

A Corpus Of Rembrandt Paintings V The Small Scale History Paintings Rembrandt Research Project Foundation

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Bibliographic Guide to Art and Architecture - New York Public Library. Art and Architecture Division 1995

Artibus Et Historiae - 1994

A Corpus of Rembrandt Paintings VI - Ernst van de Wetering 2014-11-11

A revised survey of Rembrandt's complete painted oeuvre. The question of which 17th-century paintings in Rembrandt's style were actually painted by Rembrandt himself had already become an issue during his lifetime. It is an issue that is still hotly disputed among art historians today. The problem arose because Rembrandt had numerous pupils who learned the art of painting by imitating their master or by assisting him with his work as a portrait painter. He also left pieces unfinished, to be completed by others. The question is how to determine which works were from Rembrandt's own hand. Can we, for example, define the criteria of quality that would allow us to distinguish the master's work from that of his followers? Do we yet have methods of investigation that would deliver objective evidence of authenticity? To what extent do

research techniques used in the physical sciences help? Or are we, after all, still dependent on the subjective, expert eye of the connoisseur? The book provides answers to these questions. Prof. Ernst van de Wetering, the author of our forthcoming book which deals with these questions, has been closely involved in all aspects of this research since 1968, the year the renowned Rembrandt Research Project (RRP) was founded. In particular, he played an important role in developing new criteria for authentication. Van de Wetering was also witness to the way the often overly zealous tendency to doubt the authenticity of Rembrandt's paintings got out of hand. In this book he re-attributes to the master a substantial number of unjustly rejected Rembrandts. He also was closely involved in the (re)discovery of a considerable number of lost or completely unknown works by Rembrandt. The verdicts of earlier specialists - including the majority of members of the original RRP (up to 1989) - were based on connoisseurship: the self-confidence in one's ability to recognise a specific artist's style and 'hand'. Over the years, Van de Wetering has carried out seminal research into 17th-century studio practice and ideas about art current in Rembrandt's time. In this book he demonstrates the fallibility of traditional connoisseurship,

especially in the case of Rembrandt, who was par excellence a searching artist. The methodological implications of this critical view are discussed in an introductory chapter which relates the history of the developments in this turbulent field of research. Van de Wetering's account of his own involvement in it makes this book a lively and sometimes unexpectedly personal account. The catalogue section presents a chronologically ordered survey of Rembrandt's entire painted oeuvre of 336 paintings, richly illustrated and annotated. For all the paintings re-attributed in this book, extensive commentaries have been included that provide a multi-faceted new insight into Rembrandt's world and the world of art-historical research. Rembrandt's Paintings Revisited is the concluding sixth volume of *A Corpus of Rembrandt Paintings* (Volumes I-V; 1982, 1986, 1989, 2005, 2010). It can also be read as a revisionary critique of the first three Volumes published by the old RRP team up till 1989 and of Gerson's influential survey of Rembrandt's painted oeuvre of 1968/69. At the same time, the book is designed as an independent overview that can be used on the basis that anyone seeking more detailed information will be referred to the five previous (digital versions of the) Volumes and the detailed catalogues published in the meantime by the various museums with collections of Rembrandt paintings. This work of art history and art research should belong in the library of every serious art historical institute, university or museum.

The Group Portraiture of Holland - Alois Riegl 2000-03-16

In *The Group Portraiture of Holland*, art historian Alois Riegl (1858-1905) argues that the artists of sixteenth- and seventeenth-century Holland radically altered the beholders relationship to works of art. Group portraits by artists such as Rembrandt and Frans Hals reflect an egalitarian viewpoint not found in the more hierarchically structured Italian works of the same period. First published in 1902 and here in English for the first time, the book opened up areas of inquiry that continue to engage scholars today.

