

Artemisia Gentileschi 52 Masterpieces Paintings And Drawings Volume 11

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Artemisia Gentileschi - Mary D. Garrard 1989-01-01
Artemisia Gentileschi, widely regarded as the most important woman artist before the modern period, was a major Italian Baroque painter of the seventeenth century and the only female follower of Caravaggio. This

first full-length study of her life and work shows that her powerfully original treatments of mythic-heroic female subjects depart radically from traditional interpretations of the same themes.

I Know What I Am - Gina Siciliano
2019-09-11

In 17th century Rome, where women are expected to be chaste and yet are viewed as prey by powerful men, the extraordinary painter Artemisia Gentileschi fends off constant sexual advances as she works to become one of the greatest painters of her generation. Frustrated by the hypocritical social mores of her day, Gentileschi releases her anguish through her paintings and, against all odds, becomes a groundbreaking artist. Meticulously rendered in ballpoint pen, this gripping graphic biography serves as an art history lesson and a coming-of-age story. Resonant in the #MeToo era, I Know What I Am highlights a fierce artist who stood up to a shameful social status quo.

Women, Art and the Politics of Identity in Eighteenth-Century Europe

- Melissa Hyde 2017-03-02

The eighteenth century is recognized as a complex period of dramatic epistemic shifts that would have

profound effects on the modern world. Paradoxically, the art of the era continues to be a relatively neglected field within art history. While women's private lives, their involvement with cultural production, the project of Enlightenment, and the public sphere have been the subjects of ground-breaking historical and literary studies in recent decades, women's engagement with the arts remains one of the richest and most under-explored areas for scholarly investigation. This collection of new essays by specialist authors addresses women's activities as patrons and as "patronized" artists over the course of the century. It provides a much needed examination, with admirable breadth and variety, of women's artistic production and patronage during the eighteenth century. By opening up the specific problems and conflicts inherent in women's artistic involvements from the perspective of what was at stake

for the eighteenth-century women themselves, it also acts as a corrective to the generalizing and stereotyping about the prominence of those women, which is too often present in current day literature. Some essays are concerned with how women's involvement in the arts allowed them to fashion identities for themselves (whether national, political, religious, intellectual, artistic, or gender-based) and how such self-fashioning in turn enabled them to negotiate or intervene in the public domains of culture and politics where "The Woman Question" was so hotly debated. Other essays examine how men's patronage of women also served as a vehicle for self-fashioning for both artist and sponsor. Artists and patrons discussed include: Carriera; Queen Lovisa Ulrike and Chardin; the Bourbon Princesses Mlle Clermont, Mme Adélaïde and Nattier; the Duchess of Osuna and Goya; Marie-Antoinette and

Vigée-Lebrun; Labille-Guiard; Queen Carolina of Naples, Prince Stanislaus Poniatowski of Poland and Kauffman; David and his students, Mesdames Benoist, Lavoisier and Mongez.

Artemisia - Letizia Treves 2020
Published to accompany the exhibition "Artemisia", The National Gallery, London, 4 April -26 July 2020.

The Nineteenth-Century French Paintings - Sarah Herring 2019
A comprehensive presentation of the important collection of Barbizon School painting at the National Gallery, London The significant collection of 19th-century French paintings at the National Gallery, London, includes many important works by artists associated with the Barbizon School. In addition to paintings by Courbet, Millet, and Rousseau, there are over twenty works by Corot, including the monumental Italian Woman, or Woman with Yellow Sleeve (L'Italienne) recently acquired from the estate of Lucian

Freud. Works by Corot range from an early oil study made in Italy to late studio landscapes. This meticulously researched and lavishly illustrated volume contains entries that examine all aspects of the paintings, from subject and stylistic significance to physical condition and conservation history. Setting the individual works within a broader context, essays explore the impact of plein-air practice; examine the relationship of the Barbizon School to the academic landscape painters and the Impressionists; and trace the history of the passionate collecting of these pictures in Britain well into the 20th century. Published by National Gallery Company/Distributed by Yale University Press

Artemisia Gentileschi and the Authority of Art : Critical Reading and Catalogue Raisonné - R. Ward Bissell 1999

