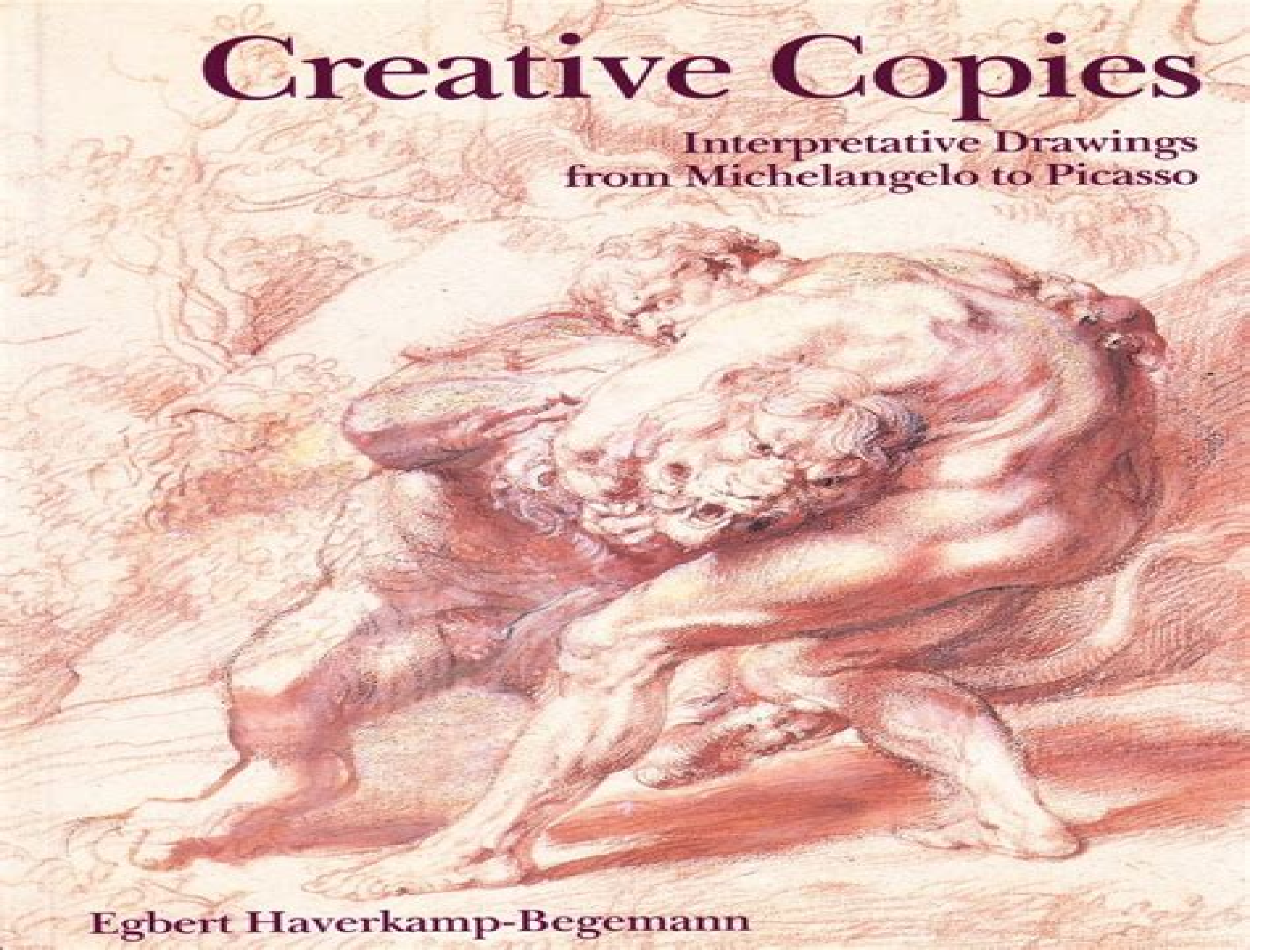


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from Michelangelo to Picasso