Rembrandt's Passion Series - Simon McNamara 2015-05-13

Rembrandt's Passion Series is the name given to five paintings of similar size and format executed over a six year time-frame, 1633-39. The works

were commissioned by Frederick Hendrick, Prince of Orange and Stadtholder of the United Provinces, for his gallery at The Hague. Although each of the paintings depicts a traditional scene from the Passion of Christ, they do not form anything like a complete Passion Cycle. Seven years later, Hendrick ordered a further two works of the same size and format of subjects from the Nativity of Christ. Six of the seven paintings now hang in the Alte Pinakothek, Munich. As the works were executed between Rembrandt's well-documented early Leiden period and his rapid rise to prominence as a portraitist in Amsterdam, the works have not attracted the scholarly attention they might, although the commission was undoubtedly the most prestigious of the young Rembrandt's career. Rembrandt's Passion Series is the first monograph to focus solely on this important group of paintings by the most famous artist of the Dutch Golden Age. In it, Simon McNamara traces the history of the commission by way of extant documentation, places the works in a seventeenth-century Dutch religious milieu, and shows how the series is both reflective of contemporary theological exegesis and embedded in theoretical artistic debates of the age. The book also highlights the extraordinary nature of the self-images seen in three of the paintings and discusses the legacy of the series in later graphic works by Rembrandt and in paintings by his pupils. In doing so, Rembrandt's Passion Series presents a series of unifying factors, both stylistically and thematically, for the works that allows the Passion Series to be properly, and finally, called a "series".

A Corpus of Rembrandt Paintings - J. Bruyn 2012-12-06

Since the second half of the last century art historians, realizing that the image of Rembrandt's work had become blurred with time, have attempted to redefine the artist's significance both as a source of inspiration to other artists and as a great artist in his own right. In order to carry on the work started by previous generations, a group of leading Dutch art historians from the university and museum world joined forces in the late 1960s in order to study afresh the paintings usually ascribed to the artist. The researchers came together in the Rembrandt Research Project which was established to provide the art world with a new

standard reference work which would serve the community of art historians for the nearby and long future. They examined the originals of all works attributed to Rembrandt taking full advantage of today's sophisticated techniques including radiography, neutron activation autoradiography, dendrochronology and paint sample analysis — thereby gaining valuable insight into the genesis and condition of the paintings. The result of this meticulous research is laid down chronologically in the following Volumes: THIS VOLUME: A Corpus of Rembrandt Paintings, Volume I, which deals with works from Rembrandt's early years in Leiden(1629-1631), published in 1982. A Corpus of Rembrandt Paintings, Volume II, covering his first years in Amsterdam (1631-1634), published in 1986. A Corpus of Rembrandt Paintings, Volume III, goes into his later years of reputation (1635-1642), published in 1990. Each Volume consists of a number of Introductory Chapters as well as the full Catalogue of all paintings from the given time period attributed to Rembrandt. In this catalogue each painting is discussed and examined in a detailed way, comprising a descriptive, an interpretative and a documentary section. For the authenticity evaluation of the paintings three different categories are used to divide the works in: A. Paintings by Rembrandt, B. Paintings of which Rembrandt's authorship cannot be positively either accepted or rejected, and C. Paintings of which Rembrandt's authorship cannot be accepted. This volume (Volume I) contains 730 pages, starting of with four introductory chapters and discussing 93 paintings. In clear and accessible explanatory text all different paintings are discussed, larded with immaculate images of each painting. Details are shown where possible, as well as the results of modern day technical imaging. In this volume the first ever works by Rembrandt are discussed, also using his etchings as comparison.

A Corpus of Rembrandt Paintings - J. Bruyn 2014-10-21

This collection is dedicated to the painted works of Rembrandt. It presents a vast amount of meticulous research on Rembrandt's paintings covering the early years until his later years, and with a special focus on his self-portraits and small-scale history paintings. The main aim of this project was to isolate Rembrandt's own works from the great volume of

