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Preface by Anne d’Harnoncourt
Introductory essay by Michael R. Taylor
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Published by the National Gallery of Art / Center for Advanced Study in the Visual Arts / Distributed by Yale University Press
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Metropolitan Museum Studies in Art, Science, and Technology
Volume 1, 2010
With contributions by Andrea Berry, Lorenza Becker, Britannic Bahn, Sarah A. Cernos, Art Heywood, Laurie Kang, Dorothy Malan, Adrienne Reis, Xavier P. Schenone, Deborah Schroeder, Donna Steckin and Mark T. Wisnitsky
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Published for The Yale Center for British Art

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Joseph Rykwert
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Thomas O’Mally
With contributions by Elizabeth Kiyoka Reid and Anne L. Holschuch
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Diana Balmori
Featuring an essay by Walter Benjamin
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The West Riding of Yorkshire was the largest of England’s historic counties. This volume, the first of two for the area, covers the northern half of the territory from the river Ouse to the edge of the Lake District. It is full of contrasts, from the urbanised landscape of the cities of Leeds, with its grand civic buildings by Gollop, Proctor, and Bradfield; possession of one of the finest collections of commercial warehouses in the country, to their hinterland of teak- and iron-fronted villages pushing into the Pennines.

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Distributed for The Museum of Fine Arts, Houston, and the Santa Barbara Museum of Art


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Published in association with the Smithsonian American Art Museum and the Library of Congress

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Galleries of Friendship and Fame is the first comprehensive investigation of the origin, development and practices of nineteenth-century American photograph albums. In this fascinating book, the author argues that the album—whether functioning as family record, public entertainment, visualagiary, national portrait gallery or advertisement for photography itself—helped transform the nature of self-presentation at the cusp of modernity.

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With essays by Judith A. Barter, Sarah E. Kelly, Ellen E. Roberts, Brandon B. Braden and Monica Obniski

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This is the first comprehensive publication in English, Scottish, Welsh and Irish paintings and pastels by artists born before 1841 in the collection of The Metropolitan Museum of Art. Basing in date from the late sixteenth through the third quarter of the nineteenth century, the 140 works included are by such major artists as Parke, Leigh, Hogarth, Reynolds, Gainsborough, Romney and more since publication in 1951.
At the Real Makeovers Studios in British Art and the Henry Moore Foundation
2010 304 pp.
Cloth ISBN 978-0-300-14164-1 £40.00*

Churches in Early Medieval Ireland: The Age of Enlightenment
Volume 1 and 2
Giacomo Bigi and Claudio Falleti
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Nineteenth-Century Irish Sculpture
The Art of the Lewis Walpole Library
Horace Walpole’s Strawberry Hill
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Jen M. Kelly
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An Antimaterial Overture
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The "Pandæ of Glory" Robert Miron
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Marvin Trachtenberg
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Salima Hashmi
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Edited by Elizabeth Munko Kornhauser
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Colour is a central function of the National Gallery. This expert guide shows how modern conservation differs significantly from that of previous ages: the emphasis now is on long-term stabilization by methods that alter the structure of a painting as little as possible. Nevertheless, if paintings are obscured by discoloured varnishes and old repaints, there may be a case for cleaning, and this has often sparked controversy. Some of these issues are examined here.


Deceptions and Discoveries
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How do experts spot masterpieces? Painting are not always signed or documented, so how can one tell an obscure gem from an altered image? Scientists, technologists and art historians use a range of methods to examine the physical nature of pictures and uncover their hidden histories. Through a series of examples and clearly explained processes, this brand new guide will steer the reader through the complete process confirmed by gallery professionals.


The National Gallery: An Illustrated History
Ashok Roy, series editor

With contributions by Rachel Billinge, Dawson W. Carr, Jill Dunkerton, Larry Keith, Sarah Herring, Helen Howard and Marika Spring

This book brings together the stories behind the founding and growth of the National Gallery, the patrons, benefactors, the architectural construction, the acquisitions, the devoted staff and the visiting public. Richly illustrated, with archival photographs, it provides insights into the history of the people and events that have helped shape this much-loved national institution.


Conservation of Paintings
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Portraits
Alexander Sturgis

Faces are everywhere in the National Gallery’s collections and it is often the faces that communicate more directly to a picture; their expressions may reveal the drama of a story, or the character of a sitter in a portrait. A Closer Look: Faces examines a wide range of fascinating faces found in the galleries of the National Gallery. It explains why artists in the past created such faces to look as they do, what painters through the ages have considered the ‘ideal face’, how faces are patterned, and the reasons for the development of portrait painting. The book is beautifully illustrated with seventy pictures and details from the National Gallery’s collections.


Frames
Nicholas Penny

Frames hold the key to a work of art, from the timber to the glass, from the label to the catalogue record. This book explains why artists have used certain frames, how they are constructed, and how they express the status of a picture. It examines the role of the frame in the history of art, in the National Gallery, to discover how artistic depictions mirrored the increasing sophistication of frame-making and design. It explains why artists selected certain types of frames and how they were made, and considers the different materials and techniques employed.


A Closer Look: Colour
Erika Langmuir

Abstract concepts, such as time, light, space, emotion and sound, are very difficult to communicate in visual art. How do artists express the intangible and the ineffable? When we talk about ‘Angels’ or ‘Time’, are we using language of the real or the imaginary? Painters have long relied on allegory to create ‘image pictures’. Often thought to rival literary works or political influence in influence and prestige, such paintings, with their references to ancient myths, the Bible or mythology, all too often puzzle modern viewers. This book explains the central role of allegory in Christian art. Here, the famous themes of angels, time and sound are explored and explained.


Pocket Collection
Erika Langmuir

Twentieth-century abstract art is now widely understood, not least because of the iconoclastic work of Jackson Pollock and his Abstract Expressionist followers. This pocket collection takes ten works from this movement and presents them in a new context, using material from the National Gallery’s archives. Not every artwork is a masterwork, but all are important collectors’ pieces. The National Gallery is not a museum of Picassos alone; this pocket collection looks at a broader range of twentieth-century art. Each work is illustrated with full colour images from the National Gallery’s archives, with accompanying essay.


Drawing on the National Gallery’s comprehensive collection of religious images, this new series explores the ways in which artists have used colour, and describes the pigments characteristic of a particular period, the effect on colour of the painter’s chosen medium, and how the development of new pigments dramatically extended the palette. Optics, and the comparative merits of colour and drawing, have prescripted painters for centuries, and the authors outline the key theories expanded on in earlier books. Detailed studies of paintings from across the National Gallery’s Collection, from van Eyck to Seurat, provide vital illustrations of the extraordinary variety of colour in the history of European painting.


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