* and his *Rouen Cathedral* while the modern age is exemplified by the *Irises* of Vincent van Gogh. Fernand Khnopff's *Jeanne Ker and Cézanne's Still Life with Apples* **Infinite Jest** Metropolitan Museum of Art (New York, N.Y.), Constance C. McPhee, Nadine Orenstein, 2011. Published in conjunction with an exhibition held at the Metropolitan Museum of Art New York Sept 13 2011 Mar 4 2012 *Theatre of Sexual Attraction and Psychological Destruction* Karl A.E. Enenkel, 2024-11-11. The book examines the myth of Hercules and Omphale Iole which became an important topic in the visual arts in the period 1500-1800. It offers an analysis of the iconography from the perspective of the history of emotions, classical and Neo-Latin philology, reception studies and gender studies. The early modern inventions of the myth excel in a skilful display of mixed and compound emotions such as the male character's psychopathology and of the theatrical performance of emotions by the female character. **The Artist Grows Old** Philip Lindsay Sohm, 2007-01-01. How does the artist's self-conception change in old age? How does old age affect artistic practice? In this intriguing study, art historian Philip Sohm considers some of the greatest artists of Renaissance and Baroque Italy and their experiences of aging. Sohm investigates how art critics, collectors, biographers and fellow artists dealt with old painters, what mental landscapes preconditioned responses to art by the elderly and how biology and psychology were co-opted to explain the imprint that artists left on their art. He also looks carefully at the impact of prejudices, stereotypes and other imaginary truths about old age. For some artists, the problems of old age were related to physical decline: Poussin's hands became shaky, Titian's eyesight dimmed. For others, psychological symptoms emerged. The book's cast of characters includes Michelangelo the hypochondriac, young fogey Titian the shrewd marketer of old age, the multiphobic Pontormo and others. With sensitivity and insight, Sohm uncovers what it meant to be an old artist and how successive generations have looked at the art of an old master.

Landscape Painting in Rome, 1595-1675 Ann Sutherland Harris, 1985 **Joy Lasts** Wendy Beckett, 2006. Sister Wendy discusses the religious and spiritual in art through an exploration of fourteen works by artists ranging from Paul Cézanne to El Greco. **Summary Catalogue of European Paintings in the J. Paul Getty Museum** David Jaffé, 1998-02-19. This catalogue contains a reproduction and complete description of each of the more than four hundred European paintings in the collection of the Museum, including the important new acquisitions among them Fra Bartolommeo's *Rest on the Flight into Egypt*, Jan van de Capella's *Shipping in a Calm* and Paul Cézanne's *Still Life with Apples*. It also reflects the latest research regarding attribution and dating. An introduction by David Jaffé, curator of paintings at the Museum, explores the collecting activities and tastes of J. Paul Getty who founded the Museum and was responsible for its earliest acquisitions. **Il Marmo spirante** Joris van Gastel, 2013-06-28. The sculptors of the Roman Baroque, including masters such as Gian Lorenzo Bernini, Alessandro Algardi and Giuliano Finelli, managed to achieve an unprecedented vivaciousness in their works. And yet the apparent life of these sculptures is persistently obscured by their materiality. Soft undulating flesh, dramatic movements and fluttering draperies are captured in hard and lifeless marble. Thus sculpture challenges the beholder: is cause for confusion or

frustration Taking the manner in which the beholder's engagement with sculpture is played out in contemporary poetry and other sources as a point of departure and also introducing ideas from modern day psychology this study explores the various ways contemporary viewers dealt with sculpture's double character As a result a new light is shed on some of the unquestionable masterpieces of European art Die Bildhauer des römischen Barock darunter Meister wie Gian Lorenzo Bernini Alessandro Algardi und Giuliano Finelli erreichten eine beispiellose Lebendigkeit ihrer Werke Dem augenscheinlichen Leben widerspricht jedoch beharrlich die harte Materialität dieser Skulpturen Weiches bewegtes Fleisch dramatische Bewegungen und flatternde Stoffe sind in hartem leblosem Marmor gefangen So fordert die Skulptur den Betrachter heraus und sorgt für Verwirrung oder auch Enttäuschung Anhand zeitgenössischer Poesie und anderer Quellen welche die Interaktion zwischen Betrachter und Skulptur reflektieren untersucht diese Studie wie Zeitgenossen mit diesem Doppelcharakter der Skulptur umgingen Dabei werden auch Ansätze der modernen Psychologie miteinbezogen Das Ergebnis ist ein neuer Zugang zu einigen der höchstgeschätzten Meisterwerke europäischer Kunst

An Italian Journey Linda Wolk-Simon, Carmen Bambach, Stijn Alsteens, Metropolitan Museum of Art (New York, N.Y.), 2010 Published in conjunction with an exhibition on view at the Metropolitan Museum of Art New York May 12 Aug 15 2010

Portraits of Human Monsters in the Renaissance Toubia Ghadessi, 2018-03-13 At the center of this interdisciplinary study are court monsters dwarves hirsutes and misshapen individuals who by their very presence altered Renaissance ethics vis à vis anatomical difference social virtues and scientific knowledge The study traces how these monsters evolved from objects of curiosity to scientific cases to legally independent beings The works examined here point to the intricate cultural religious ethical and scientific perceptions of monstrous individuals who were fixtures in contemporary courts

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