Rembrandt-like paintings, produced by his many pupils and followers, sometimes with the involvement of the master himself. As a result, the CORPUS contains examinations of the originals of all works attributed to Rembrandt; with these examinations having taken full advantage of today's sophisticated techniques including radiography, neutron activation autoradiography, dendrochronology and paint sample analysis. Since the second half of the last century, art historians, realizing that the image of Rembrandt's work had become blurred with time, have attempted to redefine the artist's significance both as a source of inspiration to other artists and as a great artist in his own right. Carrying on the work started by previous generations, a group of leading Dutch art historians from the university and museum world joined forces in the late 1960s in order to study afresh the paintings usually ascribed to Rembrandt. The researchers came together in the Rembrandt Research Project (RRP). In the course of the completion of this project and the publication of the six volumes, the composition of the group of researchers changed, and at the same time, the group's approach changed as a result of art-historical and methodological developments. The changes and developments are reflected in the break in style between volumes III and IV. The first three volumes take a historical and chronological approach. They cover Rembrandt's early years in Leiden (1629-1631), his first years in Amsterdam (1631-1634), and finally his later years of reputation (1635-1642). The fourth and fifth volume take a thematic approach. Dedicated to Rembrandt's self-portraits, volume IV looks at the valuation of autograph paintings, at dress and meaning in his self-portraits, and at authenticity and function. Volume V is about the small-scale history and genre paintings, an area considered to be the most challenging assignments for an artist. The volume presents the systematic research into this hitherto little known area, revealing a rich, and often fresh understanding of Rembrandt's own way of thinking about these basic aspects. Volume VI, the set's last volume, revisits Rembrandt's paintings and is both a revisionary critique of the first three volumes and an independent overview. Each volume combines a number of introductory chapters with a full catalogue of all paintings for the

given period or theme. In the catalogues, each painting is discussed and examined in a detailed way, comprising a descriptive, an interpretative and a documentary section.

Dutch and Flemish Paintings from the Hermitage - Gosudarstvennyĭ Ėrmitazh (Russia) 1988

Catalog of an exhibition held at the Metropolitan Museum of Art from March 26, 1988 to June 5, 1988, and at the Art Institute of Chicago, from Jul. 9, 1988, to Sept. 18, 1988./ Includes bibliographical references (p. 125-134).

A Small But Choice Collection - Erik Hinterding 1989

Jackson Pollock - Jackson Pollock 1999

Published to accompany the exhibition Jackson Pollock held the Museum of Modern Art, New York, from 1 November 1998 to 2 February 1999. *Rembrandt/not Rembrandt in the Metropolitan Museum of Art* - Rembrandt Harmenszoon van Rijn 1995

Revolutionary Paris and the Market for Netherlandish Art - Darius A. Spieth 2017-11-06

Revolutionary Paris and the Market for Netherlandish Art restores attention to the aesthetic, intellectual, and economic link between two key periods in the history of art: the "Golden Age" of Dutch and Flemish painting and that of the French Revolution.

A Corpus of Rembrandt Paintings - J. Bruyn 1982

1. 1625-1631 2. 1631-1634 3. 1635-1642 4. "The self-portraits" 5. Small-scale history paintings, 1642-1669 6. Rembrandt's paintings revisited : a complete survey

Rembrandt - Ernst van de Wetering 2009

"Ernst van de Wetering's wonderful book has taken us further than almost any study over the past twenty years, towards an understanding of the machinery of Rembrandt's genius. No one attempting to write about Rembrandt in the future will be able to do so without taking this fine work into account." --Simon Schama "Who would not have wanted to look over Rembrandt's shoulder while he painted? Among the countless

books on Rembrandt, that by Ernst van de Wetering comes closest to conveying something of this experience because the author combines the qualifications of a trained connoisseur and of a practising painter." -- Ernst Gombrich

A Corpus of Rembrandt Paintings - J. Bruyn 2013-05-14

Since the second half of the last century art historians, realizing that the image of Rembrandt's work had become blurred with time, have attempted to redefine the artist's significance both as a source of inspiration to other artists and as a great artist in his own right. In order to carry on the work started by previous generations, a group of leading Dutch art historians from the university and museum world joined forces in the late 1960s in order to study afresh the paintings usually ascribed to the artist. The researchers came together in the Rembrandt Research Project which was established to provide the art world with a new standard reference work which would serve the community of art historians for the nearby and long future. They examined the originals of all works attributed to Rembrandt taking full advantage of today's sophisticated techniques including radiography, neutron activation autoradiography, dendrochronology and paint sample analysis — thereby gaining valuable insight into the genesis and condition of the paintings. The result of this meticulous research is laid down chronologically in the following Volumes: *A Corpus of Rembrandt Paintings, Volume I*, which deals with works from Rembrandt's early years in Leiden(1629-1631), published in 1982. *A Corpus of Rembrandt Paintings, Volume II*, covering his first years in Amsterdam (1631-1634), published in 1986. THIS VOLUME: *A Corpus of Rembrandt Paintings, Volume III*, goes into his later years of reputation (1635-1642), published in 1990. Each Volume consists of a number of Introductory Chapters as well as the full Catalogue of all paintings from the given time period attributed to Rembrandt. In this catalogue each painting is discussed and examined in a detailed way, comprising a descriptive, an interpretative and a documentary section. For the authenticity evaluation of the paintings three different categories are used to divide the works in: A. Paintings by Rembrandt, B. Paintings of which Rembrandt's authorship cannot be

