

Pierre Puget

This is a nonchronological introduction to Baroque, one of the great periods of European art. John Martin's descriptions of the essential characteristics of the Baroque help one to gain an understanding of the style. His illustrations are informative and he has clearly looked with a fresh eye at the works of art themselves. In addition to the more than 200 illustrations, the volume contains an appendix of translated documents.

Encompassing the socio-political, cultural background of the period, this title takes a look at the careers of the Old Masters and many lesser-known artists. The book covers artistic developments across six countries and examines in detail many of the artworks on display.

The Web Gallery of Art highlights the French architect and sculptor Pierre Puget (1620-1694). The Web Gallery provides a biographical sketch of Puget, as well as images, descriptions, and critiques of selected paintings by the artist.

The influence of art on culture and society at large is irrefutable, and the 101 artists included in this book are some of the most recognizable names in the history of Western art. These biographies will help readers gain entry to the lives of many of the individuals who have defined art in its various mediums throughout the ages. Photographers,

painters, and sculptors are among those included, making these profiles a must-read for fans of any genre of the visual arts. Photographs of the artists and images of their pieces serve as visually stunning complements to the details of their personal stories, influences, and their contributions to the world of art. The Web Gallery of Art highlights the French architect and sculptor Pierre Puget (1620-1694). The Web Gallery provides a biographical sketch of Puget, as well as images, descriptions, and critiques of selected sculptures by the artist.

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Genoa completed its transformation from a faded maritime power into a thriving banking center for Europe in the seventeenth century. The wealth accumulated by its leading families spurred investment in the visual arts on an enormous scale. This volume explores how artists both foreign and native created a singularly rich and extravagant expression of the baroque in works of extraordinary variety, sumptuousness, and exuberance. This art, however, has remained largely hidden behind the facades of the city's palaces, with few works, apart from those by the school's great expatriates, found beyond its borders. As a result, the Genoese

baroque has been insufficiently considered or appreciated.0Lavishly illustrated, 'A Superb Baroque' is comprehensive, encompassing all the major media and participants. Presented are some 140 select works by the celebrated foreigners drawn to the city and its flourishing environment. Offering three levels of exploration-essays that frame and interpret, section introductions that characterize principal currents and stages, and texts that elucidate individual works-this volume is by far the most extensive study of the Genoese baroque in the English language.00Exhibition: National Gallery of Art, Washington, DC, USA (03.05.-16.08.2020) / Scuderie del Quirinale, Rome, Italy (03.10.2020 - 10.01.2021).

Pierre Julien: Sculptor to Queen Marie-Antoinette is a scholarly study of the artist (1731-1804) who rose from humble beginnings, the son of an illiterate carpenter, to become professor at the Paris Académie and director of the sculptural decoration at Marie-Antoinette's dairy at Rambouillet (1785-87), a surprise gift from Louis XVI. A moderate during the Revolution, Julien became one of the original members of the Institut National (1795). He executed life-size marble statues, part of the Great Men series, small works in terra cotta, and mythological figures such as Ganymede, Narcissus, and Cupid. His masterpieces are Amalthea, or Girl with Goat, the centerpiece at Rambouillet, and two statues in

the Louvre: the Dying Gladiator, his reception-piece to the Académie, and Jean de La Fontaine, a statue of the author of Fables. The first major study of Pierre Julien in a hundred years, *Pierre Julien: Sculptor to Queen Marie-Antoinette* celebrates the 200th anniversary of the sculptor's death and coincides with the exhibition in Le Puy, France (Spring 2004). This volume is indispensable to art historians and anyone interested in the colorful period in French history between the age of Louis XV and the rise of Napoleon.

A narrative history of the founding of the Louvre that also explores the ideological underpinnings, pedagogical aims, and aesthetic criteria of this, the first great national art museum.

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This richly illustrated volume, the first devoted to maritime art and galley slavery in early modern France, shows how royal propagandists used the image and labor of enslaved Muslims to glorify Louis XIV.

Mediterranean maritime art and the forced labor on which it depended were fundamental to the politics and propaganda of France's King Louis XIV (r. 1643–1715). Yet most studies of French art in this period focus on Paris and Versailles, overlooking the presence or portrayal of galley slaves on the kingdom's coasts. By

examining a wide range of artistic productions—ship design, artillery sculpture, medals, paintings, and prints—Meredith Martin and Gillian Weiss uncover a vital aspect of royal representation and unsettle a standard picture of art and power in early modern France. With an abundant selection of startling images, many never before published, *The Sun King at Sea* emphasizes the role of enslaved Turks (enslaved Turks)—rowers who were captured or purchased from Islamic lands—in building and decorating ships and other art objects that circulated on land and by sea to glorify the Crown. Challenging the notion that human bondage vanished from continental France, this cross-disciplinary volume invites a reassessment of servitude as a visible condition, mode of representation, and symbol of sovereignty during Louis XIV's reign.