Art History For Dummies - Jesse

Bryant Wilder 2011-02-14
Art history is more than just a collection of dates and foreign-sounding names, obscure movements and arcane isms. Every age, for the last 50,000 years has left its unique imprint on the world, and from the first cave paintings to the ceiling of the Sistine Chapel, from the Byzantine mosaics of the Hagia Sophia, to the graffiti-inspired paintings of Jean-Michel Basquiat, art history tells the story of our evolving notions of who and what we are and our place in the universe. Whether you're an art enthusiast who'd like to know more about the history behind your favorite works and artists, or somebody who couldn't tell a Titian and a De Kooning—but would like to—*Art History For Dummies* is for you. It takes you on a tour of thirty millennia of artistic expression, covering the artistic movements, major artists, and indispensable masterworks, and the

world events and cultural trends that helped spawn them. With the help of stunning black-and-white photos throughout, and a sixteen-page gallery of color images, it covers: The rise and fall of classical art in Greece and Rome The differences between Renaissance art and Mannerism How the industrial revolution spawned Romanticism How and why Post-Impression branched off from Impressionism Constructivism, Dadaism, Surrealism and other 20th century isms What's up with today's eclectic art scene Art History For Dummies is an unbeatable reference for anyone who wants to understand art in its historical context. *The Renaissance in the North* - Metropolitan Museum of Art (New York, N.Y.) 1987

"In this volume, the work of the German, Dutch, Flemish, French, and English masters of the fifteenth and sixteenth centuries is explored in more than one hundred reproductions.

In addition to such well-known masterpieces as Van Eyck's Crucifixion and Last Judgment, Memling's Tommaso Portinari and Maria Baroncelli, Bruegel's Harvesters, Durer's woodcut The Four Horsemen of the Apocalypse, Cranach's Judgment of Paris, and Holbein's Erasmus of Rotterdam, this volume includes many lesser-known works in oil and on paper, as well as sculpture, decorative arts, and armor from the collections of The Metropolitan Museum of Art."--Page [2] of cover.

Artemisia Gentileschi - Jesse M. Locker 2021-01-19

An important reassessment of the later career and life of a beloved baroque artist Hailed as one of the most influential and expressive painters of the seventeenth century, Artemisia Gentileschi (1593-ca. 1656) has figured prominently in the art historical discourse of the past two decades. This attention to Artemisia, after many years of scholarly

neglect, is partially due to interest in the dramatic details of her early life, including the widely publicized rape trial of her painting tutor, Agostino Tassi, and her admission to Florence's esteemed Accademia del Disegno. While the artist's early paintings have been extensively discussed, her later work has been largely dismissed. This beautifully illustrated and elegantly written book provides a revolutionary look at Artemisia's later career, refuting longstanding assumptions about the artist. The fact that she was semi-illiterate has erroneously led scholars to assume a lack of literary and cultural education on her part. Stressing the importance of orality in Baroque culture and in Artemisia's paintings, Locker argues for her important place in the cultural dialogue of the seventeenth century. Vincent's Colors - William Lach 2005-09-29
Combines van Gogh's paintings with

his own words, describing each work of art and introducing young readers to the concept of color.

Library Catalog of the Metropolitan Museum of Art, New York - Metropolitan Museum of Art (New York, N.Y.). Library 1994

Orazio and Artemisia Gentileschi
[published to Accompany the
Exhibition Held at the Museo Del Palazzo Di Venezia, Rome, 15 October - 6 January 2002 ; the Metropolitan Museum of Art, New York, 14 February - 12 May 2002 ; the Saint Louis Art Museum, 15 June - 15 September 2002 - Keith Christiansen 2001

This beautiful book presents the work of these two painters, exploring the artistic development of each, comparing their achievements and showing how both were influenced by their times and the milieus in which they worked.

Renaissance to Rococo - Edgar Peters Bowron 2004-01-01

"The museum's distinguished director in the 1930s and 1940s, Chick Austin, acquired notable works by Strozzi, Luca Giordano, Claude, and the first authentic Caravaggio in an American museum. Today the Atheneum can present an exhibition beginning with such renaissance masters as Piero di Cosimo and Sebastiano del Piombo, continuing with the finest examples of Baroque painting, and culminating in a blaze of rococo splendor with Tiepolo, Canaletto, Guardi, Melendez, Greuze, and Goya. This catalogue includes a history of the collection by Eric Zafran and entries on the individual paintings by distinguished scholars."--BOOK JACKET.