positively either accepted or rejected, and C. Paintings of which Rembrandt's authorship cannot be accepted. This volume (Volume III) contains 820 pages, starting with three introductory chapters and discussing 86 paintings. In clear and accessible explanatory text all different paintings are discussed, larded with immaculate images of each painting. Details are shown where possible, as well as the results of modern day technical imaging. In this volume important paintings including the Night Watch are discussed.

What Painting Is - James Elkins 2004-11-23

Unlike many books on painting that usually talk about art or painters, James Elkins' compelling and original work focuses on alchemy, for like the alchemist, the painter seeks to transform and be transformed by the medium. In *What Painting Is*, James Elkins communicates the experience of painting beyond the traditional vocabulary of art history. Alchemy provides a magical language to explore what it is a painter really does in her or his studio - the smells, the mess, the struggle to control the uncontrollable, the special knowledge only painters hold of how colours will mix, and how they will look. Written from the perspective of a painter-turned-art historian, *What Painting Is* is like nothing you have ever read about art.

Thinking Bodies - Shaping Hands - Yannis Hadjinicolaou 2019-08-12

This book by Yannis Hadjinicolaou offers an account of the term *Handeling* in the Netherlandish art and theory of the late Rembrandists (like Arent de Gelder) and hence between 1650 and 1720.

The Ashgate Research Companion to Dutch Art of the Seventeenth Century - Wayne Franits 2017-07-05

Despite the tremendous number of studies produced annually in the field of Dutch art over the last 30 years or so, and the strong contemporary market for works by Dutch masters of the period as well as the public's ongoing fascination with some of its most beloved painters, until now there has been no comprehensive study assessing the state of research in the field. As the first study of its kind, this book is a useful resource for scholars and advanced students of seventeenth-century Dutch art, and also serves as a springboard for further research. Its 19 chapters,

divided into three sections and written by a team of internationally renowned art historians, address a wide variety of topics, ranging from those that might be considered "traditional" to others that have only drawn scholarly attention comparatively recently.

Beyond Vision - Pavel Florensky 2006-08-15

Beyond Vision is the first English-language collection of essays on art by Pavel Florensky (1882-1937), Russian philosopher, priest, linguist, scientist, mathematician - and art historian. In addition to seven essays by Florensky, the book includes a biographical introduction and an examination of Florensky's contribution as an art historian by Nicoletta Misler. *Beyond Vision* reveals Florensky's fundamental attitudes to the vital questions of construction, composition, chronology, function and destination in the fields of painting, sculpture and design. His reputation as a theologian and philosopher is already established in the English-speaking world, but this first collection in English of his art essays (translated by Wendy Salmond) will be a revelation to those in the field. Pavel Florensky was a true polymath: trained in mathematics and philosophy at Moscow University, he rejected a scholarship in advanced mathematics in order to study theology at the Moscow Theological Academy. He was also an expert linguist, scientist and art historian. A victim of the Soviet government's animosity towards religion, he was condemned to a Siberian labor camp in 1933 where he continued his work under increasingly difficult circumstances. He was executed in 1937.

A Corpus of Rembrandt Paintings - J. Bruyn 1990-01-31

Since the second half of the last century art historians, realizing that the image of Rembrandt's work had become blurred with time, have attempted to redefine the artist's significance both as a source of inspiration to other artists and as a great artist in his own right. In order to carry on the work started by previous generations, a group of leading Dutch art historians from the university and museum world joined forces in the late 1960s in order to study afresh the paintings usually ascribed to the artist. The researchers came together in the Rembrandt Research Project which was established to provide the art world with a new

