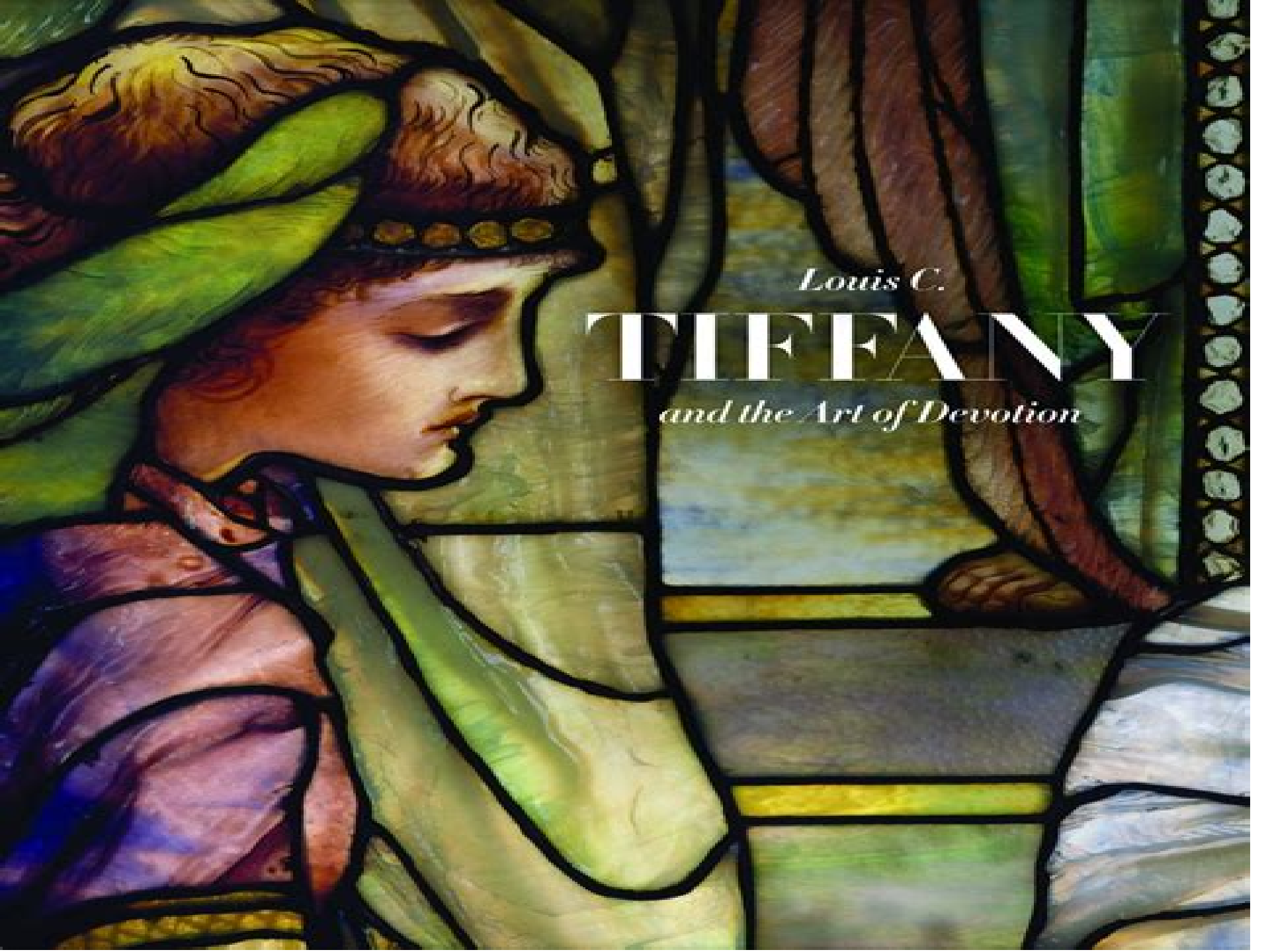


A detailed stained glass artwork featuring a woman in profile, facing right. She has long, wavy brown hair and wears a green headscarf with a gold band. Her eyes are closed, and she has a serene expression. She is wearing a purple garment with a green sash. The background consists of various colored glass panels in shades of green, yellow, and brown, separated by black lead lines. A decorative border of small, repeating circular motifs runs vertically along the right edge.

