Art and Patronage in the Caroline Courts - Oliver Millar - 1993-07-15
A distinguished volume which looks at the rich field of the visual arts in Stuart England.

Patronizing the Arts - Marjorie Garber - 2008-07-28
What is the role of the arts in American culture? Is art an essential element? If so, how should we support it? Today, as in the past, artists need the funding, approval, and friendship of patrons whether they are individuals, corporations, governments, or nonprofit foundations. But as Patronizing the Arts shows, these relationships can be problematic, leaving artists “patronized”—both supported with funds and personal interest, while being condescended to for vocations misperceived as play rather than serious work. In this provocative book, Marjorie Garber looks at the history of patronage, explains how patronage has elevated and damaged the arts in modern culture, and argues for the university as a serious patron of the arts. With clarity and wit, Garber supports rethinking prejudices that oppose art’s role in higher education, rejects assumptions of inequality between the sciences and humanities, and points to similarities between the making of fine art and the making of good science. She examines issues of artistic and monetary value, and transactions between high and popular culture. She asks how college sports could provide a new way of thinking about arts funding. Using vivid anecdotes and telling details, Garber calls passionately for an increased attention to the arts, not just through government and private support, but as a core aspect of higher education. Compulsively readable, Patronizing the Arts challenges all who value the survival of artistic creation both in the present and future. Some images inside the book are unavailable due to digital copyright restrictions.

Princes and Artists - Hugh Redwald Trevor-Roper - 1976
The relationship between artists and their patrons has always been a complex and fascinating one. In the case of the Habsburg rules of the sixteenth and seventeenth centuries, this is especially true, not only because those rulers are themselves of intrinsic interest, but because the artists whom they encouraged or employed - Durer, Titian, El Grego, Rubens - were among the greatest of all times. In Princes and Artists Professor Trevor-Roper explores the relationship between art and patronage through the careers of the Emperor Charles V (1500-58), his son Philip II of Spain (1527-98), the Emperor Rudolf II (1552-1612) and 'the arch-dukes' - Albert and Isabella - who ruled the southern Netherlands from 1598 to 1633. In the context of their personal lives, their several courts, their political activities, and the ideological conflicts of the era, art played an immensely important role - partly as propaganda, partly for the sheer aesthetic pleasure it gave. The author argues that the distinctive characteristics of patronage in this period, which spanned the transition from the High Renaissance to the Baroque in art, from the Reformation to the Counter-Reformation in ideology, are to be explained by the 'world picture' of the age: 'Art symbolised a whole view of life, of which politics were a part, and which the court had a duty to advertise and sustain.' - Book jacket.

Art Patronage - Hossein Amirsadeghi - 2010
Profiling 102 leading collectors, patrons, institutions and foundations from the Middle East, this book offers an intimate glimpse of their collections, exploring the inspired motivation and passion that is shaping the new cultural landscape of the Middle East and preserving past glories for future generations.
Music, love, loss, and religion.

Sally Hickson combines primary archival research, contextual analysis of the climate of female mysticism, and a re-examination of a number of visual objects (particularly altarpieces devoted to local beatae, saints and female founders of religious orders) to delineate ties between women both outside and inside the convent walls. The study contests the accepted perception of Isabella d'Este as a purely secular patron, exposing her role as a religious patron as well. Hickson introduces the figure of Margherita Cantelma and documents concerning the building and decoration of her monastery on the part of Isabella d'Este; and draws attention to the cultural and political activities of nuns of the Gonzaga family, particularly Isabella's daughter Livia Gonzaga, who became a powerful agent in Mantuan civic life. Women, Art and Architectural Patronage in Renaissance Mantua provides insight into a complex and fluid world of sacred patronage, devotional practices and religious roles of secular women as well as nuns in Renaissance Mantua.