standard reference work which would serve the community of art historians for the nearby and long future. They examined the originals of all works attributed to Rembrandt taking full advantage of today's sophisticated techniques including radiography, neutron activation autoradiography, dendrochronology and paint sample analysis — thereby gaining valuable insight into the genesis and condition of the paintings. The result of this meticulous research is laid down chronologically in the following Volumes: A Corpus of Rembrandt Paintings, Volume I, which deals with works from Rembrandt's early years in Leiden(1629-1631), published in 1982. A Corpus of Rembrandt Paintings, Volume II, covering his first years in Amsterdam (1631-1634), published in 1986. THIS VOLUME: A Corpus of Rembrandt Paintings, Volume III, goes into his later years of reputation (1635-1642), published in 1990. Each Volume consists of a number of Introductory Chapters as well as the full Catalogue of all paintings from the given time period attributed to Rembrandt. In this catalogue each painting is discussed and examined in a detailed way, comprising a descriptive, an interpretative and a documentary section. For the authenticity evaluation of the paintings three different categories are used to divide the works in: A. Paintings by Rembrandt, B. Paintings of which Rembrandt's authorship cannot be positively either accepted or rejected, and C. Paintings of which Rembrandt's authorship cannot be accepted. This volume (Volume III) contains 820 pages, starting of with three introductory chapters and discussing 86 paintings. In clear and accessible explanatory text all different paintings are discussed, larded with immaculate images of each painting. Details are shown where possible, as well as the results of modern day technical imaging. In this volume important paintings including the Night Watch are discussed.

Stealing Rembrandts - Anthony M. Amore 2011-07-05

A spellbinding journey into the high-stakes world of art theft Today, art theft is one of the most profitable criminal enterprises in the world, exceeding \$6 billion in losses to galleries and art collectors annually. And the masterpieces of Rembrandt van Rijn are some of the most frequently targeted. In Stealing Rembrandts, art security expert Anthony M. Amore

and award-winning investigative reporter Tom Mashberg reveal the actors behind the major Rembrandt heists in the last century. Through thefts around the world - from Stockholm to Boston, Worcester to Ohio - the authors track daring entries and escapes from the world's most renowned museums. There are robbers who coolly walk off with multimillion dollar paintings; self-styled art experts who fall in love with the Dutch master and desire to own his art at all costs; and international criminal masterminds who don't hesitate to resort to violence. They also show how museums are thwarted in their ability to pursue the thieves - even going so far as to conduct investigations on their own, far away from the maddening crowd of police intervention, sparing no expense to save the priceless masterpieces. Stealing Rembrandts is an exhilarating, one-of-a-kind look at the black market of art theft, and how it compromises some of the greatest treasures the world has ever known. Rembrandt: The Painter Thinking - Ernst van de Wetering 2016-04-18 Throughout his life, Rembrandt van Rijn (1606-1669) was considered an exceptional artist by contemporary art lovers. In this highly original book, Ernst van de Wetering investigates why Rembrandt, from a very early age, was praised by high-placed connoisseurs like Constantijn Huygens. It turns out that Rembrandt, from his first endeavours in painting on, had embarked on a journey past all the 'foundations of the art of painting' which were considered essential in the seventeenth century. In his systematic exploration of these foundations, Rembrandt achieved mastery in all of them, thus becoming the 'pittore famoso' that count Cosimo the Medici visited at the end of his life. Rembrandt never stopped searching for ever better solutions to the pictorial problems he saw himself confronted with; this sometimes led to radical decisions and alterations in his way of working, which cannot simply be explained by attributing them to a 'change in style' or a 'natural development'. In a quest as rigorous and novel as Rembrandt's, Van de Wetering shows us how Rembrandt dealt with the foundations of his art and used them to try and become the best painter the world had ever seen. His book sheds new light both on Rembrandt's exceptional accomplishments and on the practice of painting in the Dutch Golden Age at large.

Pigment Compendium - Nicholas Eastaugh 2008-09-10

This is an essential purchase for all painting conservators and conservation scientists dealing with paintings and painted objects. It provides the first definitive manual dedicated to optical microscopy of historical pigments. Illustrated throughout with full colour images reproduced to the highest possible quality, this book is based on years of painstaking research into the visual and optical properties of pigments. Now combined with the Pigment Dictionary, the most thorough reference to pigment names and synonyms available, the Pigment Compendium is a major addition to the study and understanding of historic pigments.

