

The Niarchos Collection

Ancient Greek art from the collection of Stavros S. Niarchos
Art Collecting in the United States of America
The Colin Collection
A Companion to Greek Art
Apollo Looking Back to the Future
The Niarchos Collection
Edward G. Robinson's World of Art
Books
Crude Oil, Crude Money: Aristotle Onassis, Saudi Arabia, and the CIA
The James A. de Rothschild Collection at Waddesdon Manor: Furniture, clocks, and gilt bronzes [by] Geoffrey De Bellaigue (2 v.)
Abominable Science!
Gauguin
Highlights of the Untermyer Collection of English and Continental Decorative Arts
Icons, the Velimezis Collection
ARTnews
Paintings of Paul Cezanne
El Greco and His School: Catalogue raisonné
Decorative Art from the Samuel H. Kress Collection at the Metropolitan Museum of Art
The Illustrated London News
Art Collecting in the Los Angeles Area, 1910-1960
World Collectors Annuary
The Wallace Collection
Dictionary Catalog of the Research Libraries of the New York Public Library, 1911-1971
French Paintings
Great Collectors of Our Time
Camille Pissarro, 1830-1903
Greek Vases in the J. Paul Getty Museum
Bringing Art to Life
French Paintings: XIX century
Town & Country
The Niarchos Collection
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Ancient Art from New York Private Collections
The Wrightsman Collection. Vols. 1 and 2, Furniture, Gilt Bronze and Mounted Porcelain, Carpets
Annual Bibliography of Modern Art
The Connoisseur
A Loan Exhibition of Paintings and Sculpture from the Niarchos Collection
The Niarchos Collection. An Exhibition of Paintings and Sculpture at the Tate Gallery, 23rd May-29th June. [A

Catalogue. With Reproductions.].The Paintings of Vincent Van Gogh in the Collection of the Kröller-Müller Museum

Ancient Greek art from the collection of Stavros S. Niarchos

This book is not intended to be more than an outline of a history, and is concerned primarily with private collections; only incidentally does it touch upon the activities of galleries and museums. It is not a description of collections in the United States today, nor does it aim at giving detailed accounts of collections formed in the past, nor of the personalities and idiosyncrasies of their owners. Its purpose is to try to trace the various forms that collecting works of art has taken in the United States at different periods, and to suggest how political, economic, social and cultural influences and personal predilections have influenced these. -- Preface.

Art Collecting in the United States of America

The Colin Collection

Tells the untold story of how Exxon, Mobil, Chevron, and Texaco teamed up with the CIA and Department of State to thwart the plans of Greek shipping magnate

Aristotle Onassis, who almost managed to reshape the Middle East. • Dramatically illustrates the convergence of interests of the U.S. government and big business • Shows how McCarthy-era phobia about communism affected U.S. foreign policy decisions—even when no communists were involved • Examines history with enduring ramifications through narrative to engage students and general readers • Unveils a world of international intrigue unknown to most citizens

A Companion to Greek Art

Catalogue raisonné of the reassembled Velimezis collection of icons, some donated to the Benaki Museum after Velimezis died, the rest dispersed among private collections.

Apollo

This is the sixth in a series that documents the vast collection of Greek vases in the Getty Museum. Eight essay--in English, German, and Italian--shed light on a number of objects from the Museum's fine collection. Included are the identification of a new Corinthian painter by C.W. Neeft; the publication of three Caeretan hydriai by J.M. Hemelrijk; and the reconstruction of an important early krater by the Berlin painter discussed by Mary B. Moore. Also included is a

discussion of a parody of a phylax comedy on a South Italian vase by Anneliese Kossatz-Deissmann, as well as essays by Petra Reichert-Sudbeck, Glann Markoe, Flavia Zisa, and Ruth Lindner.

Looking Back to the Future

The Niarchos Collection

Only thirty-nine when he took over the National Gallery in 1955, Jarvis already had an extraordinary record of achievement and social mobility at home and in England: he had trained with Canada's greatest artists, won a Rhodes scholarship, lunched at the Algonquin Round Table in New York, managed an aircraft factory, written a bestseller, produced films, run a slum settlement, and moved in a London social circle that included Noël Coward and Vivien Leigh. As head of the National Gallery, Jarvis was a provocative public educator, advocating his idea of "a museum without walls" in countless public appearances. Instrumental in bringing modern art to the National Gallery, he shook artists and the art-minded public out of a period of national complacency. This first detailed account of the controversy surrounding his time at the gallery provides an important context for the ongoing and contested role of publicly supported arts and art institutions in this country.

Edward G. Robinson's World of Art

Books

Crude Oil, Crude Money: Aristotle Onassis, Saudi Arabia, and the CIA

This is the sixth in a series that documents the vast collection of Greek vases in the Getty Museum. Eight essay--in English, German, and Italian--shed light on a number of objects from the Museum's fine collection. Included are the identification of a new Corinthian painter by C.W. Neef; the publication of three Caeretan hydriai by J.M. Hemelrijk; and the reconstruction of an important early krater by the Berlin painter discussed by Mary B. Moore. Also included is a discussion of a parody of a phylax comedy on a South Italian vase by Anneliese Kossatz-Deissmann, as well as essays by Petra Reichert-Sudbeck, Glann Markoe, Flavia Zisa, and Ruth Lindner.