Women, Art and Architectural Patronage in Renaissance Mantua
- Sally Anne Hickson - 2016-02-17

Analyzing the artistic patronage of famous and lesser known women of Renaissance Mantua, and introducing new patronage paradigms that existed among those women, this study sheds new light on the social, cultural and religious impact of the cult of female mystics of that city in the late fifteenth and early sixteenth century. Author Sally Hickson combines primary archival research, contextual analysis of the climate of female mysticism, and a re-examination of a number of visual objects (particularly altarpieces devoted to local beatae, saints and female founders of religious orders) to delineate ties between women both outside and inside the convent walls. The study contests the accepted perception of Isabella d'Este as a purely secular patron, exposing her role as a religious patron as well. Hickson introduces the figure of Margherita Cantelma and documents concerning the building and decoration of her monastery on the part of Isabella d'Este; and draws attention to the cultural and political activities of nuns of the Gonzaga family, particularly Isabella's daughter Livia Gonzaga, who became a powerful agent in Mantuan civic life. Women, Art and Architectural Patronage in Renaissance Mantua provides insight into a complex and fluid world of sacred patronage, devotional practices and religious roles of secular women as well as nuns in Renaissance Mantua.

Art of Renaissance Rome
- John Marciani - 2017-10-03

John Marciani tells the story of the monuments, artists, and patrons of Renaissance Rome in this compelling book. In no other city is the ancient world so palpably present, and nowhere else is the mission of the church so evident. At the same time as the humanists sought to preserve and recreate the ancient city, giving it a new lease on life, the popes dispensed patronage much as any other contemporary Italian ruler. Rome was also the most international of the Renaissance cities with artists and architects generally training elsewhere before arriving in the city and introducing new trends. By adopting a chronological structure, covering the period c.1300–1600, Marciani is able to explore the nature of Roman patronage as it differed from papacy to papacy. He examines the city's extraordinary works of art in the context of the working practices, competition, and rivalries that made Renaissance Rome so magnificent.

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Art Patronage, Family, and Gender in Renaissance Florence
- Maria DePrano - 2018-02-22

This book examines a Renaissance Florentine family's art patronage, even for women, inspired by literature, music, love, loss, and religion.

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Patronage in Renaissance Italy
- Mary Hollingsworth - 1994

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The Art Patronage of Maria De' Medici
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Changing Patrons: Social Identity and the Visual Arts in Renaissance Florence
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Islamic Manuscripts of Late Medieval Rum, 1270s-1370s
- Jackson Cailah Jackson - 2020-09-04

Between the Mongol invasions in the mid-13th century and the rise of the Ottomans in the late 14th century, the Lands of Rum were marked by instability and conflict. Despite this, a rich body of illuminated manuscripts from the period survives, explored here in this extensively illustrated volume. Métonymically analysing 15 beautifully decorated Arabic and Persian manuscripts, including Qur'ans, mirrors-for-princes, historical chronicles and Sufi works, Cailah Jackson traces the development of calligraphy and illumination in late medieval Anatolia. She shows that the central Anatolian city of Konya, in particular, was a dynamic centre of artistic activity and that local Turcoman princes, Seljuk bureaucrats and Mevlevi dervishes all played important roles in manuscript production and patronage.

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Art and Patronage in Eighteenth-Century Portugal
- Angela Delaf0re - 2002-02-14

This important contribution to eighteenth-century European studies is the first to explore the relationships between artists, patrons and connoisseurs in Portugal in the period. Angela Delaf0re describes the splendid and magnificent ceremonial of the court of the Braganca monarch, Dom Joao V, adorned with works of art he commissioned from the leading masters in Italy and France and made possible by the fabulous wealth arriving from colonial Brazil. The author has gathered together a wealth of previously unpublished archival material discovered in Portugal and Italy to trace the development of these fascinating patterns of international patronage.

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Art and Patronage in the English Romanesque
- Sarah Macready - 1986

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The Patron's Payoff
- Jonathan K. Nelson - 2008

An analysis of Italian Renaissance art from the perspective of the patrons who made 'conspicuous commissions',
the Armenian Cathedral in Jerusalem and the Winchester Bible to reflections on textuality and donor literacy, the
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this text builds on three concepts from the economics of information - signaling, signposting, and stretching -
to develop a systematic methodology for assessing the meaning of patronage.