Artemisia Gentileschi and the Authority of Art - R. Ward Bissell
1999

One of the most memorable creative personalities of the Baroque age and arguably the most forcefully expressive and influential woman painter in history, the Roman-born

Artemisia Gentileschi (1593-1652/3) has become the central figure in the recovery of the history of art produced by women. Applying a rigorous methodology, this profusely illustrated study with interpretative text and catalogue raisonné embeds Gentileschi's pictorially and emotionally compelling pictures within the actual sociocultural contexts in and for which they were created. The interpretive text analyzes key pictures and primary literary evidence to reveal the sweep of Artemisia's oeuvre, chart her travels, define her standing with artists and patrons of the period, investigate the links between her financial situations and the artistic decisions that she made, and assess the validity of proposals regarding her activity as a still-life painter, her access to professional organizations, her level of literacy, and the nature of her subject matter. Exploring the question of the

interrelationships among Gentileschi's gender and experiences as a woman, the state of her psyche, and her art, the text also confronts--and often challenges--the widely embraced feminist interpretation of her pictures. Many of the conclusions in the text are supported by an extensive register of archival documents and by the very core of the study: the first and only catalogue raisonné of Artemisia's autograph works, each of the fifty-seven pictures exhaustively investigated as to basic factual information, condition and color, iconography, history, documentation and dating, existing copies, and bibliography. Catalogues of misattributed and lost paintings complete this comprehensive volume.

Portrait of the Artist - Anna Reynolds 2016

The first exhibition to focus on images of artists from within the Royal Collection, 'Portrait of the

Artist' not only show-cases self-portraits by world-renowned artists including Rembrandt, Rubens, Artemisia Gentileschi, Lucian Freud and David Hockney but also features images of artists by their friends, relatives and pupils, including the most reliable surviving likeness of Leonardo da Vinci by his student, Francesco Melzi. Well-known self-portraits intended to advertise the artist's talents will be shown alongside more intimate and personal works. The exhibition will examine a range of themes played out within these objects, from the 'cult' of the artist to the symbolism evoked through images of the artist's studio. The changing status of the artist over the centuries is another theme and the way in this is conveyed, both in the physical works and in the relationships between artist and patron will be highlighted. The role of monarchs in commissioning, collecting and

displaying portraits of artists will also be discussed.

A World of Art - Henry M. Sayre 2010
This text provides students with a wonderfully written introduction to art that emphasizes critical thinking and visual literacy. Developing Visual Literacy. The Themes of Art. Seeing the Value in Art. Line. Space. Light and Color. Other Formal Elements. The Principles of Design. Drawing. Printmaking. Painting. The Camera Arts. Sculpture. Other Three-Dimensional Media. Architecture. Design. The Ancient World. The Christian Era. The Renaissance Through the Baroque. The Eighteenth and Nineteenth Centuries. The Twentieth Century. For anyone looking to develop an appreciation for a diverse range of art.

Singular Women - Kristen Frederickson 2003-03-04

Contemporary art historians - all of them women - probe the dilemmas and complexities of writing about the

woman artist, past and present. These 13 essays address the work and history of specific artists, beginning with the Renaissance and ending with the present day.

The Art of Italy in the Royal Collection - Lucy Whitaker 2007

This richly illustrated publication brings together 93 paintings and 85 drawings from the Royal Collection, and accompanies an exhibition of international importance.

The Annotated Mona Lisa - Carol Strickland 2007-10

Like music, art is a universal language. Although looking at works of art is a pleasurable enough experience, to appreciate them fully requires certain skills and knowledge." --Carol Strickland, from the introduction to *The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-Modern* * This heavily illustrated crash course in art history is revised and updated. This second

edition of Carol Strickland's *The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-Modern* offers an illustrated tutorial of prehistoric to post-modern art from cave paintings to video art installations to digital and Internet media. * Featuring succinct page-length essays, instructive sidebars, and more than 300 photographs, *The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-Modern* takes art history out of the realm of dreary textbooks, demystifies jargon and theory, and makes art accessible—even at a cursory reading. * From Stonehenge to the Guggenheim and from Holbein to Warhol, more than 25,000 years of art is distilled into five sections covering a little more than 200 pages.