Samuel van Hoogstraten's Introduction to the Academy of Painting; or, The Visible World - Samuel van Hoogstraten 2021-01-19

A unique seventeenth-century account of painting as it was practiced, taught, and discussed during a period of extraordinary artistic and intellectual ferment in the Netherlands. The only comprehensive work on painting written by a Dutch artist in the later seventeenth century, Samuel van Hoogstraten's *Inleyding tot de hooge schoole der schilderkonst, anders de zichtbaere werelt* (Introduction to the Academy of Painting; or, *The Visible World*, 1678) has long served as a source of valuable insights on a range of topics, from firsthand reports of training in Rembrandt's studio to contemporary engagements with perspective, optics, experimental philosophy, the economics of art, and more. Van Hoogstraten's magnum opus—here available in an English print edition for the first time—brings textual sources into dialogue with the author's own experience garnered during a multifaceted career. Presenting novel twists on traditional topics, he makes a distinctive case for the status of painting as a universal discipline basic to all the liberal arts. Van Hoogstraten's arguments for the authority of what painters know about nature and art speak to contemporary notions of expertise and to the unsettled relations between theory and practice, making this book a valuable document of the intertwined histories of art and knowledge in the seventeenth century.

The Sinister Side - James Hall 2008-10-23

The Sinister Side reveals a hidden symbolic language in the visual arts:

that of the perceived differences between the left and right sides of the body. Long forgotten or misunderstood, it is a symbolism that has been interpreted by artists differently through the centuries, and that sheds new light on some of our greatest works of art.

Rubens and the Eloquence of Drawing - Catherine H. Lusheck 2017-08-07

Rubens and the Eloquence of Drawing re-examines the early graphic practice of the preeminent northern Baroque painter Peter Paul Rubens (Flemish, 1577–1640) in light of early modern traditions of eloquence, particularly as promoted in the late sixteenth- and early seventeenth-century Flemish, Neostoic circles of philologist, Justus Lipsius (1547–1606). Focusing on the roles that rhetorical and pedagogical considerations played in the artist's approach to *disegno* during and following his formative Roman period (1600–08), this volume highlights Rubens's high ambitions for the intimate medium of drawing as a primary site for generating meaningful and original ideas for his larger artistic enterprise. As in the Lipsian realm of writing personal letters – the humanist activity then described as a cognate activity to the practice of drawing – a Senecan approach to eclecticism, a commitment to emulation, and an Aristotelian concern for joining form to content all played important roles. Two chapter-long studies of individual drawings serve to demonstrate the relevance of these interdisciplinary rhetorical concerns to Rubens's early practice of drawing. Focusing on Rubens's *Medea Fleeing with Her Dead Children* (Los Angeles, Getty Museum), and *Kneeling Man* (Rotterdam, Museum Boijmans Van Beuningen), these close-looking case studies demonstrate Rubens's commitments to creating new models of eloquent drawing and to highlighting his own status as an inimitable maker. Demonstrating the force and quality of Rubens's intellect in the medium then most associated with the closest ideas of the artist, such designs were arguably created as more robust pedagogical and preparatory models that could help strengthen art itself for a new and often troubled age.

Paintings in the Laboratory - Karin Groen 2014-09-01

This book is a collection of scientific papers written over 30 years by

Karin Groen on aspects of the painting of Rembrandt, Frans Hals, Leyster, Vermeer, Van Gogh etc. The author tracks the historical development of the application of scientific techniques in research into artists techniques and materials and examines phenomena such as the changing of green pigments to blue, the use of red in preparatory layers, binding media, blanching and organic pigments. Contents: In memoriam: Karin Groen Introduction: Perspectives on the evolution of science for art history and conservation, and its current state Part I - Grounds and binding media Chapter 1 - Halcyon days for art history Chapter 2 - Grounds in Rembrandt's workshop and in paintings by his contemporaries Chapter 3 - Earth Matters. The origin of the material used for the preparation of the Night Watch and many other canvases in Rembrandt's workshop after 1640 Chapter 4 - In the beginning there was red Chapter 5 - Investigation of the use of the binding medium by Rembrandt. Chemical analysis and theology Part II - Changing colours Chapter 6 - Towards identification of brown discolouration on green paint Chapter 7 - Towards identification of brown discolouration on green paint revisited Chapter 8 - The foliage tends almost to blue Chapter 9 - Scanning electron-microscopy as an aid in the study of blanching Part III - Study of painting techniques Chapter 10 - Frans Hals: a technical examination (Co-author: Ella Hendriks) Chapter 11 - Judith Leyster: a technical examination of her work (Co-author: Ella Hendriks) Chapter 12 - Scientific examination of Vermeer's Girl with the Pearl Earring (Co-authors: Inez van der Werf, Klaas Jan van den Berg and Jaap J. Boon) Summary Samenvatting Bibliography Acknowledgements *Historical Painting Techniques, Materials, and Studio Practice* - Arie Wallert 1995-08-24 Bridging the fields of conservation, art history, and museum curating, this volume contains the principal papers from an international symposium titled "Historical Painting Techniques, Materials, and Studio Practice" at the University of Leiden in Amsterdam, Netherlands, from June 26 to 29, 1995. The symposium—designed for art historians, conservators, conservation scientists, and museum curators worldwide—was organized by the Department of Art History at the