Patronage, Art, and Society in Renaissance Italy - William Eisler - 1987
Patronage, in its broadest sense, has been established as one of the dominant social processes of pre-industrial
Europe. This collection examines the role it played in the Italian Renaissance, focusing particularly upon Florence.
Traditionally viewed simply as the context for the extraordinary artistic creativity of the Renaissance, patronage
has more recently been examined by historians as a comprehensive system of patron-client structures which
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drawn together and extended in this new volume, derived from a conference held in Melbourne as part of
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Art Education and Art Patronage in the U.S. - Sylvester Rosa Koehler - 1882

The Powers of Art - Barbara Stoler Miller - 1992
Patronage networks in India, as elsewhere, are closely related to particular socio-political systems which in turn
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Romanesque Patrons and Processes - Jordi Camps - 2018-03-09
The twenty-five papers in this volume arise from a conference jointly organised by the British Archaeological
Association and the Museu Nacional d'Art de Catalunya in Barcelona. They explore the making of art and
architecture in Latin Europe and the Mediterranean between c. 1000 and c. 1250, with a particular focus on
questions of patronage, design and instrumentality. No previous studies of patterns of artistic production during
the Romanesque period rival the breadth of coverage encompassed by this volume - both in terms of geographical
origin and media, and in terms of historical approach. Topics range from case studies on Santiago de Compostela,
the Armenian Cathedral in Jerusalem and the Winchester Bible to reflections on textuality and donor literacy, the
culture of abbatial patronage at Saint-Michel de Cuxa and the re-invention of slab relief sculpture around 1100.
The volume also includes papers that attempt to recover the procedures that coloured interaction between artists
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The Art of the Network - Paul D. McLean - 2007-12-07
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analyzes a rich historical antecedent of contemporary networking and the concept of self that accompanies it.

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Cloth, Dress and Art Patronage in Africa - Judith Perani - 1999-03
Drawing examples from a wide range of African cultures, this ground-breaking book expands the continuing
discourse on the aesthetic and cultural significance of cloth, body and dress in Africa and moves beyond
contextual analysis to consider the broader application of cloth and dress to art forms in other media. In blending
the concerns of Art History and Anthropology, the authors focus on the art patronage systems that stimulate
production, consumption, commodification and cultural meaning, and emphasize the overriding importance of
cloth to aesthetic and cultural expression in African societies. Through this approach they reveal complex
processes that involve a series of actors, including textile artists, commissioning-patrons and consumer-patrons,
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to understanding the cultural meaning of cloth and dress and, by extension, the body in Africa.

From the King's Court to Kickstarter - Julie Austin - 2018-08-19
They say that history repeats itself, and art patronage is no different. From emperors, kings, and noblemen to
small businesses, large corporations, and the public, art patrons have helped shape our culture and society as a
whole. The symbiotic relationship between artist and patron has fluctuated from the hired hand commissioned to
entertain royalty, to the entrepreneurial celebrity artist making fortunes creating their own art and charting their
own destinies. Prior to the Renaissance, most artists were unknown craftsmen working on commission. But thanks
and artists affected not only cultural development and the city's aesthetic, but the status and power of art patrons. This thesis explores the dynamics of artistic patronage in the mid-seventeenth century in Rome, focusing on Prince Camillo Pamphilj and the sculptor Melchiorre Cafà. Cafà travelled to Rome from Malta around 1658 to train in Ercole Ferrata's bottega, although he quickly surpassed his teacher and almost immediately attracted the patronage of the elite Prince Camillo Pamphilj. Camillo commissioned Cafà to create a large marble relief for Sant'Andrea, Cafà enjoyed a short but impressively successful career in Rome before his unexpected death in 1667. This thesis explores the artist-patron relationship between Pamphilj and Cafà, investigating the motives for Camillo's direct and steadfast patronage of the Maltese sculptor, Cafà's rapid rise in the artistic community, and how these two elements relate to one another. Ultimately, this thesis argues that Camillo envisioned Cafà as a superstar of his own making. This argument is supported by the personal ambitions of the Pamphilj family, who did not prefer Gianlorenzo Bernini, the key sculptor of the time, and used his skills only occasionally. As well, Camillo was motivated by the changing tastes in artistic trends, which included a new appreciation for the artistic invention and design of the clay models, an aspect of sculpture in which Cafà excelled. Both Camillo and Cafà had much to gain by the sculptor's success. Camillo earned the right to claim the foresight to support this brilliant artist, and Cafà was given the opportunity to compete against Bernini for the role of top sculptor in Rome. The artist-patron relationship between Camillo and Cafà reveals much about the social and political structures in Rome in the mid-seventeenth century, including how significantly art and artists affected not only cultural development and the city's aesthetic, but the status and power of art patrons.