Broad Strokes - Bridget Quinn
2017-03-07

Historically, major women artists have been excluded from the

mainstream art canon. Aligned with the resurgence of feminism in pop culture, *Broad Strokes* offers an entertaining corrective to that omission. Art historian Bridget Quinn delves into the lives and careers of 15 female artists from around the globe in text that's smart, feisty, educational, and an enjoyable read. Replete with beautiful reproductions of the artists' works and contemporary portraits of each artist by renowned illustrator Lisa Congdon, this is art history from the Renaissance to Abstract Expressionism for the modern art lover, reader, and feminist.

A Studio of One's Own - Roberta White
2005

This working space is a measure of the claim that the artist makes upon the world."--Jacket.

The Vivisector - Patrick White
2009-01-27

Join J. M. Coetzee and Thomas Keneally in rediscovering Nobel

Laureate Patrick White Hurtle Duffield, a painter, coldly dissects the weaknesses of any and all who enter his circle. His sister's deformity, a grocer's moonlight indiscretion, the passionate illusions of the women who love him—all are used as fodder for his art. It is only when Hurtle meets an egocentric adolescent whom he sees as his spiritual child does he experience a deeper, more treacherous emotion in this tour de force of sexual and psychological menace that sheds brutally honest light on the creative experience. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes

by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Vigée Le Brun - Joseph Baillio
2016-02-15

Elisabeth Louise Vigée Le Brun (1755-1842) was one of the finest eighteenth-century french painters and among the most important women artists of all time. Celebrated for her expressive portraits of French royalty and aristocracy, and especially of her patron Marie Antoinette, Vigée Le Brun exemplified success and resourcefulness in an age when women were rarely allowed either. Because of her close association with the queen Vigée Le Brun was forced to flee France during the French Revolution. For twelve years she traveled throughout Europe, painting noble sitters in the courts of Naples, Russia, Austria, and Prussia. She returned to France in 1802, under the reign of Emperor

Napoleon I, where her creativity continued unabated. This handsome volume details Vigée Le Brun's story, portraying a talented artist who nimbly negotiated a shifting political and geographic landscape. Essays by international scholars address the ease with which this self-taught artist worked with monarchs, the nobility, court officials and luminaries of arts and letters, many of whom attended her famous salons. The position of women artists in Europe and at the Salons of the period is also explored, as are the challenges faced by Vigée Le Brun during her exile. The ninety paintings and pastels included in this volume attest to Vigée Le Brun's superb sense of color and expression. They include exquisite depictions of counts and countesses, princes and princesses alongside mothers and children, including the artist herself and her beloved daughter, Julie. A chronology of the life of

Vigée Le Brun and a map of her travels accompany the text, elucidating the peregrinations of this remarkable, independent painter.
Becoming Artists - Carina Rech 2021

Titian Remade - Maria H. Loh 2007
This insightful volumes the use of imitation and the modern cult of originality through a consideration of the disparate fates of two Venetian painters - the canonised master Titian and his artistic heir, the little-known Padovanino.

A Gift to America - Chiyo Ishikawa 1994

In association with the North Carolina Museum of Art, the Museum of Fine Arts Houston, the Seattle Art Museum, and the Fine Arts Museums of San Francisco.

Women Painters of the World - Walter Shaw Sparrow 1905

Women Painters of the World is an early survey book of art history featuring female artists. This book

covers female artists from the Renaissance time period to the late 19th century, including Lady Elizabeth Butler, Helen Hyde, Elisabeth Vigee Le Brun, Rosa Bonheur and Angelica Kauffman. There are over 30 illustrations, many of which are in full color.

