

Bronzes Sculptors And Founders 1800 1930

Through the 19th century, as archaeology started to emerge as a systematic discipline, plaster casting became a widely-adopted technique, newly applied by archaeologists to document and transmit discoveries from their expeditions. The Parthenon sculptures were some of the first to be cast. In the late 18th century and the first years of the 19th century, the French artist Fauvel and Lord Elgin's men conducted campaigns on the Athenian Acropolis. Both created casts of parts of the Parthenon sculptures that they did not remove and these were sent back to France and Britain where they were esteemed and displayed alongside other, original sections. Henceforth, casting was established as an essential archaeological tool and grew exponentially over the course of the century. Such casts are now not only fascinating historical objects but may also be considered time capsules, capturing the details of important ancient works when they were first moulded in centuries past. This book examines the role of 19th century casts as an archaeological resource and explores how their materiality and spread impacted the reception of the Parthenon sculptures and other Greek and Roman works. Investigation of their historical context is combined with analysis of new digital models of the Parthenon sculptures and their casts. Sensitive 3D imaging techniques allow investigation of the surface markings of the objects in exceptionally fine detail and enable quantitative comparative studies comparing the originals and the casts. The 19th century casts are found to be even more accurate, but also complex, than anticipated; through careful study of their multiple layers, we can retrieve surface information now lost from the originals through weathering and vandalism.

Where Is My Home? is a biography of Mark Antokolski (1843-1902), one of the leading innovative sculptors in Russian and Western art of the late 19th century. This interdisciplinary study pays particular attention to his status as a great Jewish social figure as well as to the theme of national identity.

sculptors and founders : 1800-1930

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Decorative Arts in the Rijksmuseum

Art Libraries Journal

Sculptors and Founders 1800-1930. Volume one

Jean-Antoine Houdon (1741-1826) has long been recognized as the greatest European portrait sculptor of the late eighteenth century, flourishing during both the American and French Revolutions as well as during the Directoire and Empire in France. Whether sculpting a head of state, an intellectual, or a young child, Houdon had an uncanny ability to capture the essence of his subject with a characteristic pose or expression. Yet until now, Houdon's exquisite sculptures have never been the subject of a major exhibition. This lavish exhibition catalogue will immediately take its rightful place as the definitive work on Houdon. With more than one hundred color plates and two hundred black and white halftones, Jean-Antoine Houdon: Sculptor of the Enlightenment illustrates every stage of the sculptor's fascinating career, from his early portrayals of Louis XVI and Marie Antoinette to his stunning portraits of American patriots such as George Washington, the Marquis de Lafayette, John Paul Jones, Benjamin Franklin, and Thomas Jefferson. Indeed the images we hold dear of legendary Enlightenment figures like Diderot, Rousseau, d'Alembert, and Voltaire are based on works by Houdon. More than mere representations, these sculptures provide us fascinating, intimate glimpses into the very core of who these figures were. Houdon's genius animated even his less illustrious subjects, like his portraits of his family and friends, and filled his sculptures of children with delicacy and freshness. Accompanying the images of Houdon's

masterworks are four insightful essays that discuss Houdon's views on art (based in part on a newly discovered manuscript written by the artist) as well as his prominence in the highly varied cultures of eighteenth-century France, Germany, and Russia. From aristocrats to revolutionaries, actors to philosophers, Houdon's amazingly vivid portraits constitute the visual record of the Enlightenment and capture the true spirit of a remarkable age. Jean-Antoine Houdon finally gives these gorgeous works their due.

Since 1973, TEXAS MONTHLY has chronicled life in contemporary Texas, reporting on vital issues such as politics, the environment, industry, and education. As a leisure guide, TEXAS MONTHLY continues to be the indispensable authority on the Texas scene, covering music, the arts, travel, restaurants, museums, and cultural events with its insightful recommendations.

Art Market Research

Catalog of Copyright Entries. Third Series

Sculptors and Founders 1800-1930

A Guide to Methods and Sources, 2d ed.

Finding Lost Wax

Provides an annotated list of reference works dealing with librarianship, reading, journalism, book, collecting, language, art, music, photography, and entertainment

The Bronzes: Index to Volumes 1, 2, 3 & 4 is a complete listing by artist for all four volumes. It identifies the location of photographs and full information in the series.

Sculptor and Teacher

C.J. Allen 1862-1956

Sculptor of the Enlightenment

Texas Monthly

Bronzes, Sculptors & Founders, 1800-1930 Master Index

This book recounts the revival of lost wax casting and Medardo Rosso's creative serial casts, which transformed the traditional method into a modern, creative endeavour.

This heavily illustrated volume presents the results of the technical study of twenty-five bronzes from the groundbreaking 1999 exhibition Adriaen de Vries: Imperial Sculptor, which firmly established the artist's reputation and afforded a rare opportunity to study in depth a large group of bronzes.

Where Is My Home?

Metals in America's Historic Buildings

Art Bronzes

Adriaen de Vries, Sculptor in Bronze

St John's Cross, Iona

Born near the Tuscan province of Lucca in 1815, Domenico Brucciani became the most important and

prolific maker of plaster casts in nineteenth-century Britain. This first substantive study shows how he and his business used public exhibitions, emerging museum culture and the nationalisation of art education to monopolise the market for reproductions of classical and contemporary sculpture. Based in Covent Garden in London, Brucciani built a network of fellow Italian émigré formatori and collaborated with other makers of facsimiles—including Elkington the electrotype manufacturers, Copeland the makers of Parian ware and Benjamin Cheverton with his sculpture reducing machine—to bring sculpture into the spaces of learning and leisure for as broad a public as possible. Brucciani's plaster casts survive in collections from North America to New Zealand, but the extraordinary breadth of his practice—making death masks of the famous and infamous, producing pioneering casts of anatomical, botanical and fossil specimens and decorating dance halls and theatres across Britain—is revealed here for the first time. By making unprecedented use of the nineteenth-century periodical press and dispersed archival sources, Domenico Brucciani and the Formatori of Nineteenth-Century Britain establishes the significance of Brucciani's sculptural practice to the visual and material cultures of Victorian Britain and beyond.