University of Leiden and the Art History Department of the Central Research Laboratory for Objects of Art and Science in Amsterdam. Twenty-five contributors representing museums and conservation institutions throughout the world provide recent research on historical painting techniques, including wall painting and polychrome sculpture. Topics cover the latest art historical research and scientific analyses of original techniques and materials, as well as historical sources, such as medieval treatises and descriptions of painting techniques in historical literature. Chapters include the painting methods of Rembrandt and Vermeer, Dutch 17th-century landscape painting, wall paintings in English churches, Chinese paintings on paper and canvas, and Tibetan thangkas. Color plates and black-and-white photographs illustrate works from the Middle Ages to the 20th century.

Art in History/History in Art - David Freedberg 1996-07-11

Historians and art historians provide a critique of existing methodologies and an interdisciplinary inquiry into seventeenth-century Dutch art and culture.

Art Books - Wolfgang M. Freitag 2013-10-28

First published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Art at Auction in 17th Century Amsterdam - John Michael Montias 2002

In this study of Amsterdam's Golden Age cultural elite, John Michael Montias analyzes records of auctions from the Orphan Chamber of Amsterdam through the first half of the seventeenth century, revealing a wealth of information on some 2,000 art buyers' regional origins, social and religious affiliations, wealth, and aesthetic preferences. Chapters focus not only on the art dealers who bought at these auctions, but also on buyers who had special connections with individual artists.

Collection of Dutch Paintings - Marina Sergeevna Senenko 2009
Catalogue raisonné.

Rembrandt - Christian Tümpel 2006

"An impressive accomplishment."—Art Times Illustrated with over 250 color plates and written by one of the world's foremost Rembrandt

scholars, this beautiful book is a labor of love and a definitive work.

Rembrandt - Ernst van de Wetering 1997

Rembrandt's paintings have been admired throughout centuries because of their artistic freedom. But Rembrandt was also a craftsman whose painting technique was rooted in the tradition. *Rembrandt—The Painter at Work* is the result of a lifelong search for Rembrandt's working methods, his intellectual approach to the art of painting and the way in which his studio functioned. Ernst van de Wetering demonstrates how this knowledge can be used to tackle questions about authenticity and other art-historical issues. Approximately 350 illustrations, half of which are reproduced in colour, make this book into a monumental tribute to one of the world's most important painters. "The book is—if one may be allowed to say such a thing about a serious scholarly work—a gripping good-read." Christopher White, *The Burlington Magazine* "This is a very rich book, a deeply felt analysis of an artist whom the author knows better than almost any other living scholar." Christopher Brown, *Times Literary Supplement*

Rembrandt?, the Master and His Workshop - Rembrandt Harmenszoon van Rijn 2006

A Corpus of Rembrandt Paintings IV - Ernst van de Wetering 2010-07-19

Volume IV of *A Corpus of Rembrandt Paintings* deals uniquely with the self-portraits of Rembrandt. In a clearly written explanatory style the head of the Rembrandt Research Project and Editor of this Volume, Ernst van de Wetering, discusses the full body of work of paintings and etchings portraying Rembrandt. He sets the different parameters for accepting or rejecting a Rembrandt self-portrait as such, whilst also discussing the exact working environment of Rembrandt and his apprentices. This workshop setting created a surroundings where apprentices could be involved in working on Rembrandt paintings making it more difficult to determine the hand of the master. Van de Wetering, who is one of the Rembrandt experts of our day and age, goes down to great detail to explain how the different self-portraits are made

and what techniques Rembrandt uses, also giving an overview of which paintings are to be attributed to the Dutch Master and which not. In the additional catalogue the self-portraits are examined in detail. In clear and accessible explanatory text the different paintings are discussed, larded with immaculate images of each painting. Details are shown where possible, as well as the results of modern day technical imaging like X-radiography. This work of art history and art research should be part of every serious art historical institute, university or museum. Nowhere in the art history have all Rembrandt's self-portraits been discussed in such detailed and comparative manner by an authority such as Ernst van de Wetering. This is a standard work for decades to come.