Arts & Humanities Citation Index - 1991

Artemisia - Alexandra Lapierre 2000

In a re-creation of Baroque Italy, Artemisia Gentileschi, one of the Western world's first major women artists, is raped by her father's partner, and refuses to deny the crime, an attitude that ostracizes her from Rome and from her father. Caravaggio and Pictorial Narrative - Lorenzo Pericolo 2011

HMSBA is Harvey Miller Studies in Baroque Art.

Artemisia Gentileschi in a Changing

Light - Sheila Barker 2018-01-25

Raised to the status of an

international luminary by her contemporaries and now revered as one of the defining talents of the seventeenth century, Artemisia Gentileschi poses urgent questions for today's scholars. The recent outpouring of new attributions and archival discoveries has profoundly enriched our knowledge of the artist, but it has also complicated, and sometimes contradicted, the former storyline. If she was illiterate and unschooled, how did she befriend Galileo and court playwright Jacopo Cicognini? If she could not pay her bills, why did she continue to spend lavishly? How can we define her authorship if we admit workshop productions to her oeuvre? In these essays, an international cast of scholars and experts grapples with these problems, opening new paths of inquiry and laying bare their methodologies in fields as diverse as laboratory analysis, archival research, cultural history, literary

analysis, and feminist art history. Among these approaches, connoisseurship takes center stage. By reconstructing the chronology and rationale of Artemisia's artistic iter, connoisseurship reveals the richness of her visual dialogues, including those with prominent contemporaries such as Caravaggio, Annibale Carracci, Vouet, Cristofano Allori, and Stanzione; with past artistic giants like Donatello and Michelangelo; and with the various hands who passed through her workshop as collaborators and assistants. These essays infuse our understanding of Artemisia with complexity and nuance, yet they also trace her characteristic mix of intelligence and verve in her art, her correspondence, and her deft social maneuvering, running like a thread through all stages of her life.

The Metropolitan Museum of Art -

Kathryn Calley Galitz 2016-09-20

This monumental new book is the first

to celebrate the greatest and most iconic paintings from the encyclopedic collections of The Metropolitan Museum of Art, New York, one of the largest, most important, and most beloved museums in the world. This impressive volume's broad sweep of material, all from a single museum, makes it at once a universal history of painting and the ideal introduction to the iconic masterworks of this world-renowned institution. More than 1,000 lavish color illustrations and details of 500 masterpiece paintings, created over 5,000 years in cultures across the globe, are presented chronologically from the dawn of civilization to the present. These works represent a grand tour of painting from ancient Egypt and classical antiquity and prized Byzantine and medieval altarpieces, to paintings from Asia, India, Africa and the Americas, and and the greatest European and North American

masters. The Metropolitan Museum of Art includes and introduction and illuminating texts about each artwork written specially for this volume by Kathryn Calley Galitz, whose experience as both curator and educator at the Met makes her uniquely qualified. European and American artists include Duccio, El Greco, Raphael, Titian, Botticelli, Bronzino, Caravaggio, Turner, Velázquez, Goya, Rubens, Rembrandt, Brueghel, Vermeer, David, Renior, Monet, Van Gogh, Gauguin, Cézanne, Degas, Sargent, Homer, Matisse, Picasso, Pollock, Jasper Johns, and Warhol. The artworks are arranged in rough chronological order, without regard to geography or culture, offering a visual timeline of the history of painting, from the earliest examples on pottery jars made over five thousand years ago to canvases on which the paint has barely dried. Freed from the constraints imposed by the physical

layout of the Museum, the paintings resonate anew; and this chronological framework reveals unexpected visual affinities among the works. For those wishing to experience the unparalleled breadth and depth of the Met's collection, or study masterpieces of painting from throughout history, this important volume is sure to become a classic cherished by art lovers around the world.