A beautiful and comprehensive study of fine, international bronze statuary of the 19th and early 20th centuries. Over 1100 illustrations, 200 in color, and carefully researched text with relevant marks, inscriptions, artist signatures, dates, and foundry stamps. Over 450 artists are represented.

Sculptors and Founders, 1800–1930

Sculptors & Founders, 1800–1930 : Index. Supplement

Sculptors & Founders, 1800–1930

Sculptors and Founders 1800–1930. Volume two

Walford's Guide to Reference Material

This book is for art market researchers at all levels. A brief overview of the global art market and its major stakeholders precedes an analysis of the various sales venues (auction, commercial gallery, etc.). Library research skills are reviewed, and advanced methods are explored in a chapter devoted to basic market research. Because the monetary value of artwork cannot be established without reference to the aesthetic qualities and art historical significance of our subject works, two substantial chapters detail the processes involved in researching and documenting the fine and decorative arts, respectively, and provide annotated bibliographies. Methods for assigning values for art objects are explored, and sources of price data, both in print and online, are identified and described in detail. In recent years, art historical scholarship increasingly has addressed issues related to the history

of art and its markets: a chapter on resources for the historian of the art market offers a wide range of sources. Finally, provenance and art law are discussed, with particular reference to their relevance to dealers, collectors, artists and other art market stakeholders.

In 1970 a concrete replica of the St John's Cross arrived in Iona sitting incongruously on the deck of a puffer delivering the island's annual supply of coal. What is the story behind this intriguing replica? How does it relate to the world's first ringed 'Celtic cross', an artistic and technical masterpiece, which has been at the heart of the Iona experience since the eighth century? What does it tell us about the authenticity and value of replicas? In this fascinating book, Foster and Jones draw on extensive interdisciplinary research to reveal the composite biography of the St John's Cross, its concrete replica, and its many other scale copies. They show that replicas can acquire rich forms of authenticity and value, informed by social relations, craft practices, creativity, place and materiality. Thus, the book challenges traditional precepts that seek authenticity in qualities intrinsic to original historic objects. Replicas are shown to be important objects in their own right, with their own creative, human histories — biographies that people can connect with. The story of the St John's Cross celebrates how replicas can 'work' for us if we let them, particularly if clues are available about their makers' passion, creativity and craft.

Generalia, language & literature, the arts

Domenico Brucciani and the Formatori of 19th-Century Britain

Abage Encyclopedia : Bronzes, Sculptors & Founders, 1800-1930

Bronzes

Casting the Parthenon Sculptures from the Eighteenth Century to the Digital Age

Bronzes Sculptors & Founders, 1800-1930 Schiffer Pub Limited

Promotes an awareness of metals in America's buildings and monuments, and makes recommendations for the preservation and repair of such metals. Intended for owners, architects, and building managers who are responsible for the preservation and maintenance of America's architectural heritage. When metal building components need rehabilitation or maintenance, info. on proper preservation techniques for each metal and its alloys has not been available. This sourcebook on historic architectural metals is a reference on metals used in architecture; how they are used, how to identify them, and when to replace them. Photos

The Craftsman Revealed

Sotheby's Arcade Auctions

Encyclopedia of Bronzes, Sculptors and Founders

1974: July-December: Index

Index

Though best known for his role at the forefront of the New Sculpture movement, C. J. Allen also spent more than thirty years as a respected and influential teacher at the University of

Liverpool and the Liverpool City School of Art. His dual roles as sculptor and teacher enabled him to establish and nurture a tradition of sculptural practice in Liverpool that continues to this day. C. J. Allen 1862-1956 is the richly illustrated catalog to the first-ever retrospective of Allen's work. Considering everything from Allen's best-known piece, Liverpool's Victoria Monument, to his numerous smaller commissions, the essays in this volume reveal the life, work, and legacy of a master sculptor.

From 1650 to 1900 Paris was the undisputed center of fashion and taste in Europe. Home to a unique concentration of artists, designers, patrons, critics, and a keen buying public, Paris was the city where trends were made and where novel types of objects, devised for new ways of life, were invented. This book traces the wonderful story of Parisian decorative arts from the reign of Louis XIV to the triumph of art nouveau, through a selection of 150 breathtaking, and often little-known, masterpieces from the collection of the Rijksmuseum in Amsterdam. It features an exhilarating mixture of furniture, gilt bronze, tapestries, silver, watches, snuff-boxes, jewellery, Sèvres porcelain, and other ceramics, as well as some design drawings and engravings. Specially taken photographs reveal the daring design and beautiful execution of the work of some of the greatest artists and craftsmen of their time. Reinier Baarsen discusses the history and significance of each object, presenting the findings of much new research.

The Art and Life of the Russian-Jewish Sculptor Mark Antokolskii, 1843-1902

Catalogue of the Sculpture Collection

Uses and Preservation Treatment

Encyclopedia bronzes,sculptors and founders 1800-1930

1800-1930