Egbert Haverkamp-Begemann

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**Anne-Marie S. Logan, Peter Paul
Rubens, Michiel Plomp, Metropolitan
Museum of Art (New York, N.Y.)**

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Egbert Haverkamp Begemann (Kunsthistoriker), Metropolitan Museum of Art (New York, N.Y.), 1999 Early European art was a consuming interest of both Robert Lehman and his father Philip Lehman an interest reflected in the remarkable number and quality of drawings they owned from the fifteenth and early sixteenth centuries In addition to an important group of early German drawings the collection includes a Saint Paul from a series associated with Jan van Eyck and the famous Scupstoel from the circle of Rogier van der Weyden the only design for a decorative sculpture to survive from the fifteenth century The great artists of the seventeenth century Peter Paul Rubens Jacob Jordaens Claude Lorrain and Rembrandt among them are also represented Rembrandt by seven drawings including the large study of Leonardo's Last Supper that would stay in his mind all through his career Drawings by Antoine Watteau Jean Honor Fragonard Gabriel de Saint Aubin Thomas Gainsborough Paul Sandby and George Romney are among the many from eighteenth century France and England The volume discusses all 153 drawings at length placing each in its art historical setting and complementing the discussion with comparative illustrations of related works This e book on the MetPublications website is also accompanied by links to related works and under the Additional resource tab are links to Met works of art and Heilbrunn Timeline of Art History essays and timelines viewed May 1 2014 [The Rise of the Cult of Rembrandt](#) Alison McQueen, 2003 Rembrandt's life and art had an almost mythic resonance in nineteenth century France with artists critics and collectors alike using his artistic persona both as a benchmark and as justification for their own goals This first in depth study of the traditional critical reception of Rembrandt reveals the preoccupation with his perceived authenticity naturalism and naiveté demonstrating how the artist became an ancestral figure a talisman with whom others aligned themselves to increase the value of their own work And in a concluding chapter the author looks at the play Rembrandt staged in Paris in 1898 whose production and advertising are a testament to the enduring power of the artist's myth *Sixteenth-century Italian Drawings in New York Collections* William Griswold, Linda Wolk-Simon, Metropolitan Museum of Art (New York, N.Y.), 1994 Focusing exclusively on examples from the 16th century the great age of Italian drawing this stunning volume published to accompany an early 1994 exhibition at The Metropolitan Museum of Art includes 124 prized works from The Metropolitan the Pierpont Morgan Library the Cooper Hewitt Museum and some 20 private collections in New York The catalogue is organized by school and within each section chronologically by artist Each drawing is illustrated and presented with a discussion that places it in the context of the artist's career and explores the purpose for which it was made Paper edition unseen 35 Annotation copyright by Book News Inc Portland OR **Drawing from the Modern** Jodi Hauptman, Gary Garrels, Museum of Modern Art (New York, N.Y.), 2004 Published on the occasion of the exhibition held at the Museum of Modern Art New York Mar 30 Aug 29 2005

Eighteenth-century French Drawings in New York Collections Perrin Stein, Mary Tavenor Holmes, Metropolitan Museum of Art (New York, N.Y.), 1999 **Making Copies in Early Modern Times** Maddalena Bellavitis, 2025-10-20 This book explores new approaches to the study of the complex relation between models and copies Excellent studies dedicated to

copies continue to be published focusing mainly on works of art and techniques but the research should be extended in directions that have remained virtually unexplored until now considering new perspectives and contexts This volume intends to push the boundaries of current research on copies proposing new points of view and considering new relations between models and their reproductions Contributors include R Arnheim E Vandeweghe F Gallaire B Leshem C Naya P Alvarez S Suykens S Rose D Boerio M Rijks M Bellavitis B Anderson Guthrie E Giffin and S Abplanalp