With and Without the Medici - Eckart Marchand - 1998

Medici dominance in the political and cultural life of Italy, and of Florence in particular has been well explored. Previous patronage studies have shown how the Medici invested great wealth in both private and public art and how the skills of Florentine artists and their products were an important part of the self-representation of Florence and the Medici in Italy and abroad. The six studies in this volume investigate the evidence for patronal interests expressed in a variety of commissions by different social groups and consider how far Medici activity as patrons can be considered paradigmatic. In examining the language in which the work was commissioned and received, the scholar explores the way the work reflects the patron's needs and interests. New evidence is presented of aspects of the relationship between the patron and artists. Topics covered include commissions for the religious and secular decoration of Florentine villas, the activities and aspirations of Florentine nuns, the early practice of collecting, and the artist's response to the patron's needs through the formal qualities of the works of art. The volume is introduced by Eckart Marchand and Alison Wright who provide an invaluable historical overview of the present state of studies in Italian and especially Tuscan Renaissance art patronage.

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"Women, Patronage, and Salvation in Renaissance Florence " - Stefanie Solum - 2017-05-07

Long obscured by modern definitions of historical evidence and art patronage, Lucrezia Tornabuoni de' Medici's impact on the visual world of her time comes to light in this book, the first full-length scholarly argument for a laywoman's contributions to the visual arts of fifteenth-century Florence. This focused investigation of the


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that, with all this machinery of exhibitions, auctions and dealers, our artists are still complaining of insufficient facilities for selling. And this leads us to inquire into the success of our exhibitions. The large number of exhibitions and sales held during the year may be a sign of active demand, and of a healthy state of the market. The test will be found in the monetary returns. At the last exhibition of works by living American artists, held at the Boston Museum of Fine Arts, there were sold, out of 258 works, two small pictures, and the Museum itself expended a few hundred dollars on small sculptures. At the exhibition of the Boston Art Club, January, 1881, there were sold, out of 289 works by 181 artists, none. At the water-color exhibition of the same club, in the spring of 1881, there were sold, out of 475 works by 229 artists, 50, amounting to $650. Things are not, however, as bad everywhere as they are in Boston. The two most successful exhibitions of 1881 were those of the American water-color Society, and the National Academy of Design, both of New York. At the former, the sales amounted to but the cata logue showed 803 exhibits by 266 artists, so that, had the proceeds been divided pro rata, each artist would have received At the National Academy, with 438 exhibitors and 752 exhibits. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Art Education and Art Patronage  - Eliza Garrison - 2017-07-05

Ottonian Imperial Art and Portraiture  - Eliza Garrison - 2017-07-05

Ottonian Imperial Art and Portraiture represents the first art historical consideration of the patronage of the Ottonian Emperors Otto III (983-1002) and Henry II (1002-1024). Author Eliza Garrison analyzes liturgical artworks created for both rulers with the larger goal of addressing the ways in which individual art objects and the collections to which they belonged were perceived as elements of a material historical narrative and as portraits. Since these objects and images had the capacity to stand in for the ruler in his physical absence, she argues, they also performed political functions that were bound to their ritualized use in the liturgy not only during the ruler's lifetime, but even after his death. Garrison investigates how treasury objects could relay officially sanctioned information in a manner that texts alone could not, offering the first full length exploration of this central phenomenon of the Ottonian era.