The James A. de Rothschild Collection at Waddesdon Manor: Furniture, clocks, and gilt bronzes [by] Geoffrey De Bellaigue

(2 v.)

First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

Abominable Science!

Gauguin

Highlights of the Untermeyer Collection of English and Continental Decorative Arts

A comprehensive, authoritative account of the development Greek Art through the 1st millennium BC. An invaluable resource for scholars dealing with the art, material culture and history of the post-classical world Includes voices from such diverse fields as art history, classical studies, and archaeology and offers a diversity of views to the topic Features an innovative group of chapters dealing with the reception of Greek art from the Middle Ages to the present Includes chapters on Chronology and Topography, as well as Workshops and Technology

Includes four major sections: Forms, Times and Places; Contacts and Colonies; Images and Meanings; Greek Art: Ancient to Antique

Icons, the Velimezis Collection

ARTnews

Paul Gauguin was first a sailor, then a successful stockbroker in Paris. In 1874 he began to paint at weekends as a Sunday painter. Nine years later, after a stock-market crash, he felt confident of his ability to earn a living for his family by painting and he resigned his position and took up the painter's brush full time. Following the lead of Cézanne, Gauguin painted still-lives from the very beginning of his artistic career. He even owned a still-life by Cézanne, which is shown in Gauguin's painting Portrait of Marie Lagadu. The year 1891 was crucial for Gauguin. In that year he left France for Tahiti, where he stayed till 1893. This stay in Tahiti determined his future life and career, for in 1895, after a sojourn in France, he returned there for good. In Tahiti, Gauguin discovered primitive art, with its flat forms and violent colours, belonging to an untamed nature. With absolute sincerity, he transferred them onto his canvas. His paintings from then on reflected this style: a radical simplification of drawing; brilliant, pure, bright colours; an

ornamental type composition; and a deliberate flatness of planes. Gauguin termed this style “synthetic symbolism”.

Paintings of Paul Cezanne

Catalogue of the Wallace Collection of eighteenth-century French furniture. Covers the materials, construction and decoration of each piece, with an account of its history and a commentary on its dating, style and maker.

El Greco and His School: Catalogue raisonné

Decorative Art from the Samuel H. Kress Collection at the Metropolitan Museum of Art

The Illustrated London News

Art Collecting in the Los Angeles Area, 1910-1960

Catalogue raisonné.

World Collectors Annuary

The Wallace Collection

Great Collectors of Our Time is the first major survey of contemporary collecting and collectors since Douglas Cooper's Great Private Collections, published in 1963. It examines many of the greatest collectors of our time in Europe, North America and the

Dictionary Catalog of the Research Libraries of the New York Public Library, 1911-1971

French Paintings

Great Collectors of Our Time

Camille Pissarro, 1830-1903

The magazine of the arts for connoisseurs and collectors.

Greek Vases in the J. Paul Getty Museum

Bringing Art to Life

French Paintings: XIX century

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Ancient Art from New York Private Collections

The Wrightsman Collection. Vols. 1 and 2, Furniture, Gilt Bronze and Mounted Porcelain, Carpets

Annual Bibliography of Modern Art

The Connoisseur

A Loan Exhibition of Paintings and Sculpture from the Niarchos Collection

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The Paintings of Vincent Van Gogh in the Collection of the Kröller-Müller Museum

“A sharp analysis of the quest for unreal critters—cryptids, as they are called—and the people who pursue them . . . entertaining and thoroughly documented.” —The Wall Street Journal Throughout our history, humans have been captivated by mythic beasts and legendary creatures. Tales of Bigfoot, the Yeti, and the Loch Ness monster are part of our collective experience. Now comes a book from two dedicated investigators that explores and elucidates the fascinating world of cryptozoology. Daniel Loxton and Donald R. Prothero have written an entertaining, educational, and definitive text on cryptids, presenting the arguments both for and against their existence and systematically challenging the pseudoscience that perpetuates their myths. After examining the nature of science and pseudoscience and their relation to cryptozoology, Loxton and Prothero take on Bigfoot; the Yeti, or Abominable Snowman, and its cross-cultural incarnations; the Loch Ness monster and its highly publicized sightings; the evolution of the Great Sea Serpent; and Mokele Mbembe, or the Congo dinosaur. They conclude with an analysis of the psychology behind the persistent belief in paranormal phenomena, identifying the major players in cryptozoology, discussing the character of its subculture, and considering the challenge it poses to clear and critical thinking in our increasingly

complex world. “As valuable for its analysis of the hunted as it is for the light it shines on the still-hopeful hunters.” —Publishers Weekly “Highly recommended for readers looking for scientific but accessible evaluations of the existence of five notable cryptids that have captured our imaginations.” —Library Journal (starred review)

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