Mariette and the Science of the Connoisseur in Eighteenth-Century Europe Kristel Smentek, 2017-07-05 Celebrated connoisseur drawings collector print dealer book publisher and authority on the art of antiquity Pierre Jean Mariette 1694 1774 was a pivotal figure in the eighteenth century European art world Focusing on the trajectory of Mariette's career this book examines the material practices and social networks through which connoisseurs forged the idea of art as an object of empirical and historical analysis Drawing on significant unpublished archival material as well as on histories of science publishing collecting and display this book shows how Mariette and his colleagues practices of classification and interpretation of the graphic arts gave rise to new conceptions of artistic authorship and to a history of art that transcended the biographies of individual artists To follow Mariette's career through the eighteenth century is to see that art was consolidated as a specialized category of intellectual inquiry and that style emerged as its structuring analytic device in the overlapping spaces of the collector's cabinet the connoisseur's portfolio and the dealer's shop

Faking Literature K. K. Ruthven, 2001-04-30 *Faking Literature* first published in 2001 examines the role of forgery in literature

Making Copies in European Art 1400-1600, 2018-11-26 *Making Copies in European Art 1400 1600* comprises sixteen essays that explore the form and function manner and meaning of copies after Renaissance works of art The authors construe copying as a method of exchange based in the theory and practice of imitation and they investigate the artistic techniques that enabled and facilitated the production of copies They also ask what patrons and collectors wanted from a copy which characteristics of an artwork were considered copyable and where and how copies were stored studied displayed and circulated *Making Copies in European Art* in addition to studying many unfamiliar pictures incorporates previously unpublished documentary materials

Peter Paul Rubens Anne-Marie S. Logan, Peter Paul Rubens, Michiel Plomp, Metropolitan Museum of Art (New York, N.Y.), 2005 Catalogue of an exhibition held at the Metropolitan Museum of Art New York Jan 15 Apr 3 2005

The Story of Drawing Susan Owens, 2024-09-10 Drawing is at the heart of human creativity The most democratic form of art making it requires nothing more than a plain surface and a stub of pencil a piece of chalk or an inky brush Our prehistoric ancestors drew with natural pigments on the walls of caves and every subsequent culture has practised drawing whether on papyrus parchment or paper Artists throughout history have used drawing as part of the creative process While painting and sculpture have been shaped heavily by money and influence drawing has always offered extraordinary creative latitude Here we see the artist at his or her most unguarded Susan Owens offers a glimpse over artists shoulders from Michelangelo Rembrandt and Hokusai to Van

Gogh K the Kollwitz and Yayoi Kusama as they work think and innovate as they scrutinise the world around them or escape into their imaginations The Story of Drawing loops around the established history of art sometimes staying close at other times diving into exhilarating and altogether less familiar territory *Studies in Italian Art* Andrew Ladis, 2001-12-31

Andrew Ladis is Franklin Professor of Art History at the University of Georgia Over the course of the last twenty years he has written extensively on Italian art In addition to books on Taddeo Gaddi and on the Brancacci Chapel he has made notable contributions to the study of early Italian painting and sculpture with essays on such figures as Giovanni Pisano Giotto Jacopo del Casentino Ambrogio Lorenzetti and Niccolo di Tommaso But the range of his interests made apparent by this collection extends far beyond fourteenth century Florence and Siena to encompass Tuscan painting of the fifteenth century Renaissance maiolica the writings of Giorgio Vasari biography and modern historiography Further the assembled essays and book reviews embrace a wide array of art historical problems such as connoisseurship patronage workshop procedure and the relationship between form and meaning Of particular note is a major interpretive essay on one of the key monuments of the Renaissance the mural decoration of the Brancacci Chapel painted by Masaccio Masolino and Filippino Lippi Appearing here in revised form this study is newly accompanied by a copious number of illustrations including some never before published *Creative Copies* Egbert Haverkamp Begemann, Carolyn Logan, 1988

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