*Louis C.*

TIFFANY

*and the Art of Devotion*

# Louis C Tiffany And The Art Of Devotion

**Kevin J. Avery, Metropolitan Museum  
of Art (New York, N.Y.)**



## **Louis C Tiffany And The Art Of Devotion:**

**Louis C. Tiffany and the Art of Devotion** Patricia Pongracz, 2012 The first volume to explore the vast assortment of church decorations and memorials produced by the Tiffany Studios *Louis Comfort Tiffany* David A. Hanks, 2013-09-10 A seminal artist of the Gilded Age Louis Comfort Tiffany is the best known and most widely collected figure in late nineteenth and early twentieth century American decorative arts The splendid objects from the Driehaus Collection installed as the inaugural exhibition of the Richard H Driehaus Museum showcase a wide variety of Tiffany's work in an architectural setting of the period Newly commissioned photographs by John Faier highlight the subtle detail and rich coloring of each object revealing why Tiffany is so revered as a designer Essays by Richard H Driehaus and David A Hanks explore the collector's vision and Tiffany Studios's largely unknown legacy in Chicago Vividly colored enriched with ornament and boldly scaled the book provides an intimate look into the artistry and craftsmanship of Tiffany and is a unique opportunity for collectors and enthusiasts alike to experience the objects as never before seen **The Art Work of Louis C. Tiffany**, 1914 **Gustave Doré and the Modern Biblical Imagination** Sarah C. Schaefer, 2021 Gustave Doré and the Modern Biblical Imagination explores the role of biblical imagery in modernity through the lens of Gustave Doré 1832-83 whose work is among the most reproduced and adapted scriptural imagery in the history of Judeo Christianity First published in France in late 1865 Doré's Bible illustrations received widespread critical acclaim among both religious and lay audiences and the next several decades saw unprecedented dissemination of the images on an international scale In 1868 the Doré Gallery opened in London featuring monumental religious paintings that drew 2.5 million visitors over the course of a quarter century when the gallery's holdings travelled to the United States in 1892 exhibitions at venues like the Art Institute of Chicago drew record crowds The United States saw the most creative appropriations of Doré's images among a plethora of media from prayer cards and magic lantern slides to massive stained glass windows and the spectacular epic films of Cecil B DeMille This book repositions biblical imagery at the center of modernity an era that has often been defined through a process of secularization and argues that Doré's biblical imagery negotiated the challenges of visualizing the Bible for modern audiences in both sacred and secular contexts A set of texts whose veracity and authority were under unprecedented scrutiny in this period the Bible was at the center of a range of historical theological and cultural debates Gustave Doré is at the nexus of these narratives as his work established the most pervasive visual language for biblical imagery in the past two and a half centuries and constitutes the means by which the Bible has persistently been translated visually *Religion in Museums* Gretchen Buggeln, Crispin Paine, S. Brent Plate, 2017-02-23 Bringing together scholars and practitioners from North America Europe Russia and Australia this pioneering volume provides a global survey of how museums address religion and charts a course for future research and interpretation Contributors from a variety of disciplines and institutions explore the work of museums from many perspectives including cultural studies religious studies and visual and material culture Most museums

throughout the world whether art archaeology anthropology or history museums include religious objects and an increasing number are beginning to address religion as a major category of human identity With rising museum attendance and the increasingly complex role of religion in social and geopolitical realities this work of stewardship and interpretation is urgent and important Religion in Museums is divided into six sections museum buildings reception objects collecting and research interpretation of objects and exhibitions and the representation of religion in different types of museums Topics covered include repatriation conservation architectural design exhibition heritage missionary collections curation collections and display and the visitor s experience Case studies provide comprehensive coverage and range from museums devoted specifically to the diversity of religious traditions such as the State Museum of the History of Religion in St Petersburg to exhibitions centered on religion at secular museums such as Hajj Journey to the Heart of Islam at the British Museum

**The Republic for which it Stands** Richard White,2017 The newest volume in the Oxford History of the United States series The Republic for Which It Stands argues that the Gilded Age along with Reconstruction its conflicts rapid and disorienting change hopes and fears formed the template of American modernity **Louis Comfort Tiffany and Laurelton**

**Hall** Alice Cooney Frelinghuysen,Elizabeth Hutchinson,2006 Laurelton Hall Louis Comfort Tiffany s American 1848 1933 extraordinary country estate in Oyster Bay New York completed in 1905 was the epitome of Tiffany s achievement and in many ways defined this multifaceted artist Tiffany designed every aspect of the project inside and out creating a total aesthetic environment This publication accompanies an exhibition that reveals Tiffany s most personal art bringing into focus this remarkable artist who lavished as much care and creativity on the design and furnishing of his home and gardens as he did on all the wide ranging media in which he worked Although the house tragically burned to the ground in 1957 many of its surviving architectural elements and interior characteristics are included in this volume Also featured are Tiffany s personal collections of his own work breathtaking stained glass windows paintings glass and ceramic vases as well as the artist s collections of Japanese Chinese and Native American works of art Metropolitan Museum of Art website **The Arts of the Tiffanys** Gertrude Speenburgh,1956 [Radiance and Symbolism in Modern Stained Glass](#) Liana De Girolami