Beginning in the 1580s and ending as late as 1750 in some Northern European regions, the Baroque artistic era began as an artistic recoil to the stylizations of Mannerist art and as a means of implementation of the demands of the Counter-Reformation Church that sought to restore its religious preeminence in the Western world in the face of the Protestant threat. As a result, Rome, the seat of the papacy, became the cradle of Baroque art, and masters from other parts of the Italian peninsula flocked to the region in the hopes of obtaining artistic commissions. *The Historical Dictionary of Baroque Art and Architecture* relates the history of the Baroque Era through a chronology, an introductory essay, a bibliography, and over 500 cross-referenced dictionary entries on such icons as Gian Lorenzo Bernini,

Caravaggio, Annibale Carracci, Diego Velazquez, Peter Paul Rubens, Rembrandt van Rijn, and Johannes Vermeer, as well as sculptors, architects, patrons, other historical figures, and events. - Publisher.

"The works from the Bonna Collection are illustrated in color, and whenever possible, at their actual sizes. They are arranged chronologically by the artist's date of birth and are grouped according to the main artistic schools. This volume is introduced by an interview with Jean Bonna by George Goldner. Each drawing is then described in an entry, many of which have comparative illustrations that shed further light on individual works."--BOOK JACKET.

This classic survey of Italian Baroque art and architecture focuses on the arts in every center between Venice and Sicily in the early, high, and late Baroque periods. The heart of the study, however, lies in the architecture and sculpture of the exhilarating years of Roman High Baroque, when Bernini, Borromini, and Cortona were all at work under a series of enlightened popes. Wittkower's text is now accompanied by a critical introduction and substantial new bibliography. This edition will also include color illustrations for the first time. This is the second book in the three volume survey. This volume offers a thematic exploration of the migrant artist's experience in Europe and its colonies from the early modern period through to the Industrial Revolution. The influence of the transient artist, both on their adoptive country as well as their own oeuvre and native culture, is considered through a collection of essays arranged according to geographic location. The

contributions here examine the impetuses behind artistic migrations and the status of the foreign artist at home and abroad through the patterns of patronage, contemporary responses to their work and the preservation of their artistic legacy in domestic and foreign settings. Objects and sites from across the visual arts are considered as evidence of the migrant artist's experience; talismans of cultural exchange that yielded hybrid artistic styles and disseminated foreign tastes and workshop practices across the globe.

Engaging survey of nearly 200 years of great native folk art: weathervanes, portraits, Indians, ship figureheads, toys, decoys, etc. 17th through 19th century. Styles, uses, technical information, makers. 68 illustrations.

Nombre de photographes ont éprouvé cette irrésistible attirance exercée par Marseille, depuis les pionniers du XIXe siècle qui fixent les derniers moments des quartiers anciens jusqu'aux artistes de l'avant-garde mondiale jouant notamment des ombres de l'emblématique pont à transbordeur.

Rares sont les villes qui connaissent un tel destin photographique et qui en outre bénéficient de la présence d'un studio qui donne à voir son histoire dans la continuité : les Dettaille, un siècle durant, attentifs aux profondes mutations de leur cité, en ont constitué la mémoire des évolutions sociales et urbaines. C'est Nadar, d'abord, qui avait choisi en 1897 la Canebière pour parachever une carrière déjà riche avant de transmettre son atelier à Fernand Dettaille : précurseur de génie pour bien des

aspects de la technique photographique, il aura ainsi initié par son installation à Marseille un parcours unique, sur trois générations, dans la lignée des grands imagiers de la ville. Avec plus de cinq cents photographies sélectionnées parmi plusieurs milliers de plaques de verre et de films provenant du fonds Detaille, ce " siècle d'images " - 1902-1998 -, sous forme de fresque illustrée, présente une " lecture du réel " dépourvue de toute visée nostalgique pour retenir les témoignages du constant renouvellement d'une ville toujours prête à accueillir : " Marseille, c'est la ville de l'arrivée ".

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Expanded to twice as many entries as the 1985 edition, and updated with new publications, new editions of previous entries, titles missed the first time around, more of the artists' own writings, and monographs that deal with significant aspects or portions of an artist's work though not all of it. The listing is alphabetical by artist, and the index by author. The works cited include analytical and critical, biographical, and enumerative; their formats range from books and catalogues raisonnées to exhibition and auction sale catalogues. A selection of

biographical dictionaries containing information on artists is arranged by country. Annotation copyrighted by Book News, Inc., Portland, OR
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