The Oxford Handbook of Greek and Roman Art and Architecture  - Clemente Marconi - 2015

This handbook explores key aspects of art and architecture in ancient Greece and Rome. Drawing on the perspectives of scholars of various generations, nationalities, and backgrounds, it discusses Greek and Roman ideas about art and architecture, as expressed in both texts and images, along with the production of art and architecture in the Greek and Roman world.

Art Education and Art Patronage  - S. R. Koehler - 2018-03-24

Excerpt from Art Education and Art Patronage: In the United States Another fact which speaks volumes is this, that women of the high middle class, like Mrs. Tornabuoni, expended a few hundred dollars on small sculptures. At the exhibition of the Massachusetts Charitable Mechanic Association, Boston, fall of 1881, there were sold, out of 462 works (not including etchings, by 278 artists, four canvases, amounting to $650. Things are not, however, as bad everywhere as they are in Boston. The two most successful exhibitions of 1881 were those of the American water-color Society, and the National Academy of Design, both of New York. At the former, the sales amounted to but the cata logue showed 803 exhibits by 266 artists, so that, had the proceeds been divided pro rata, each artist would have received At the National Academy, with 438 exhibitors and 752 exhibits. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

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Patronage - Colum Hourihane - 2013

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Corporate Patronage of Art and Architecture in the United States, Late 19th Century to the Present - Monica E. Jovanovich - 2021-04-08

This interdisciplinary collection of case studies rethinks corporate patronage in the United States and reveals the central role corporations have played in shaping American culture. The case studies in this volume offer new methodologies and models for the subject of corporate patronage, going beyond the usual focus on corporate sponsorship and collecting to explore the complex organizational networks and motivations behind corporate commissions. Featuring chapters on Margaret Bourke-White, Julie Mehretu, Maxfield Parrish, Pablo Picasso, Diego Rivera, Eugene Savage, Millard Sheets, and Kehinde Wiley, as well as studies on Andrew Carnegie, Andrew Mellon, John D. Rockefeller Sr. and Jr., and Dorothy Shaver, and companies such as Herman Miller and Lord and Taylor, this book looks at a wide array of works, ranging from sculpture, photography, mosaics, and murals to advertisements, department store displays, sportswear, medical schools, and public libraries. It also contains an extensive bibliography on corporate patronage, art collections and exhibitions, sponsorship, and philanthropy in the United States.

Corporate Patronage of Art and Architecture in the United States, Late 19th Century to the Present - Monica E. Jovanovich - 2021-04-08

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Toward a History of Art Patronage in the Renaissance - Joanna Woods-Marsden - 1994

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Patronage in the Renaissance - Guy Fitch Lytle - 2014-07-14

The fourteen essays in this collection explore the dominance of patronage in Renaissance politics, religion, theatre, and artistic life. Originally published in 1982. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

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The Book of Kells and the Art of Illumination - Margaret M. Manion - 2000

The Book of Kells and the Art of Illumination brings together the Gospel of St. Mark from the 1200-year-old Irish masterpiece with a selection of medieval and Renaissance manuscripts which demonstrate the legacy of Kells throughout the centuries, both in terms of Gospel illustration and of the illuminated book. Not only does the Book of Kells testify to the vitality of Celtic art in the Early Middle Ages, but its fortunes also reflect the turbulent nature of the period in which it was created. This was an age in which the British Isles were ravaged by Viking raids, and monastic settlements, the cultural heart of the country, up-rooted. Yet, against these odds, the Book of Kells survived. In later times it suffered further disturbances, and in the middle of the 17th century, during Ireland's battles with Cromwell, it was transferred from the ruined parish of Kells to Trinity College, Dublin, where ever since it has had a secure and distinguished home.