Cheney,2016-02-08 This book focuses on the aesthetic symbolic and cultural concepts of radiance and beauty in stained glass in modern art global exchanges between stained glass artists in Europe and the Americas and the transformation of stained glass from religious decoration to secular material culture Unique features of the book include its geographic breadth encompassing England France Italy USA and Mexico and its inclusion of American female glassmakers Essays consider how stained glass became an art form during this time and show how the narrative for the figurative design drew from the Bible mythology history literature and the symbolism of the time including popular culture such as ecology and materiality Written for students and the general public interested in the humanities literature history art history and new media and popular culture this book examines the visual beauty and symbolism of stained glass windows in Europe and American cultures

during the late nineteenth and early twentieth centuries the modern era      Federal Register ,2006      A History of The Metropolitan Museum of Art, with a Chapter on the Early Institutions of Art in New York Winifred E. Howe,1914-01-14

Winifred E Howe s 1913 account of The Metropolitan Museum of Art s history its founders and trustees communicates the remarkable circumstances that led to the Museum s transformation into one of the most prestigious art museums in the world The history begins with an account of the earliest art institutions of New York City such as the Tammany Society and the New York Academy of Fine Arts and goes on to describe the Museum s period of organization following the end of the Civil War Howe details the movement of the Museum from its original downtown building to its current location in Central Park the museum building s construction and subsequent additions the organization of the museum s administration and the continued expansion of the museum through the presidency of J Pierpont Morgan      *American Watercolor in the Age of Homer and Sargent* Kathleen A. Foster,Philadelphia Museum of Art,2017-01-01 The fascinating story of the transformation of American watercolor practice between 1866 and 1925 The formation of the American Watercolor Society in 1866 by a small dedicated group of painters transformed the perception of what had long been considered a marginal medium Artists of all ages styles and backgrounds took up watercolor in the 1870s inspiring younger generations of impressionists and modernists By the 1920s many would claim it as the American medium This engaging and comprehensive book tells the definitive story of the metamorphosis of American watercolor practice between 1866 and 1925 identifying the artist constituencies and social forces that drove the new popularity of the medium The major artists of the movement Winslow Homer John Singer Sargent William Trost Richards Thomas Moran Thomas Eakins Charles Prendergast Childe Hassam Edward Hopper Charles Demuth and many others are represented with lavish color illustrations The result is a fresh and beautiful look at watercolor s central place in American art and culture      **Beyond the Glitter** Rosemary C. LoDato,1999 The influence of the plastic arts especially painting and sculpture upon the Hispanic literary movement known as Modernismo is well documented Although numerous studies have referred to gems *Beyond the Glitter* focuses upon the significance of gems and jewels in elaborating Modernismo s complex aesthetics The role of gems and jewelry is discussed in the poetics of three prominent Modernista writers Ruben Dario Ramon del Valle Inclan and Jose Asuncion Silva The conclusion underscores how the rich and varied symbolism associated with jewelry and precious gems enriched the poetics of Modernista writers because it enabled them to articulate their quest for ideal beauty expressive of a sublime state of mind and spirit      *Louis Comfort Tiffany at the Metropolitan Museum* Alice Cooney Frelinghuysen,1999-03-01 Louis Comfort Tiffany 1848 1933 was one of America s preeminent masters of the decorative arts Although he is best known for his prodigious achievements in glass especially for his vibrantly colored windows and lamps Tiffany excelled in a wide range of media mosaics enamels metalwork ceramics and jewelry all handsomely represented in this publication by pieces from the Metropolitan Museum s outstanding collection of Tiffany works Alice Cooney Frelinghuysen curator of American decorative arts at the Metropolitan Museum presents Tiffany

s works in the context of his career discusses his artistic themes and his devotion to nature and sheds new light on his technical virtuosity She has illustrated her text with many of Tiffany s water color presentation drawings selected from the more than 400 in the Museum s collections Many of these drawings made by Tiffany and his artists over a period of forty years are reproduced here for the first time *A History of the Metropolitan Museum of Art* Winifred Eva Howe,1913

School ,1918 **The Preservation and Repair of Historic Stained and Leaded Glass** Neal A. Vogel,1993

American Drawings and Watercolors in the Metropolitan Museum of Art Kevin J. Avery, Metropolitan Museum of Art (New York, N.Y.),2002 The Metropolitan Museum began acquiring American drawings and watercolors in 1880 just ten years after its founding Since then it has amassed more than 1 500 works executed by American artists during the eighteenth and nineteenth centuries in watercolor pastel chalk ink graphite gouache and charcoal This volume documents the draftsmanship of more than 150 known artists before 1835 and that of about 60 unidentified artists of the period It includes drawings and watercolors by such American masters as John Singleton Copley John Trumbull John Vanderlyn Thomas Cole Asher Brown Durand George Inness and James Abbott McNeill Whistler Because the 504 works illustrate such a wide range of media techniques and styles this publication is a veritable history of American drawing from the eighteenth through most of the nineteenth century Metropolitan Museum of Art website The National Cyclopaedia of American Biography ,1921 **The Critic** ,1881

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