ArtTalk, Student Edition - McGraw-Hill Education 1999-05-06

The perfect blend of art criticism, art history, aesthetics, and studio production ArtTalk is the most comprehensive multilevel art education program available. It has expanded its coverage of art history, strengthened its technology integration features, and placed more emphasis on the performing arts--all while maintaining its focus on a media approach to the elements and principles of art. Students learn to

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Artemisia Gentileschi Around 1622 -
Mary D. Garrard 2001-02-21

"In this admirable work, at once passionately argued and lucidly written, Professor Garrard effectively considers the social, psychological, and formal complexity of the shaping and reshaping not only of the artist's feminine and feminist identity in the misogynistic society of the seventeenth century, but also of that identity in the discipline of art history today."—Steven Z. Levine, author of *Monet, Narcissus, and Self-Reflection* "Mary Garrard's detailed investigation into attribution problems in two Artemisia Gentileschi paintings brilliantly interweaves connoisseurship, constructions of gender and artistic identity, and

historical analysis. The result is a richer and more nuanced vision of the best-known female artist in western history before the modern era, and an important contribution to feminist studies." —Whitney Chadwick, author of *Women, Art, and Society* "In her new book, Garrard has taken two bold steps that challenge much received opinion in the 'discipline' of art history. Analyzing two of Gentileschi's least violent but most moving images, Garrard argues that the painter's personality is discernible no less in the subjects and their interpretation than in the 'style' of the works; consideration of both aspects is essential to understanding the meaning of these extraordinary pictures and her authorship. Perhaps even more important, Garrard makes crystal clear that Artemisia Gentileschi, far from a 'good woman painter,' was one of the major visual thinkers of her time."—Irving Lavin, co-author with

Marilyn Aronberg Lavin, of *La Liturgia d'Amore: Immagini dal Canto dei Cantici nell'arte di Cimabue, Michelangelo, e Rembrandt* (Modena, 2000) "Developing her earlier methodologies and revising some conclusions, Garrard clarifies her distinct theoretical approach and voice among feminist critiques of art history. In this text, which reads in part like a forensic mystery, Garrard builds not only an argument for attributions of particular works, but a new understanding of Gentileschi herself at a particular moment in history."—Hilary Robinson, editor of *Visibly Female: Feminism and Art Today* "One of our most distinguished feminist art historians brings contemporary gender studies to bear on traditional paintings connoisseurship to show how attributions to female artists have often been governed by tacit cultural assumptions about the limitations of women. Her case makes compelling

reading for anyone interested in early modern society, culture, women and art in Italy, and in the problematics of feminism and art history."—Kathleen Weil-Garris Brandt, author of *Leonardo e la Scultura* "By revealing a great woman painter's ways of expressing uniqueness while negotiating expectations, Mary Garrard helps each of us with the subtleties of remaining authentic while living in the world. Artemisia Gentileschi around 1622 is art history to live by."—Gloria Steinem

Dutch Paintings in the Metropolitan Museum of Art – Walter A. Liedtke
2007

Presents a catalog that surveys the Dutch paintings found in the Metropolitan Museum of Art.

De Herrera a Velázquez – Museo de Bellas Artes de Bilbao 2005

A través de más de sesenta obras, la exposición revisa la contribución de la pintura sevillana del siglo XVII

al naturalismo barroco, que tuvo su origen en el tenebrismo de Caravaggio y sus seguidores y su máxima expresión en la obra del joven Velázquez. El episodio artístico se sitúa en la Sevilla del primer cuarto del siglo XVII, que en ese momento era una ciudad cosmopolita y pujante, punto de encuentro de coleccionistas, pintores, mecenas y viajeros. De este modo, se mezclaron las aportaciones de la pintura flamenca con las influencias italianas, dando lugar a una etapa artística de especial vigor.

Artemisia Gentileschi - Roberto Contini 1991

Trading Paintings and Painters'

Materials - Anne Haack Christensen
2019-07-08

The papers in this volume were presented at the CATS international technical art history conference Trading Paintings and Painters' Materials 1550-1800 which explored

international markets for paintings and artists' materials in the early modern period and their implications for artistic production. Questions central to these papers include: did preferences exist for artists' materials and paintings from specific geographical areas in particular places and if so why? How did the import of painting materials and artworks impact local production, connoisseurship and art theory? In what conditions were these artists' materials and finished artworks produced and traded in early modern Europe and beyond? The lavishly illustrated contributions in this volume deal with the above questions and shed light on different trades, products, countries and timeframes by combining a large variety of methods and sources, including visual analyses, written sources, pigment analyses and archaeological excavations. This fourth CATS Proceedings will be of interest to

scholars and students, museum
professionals, curators,

conservators, art historians and
conservation scientists.