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The Making of Juana of Austria - Noelia García Pérez - 2021-12-08

Edited by art historian Noelia García Pérez, this first-ever collection of essays on Juana of Austria, the younger daughter of Holy Roman Emperor Charles V and sister to Philip II of Spain, offers an interdisciplinary study of the Habsburg princess that addresses her political, religious, and artistic dimensions. The volume’s contextual framework shows her sharing agency with other women of her dynastic family who governed in the sixteenth century and developed an outstanding reputation for promoting artists and works of art. The Making of Juana of Austria demonstrates how Juana’s role as a leading patron of the arts offered her a means of creating her own image and legacy as a powerful woman through the objects or patronal behavior, the Monastery-Palace of the Descalzas Reales. Drawing on early modern literature, archival documents, and artworks, the essays in this volume delineate a new portrait of Juana of Austria. Contributors not only highlight
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Art in Spain - 1940

A Companion to Islamic Art and Architecture - Finbarr Barry Flood - 2017-06-16
The two-volume Companion to Islamic Art and Architecture bridges the gap between monograph and survey text by providing a new level of access and interpretation to Islamic art. The more than 50 newly commissioned essays revisit canonical topics, and include original approaches and scholarship on neglected aspects of the field. This two-volume Companion showcases more than 50 specially commissioned essays and an introduction that survey Islamic art and architecture in all its traditional grandeur Essays are organized according to a new chronological-geographical paradigm that remaps the unprecedented expansion of the field and reflects the nuances of major the field, and encourages future horizons by commissioning innovative essays that provide fresh perspectives on canonical subjects, such as early Islamic art, sacred spaces, palaces, urbanism, ornament, arts of the book, and the portable arts while introducing others that have been previously neglected, including unexploredographies and periods, transregional connectivities, talismans and magic, consumption and networks of portability, museums and collecting, and contemporary art worlds; the essays entail strong comparative and historiographic dimensions The volumes are accompanied by a map, and each subsection is preceded by a brief outline of the main cultural and historical developments during the period in question The volumes include periods and regions typically excluded from survey books including modern and contemporary art-architecture; China, Indonesia, Sub-Saharan Africa, Sicily, the New World (Americas)

Arts Patronage in India - Joan Landy Erdman - 1992
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Tapestry in the Baroque - Metropolitan Museum of Art (New York, N.Y.) - 2010
This is a follow-up volume to Tapestry in the Baroque: Threads of Splendor, which was published to accompany the critically acclaimed exhibition that opened at the Metropolitan Museum in October 2007. It features essays written by renowned scholars in the field, presenting the results of detailed research, both exploring the manufacture of tapestries designed by outstanding artists and woven of costly materials, and casting new light on the commissioning and collecting of these precious objects during the 17th century.

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Painting, Power and Patronage - Bram Kempers - 1994
The art of Renaissance Italy remains arguably the touchstone of Western art. It has produced many of the icons by which we define European culture, and our subsequent view of the role of art and of the artist in society has been profoundly influenced and shaped by the ideas of the period. In this stimulating and controversial book, a bestseller in the author's native Holland, Bram Kempers shows the period as a process of the developing professionalization of the artist. Tracing the history of patronage - successively of the mendicant orders and city-states, the merchant families, the princely and ducal rulers and, finally, the great papal patrons, Julius II, Pius II and Sixtus IV - Kempers follows the story from Sienna to Florence, then to the court of Federico da Montefeltro in Urbino and, ultimately, to the heyday of the papal courts in Rome and the ducal court of Cosimo de Medici in Florence, which witnessed the supremacy of Michelangelo and the birth of the great Florentine Academy. A painter and sociologist at the University of Amsterdam, Dr Kempers shows how the unprecedented - and perhaps unsurpassed - creativity of Renaissance art was born of the dynamics of patronage and professional competition. This bred a fruitful balance between individual originality and social control, and out of a creative alliance of art and power a crowning period in the history of art flourished. With over seventy illustrations, including works from Duccio, Lorenzetti and Simone Martini through to Fra Angelico and Masaccio, Piero della Francesca and Raphael, the book is a major contribution to our understanding of the relationship between art and society. It demonstrates, to scholars and laymen alike, the profound influence of the Renaissance on Western ideas of art over five hundred years.

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