Art Index - Alice Maria Dougan 1988

A Corpus of Rembrandt Paintings V - Ernst van de Wetering 2013-12-12

This volume is the fifth volume of *A Corpus of Rembrandt Paintings*, a project devoted to all Rembrandt's paintings. This is the work of 'The Rembrandt Research Project', consisting of a group of scholars led since 1993 by Professor Ernst van de Wetering. The project began in 1968 with the aim of separating Rembrandt's own paintings from the vast number of Rembrandtesque paintings made by his many apprentices and followers. Having opted for a chronological approach to the cataloguing of Rembrandt's paintings (from 1625 till 1642) in the first three volumes, it was decided in 1993 to adopt a thematic approach for further volumes. This was largely to facilitate the recognition of different hands. The new approach yielded much more information not only about Rembrandt's working methods but also about the function and meaning of his works. This expanded field of view meant that etchings and drawings with similar themes also needed to be included. In 2005 Volume IV appeared, devoted to Rembrandt's self-portraits, in painting, etching and drawing. Volume V consists of a catalogue and analysis of the so-called small-scale history and genre paintings. That theme was chosen because this type of complex work shows a variety of full-length protagonists acting in different narrative settings. For this reason, in the 17th century, painting, etching or drawing biblical and mythological scenes was looked

upon as an artist's greatest challenge. The choice of this theme proved to be highly fruitful in several ways. Small-scale history pieces reveal Rembrandt's artistic ambitions most clearly. They also offer the authors a much more accurate view of the daily routine in Rembrandt's studio; his apprentices mostly copied this type of work or used it as a starting point for their own. As a result it was easier to distinguish the works by the master himself from those of his pupils. All aspects of the skills necessary to create a pictorial illusion play a part in the creation of small-figured history paintings. These aspects were referred to as 'the basis of the noble art of painting' in Rembrandt's days. Two seventeenth century painter/theoreticians discussed these principles systematically in two books which up till now have only sporadically been consulted in the context of 17th century studio practice. Karel van Mander wrote his *Grond der edel vry schilder-const* [Basis of the Art of Painting] in 1604 and Samuel van Hoogstraten produced his *Inleyding tot de hooge schoole der schilderkonst* [Academy of Painting] in 1678. Van Hoogstraten was a pupil of Rembrandt between 1642 and '48. Comparing the two books and considering them in relation to Rembrandt's oeuvre, gradually reveals his original views on painting and how these had developed during his career. Thus, the authors of this new Volume of A Corpus have gained an unexpected and profound insight into Rembrandt's ideas and approach to his art. The 'basic aspects' of painting included the following topics: function and methods of drawing; human proportions; various positions, poses and gestures of figures; ways of arranging a scene's protagonists in a composition; facial expressions of a variety of emotions; light, shadows and reflected light; landscape and animals; draperies and articles of clothing; methods of painting, and various characteristics and uses of colours. The way these 'basic aspects' were selected and dealt with presumed that the more practical side to the art of painting would be learned by the apprentice in the daily routine of his master's studio. With the development of art history in the nineteenth century the 'basic aspects' of the art of painting listed above acquired the vague label of 'style'. However, the seventeenth century categorization of the 'basic aspects' provides a

much more acute means of probing the views and criteria for judging a painting by Rembrandt and his contemporaries than the concept of 'style'. Volume V in the series A Corpus of Rembrandt Paintings breaks new ground from the point of view of art history, not only in its approach to Rembrandt as an artist, but more particularly to his thinking about painting. Moreover, a detailed comparison of Rembrandt's works and those by his apprentices who based their works on his, led to a profound and detailed understanding of Rembrandt's views on pictorial quality. In art historical literature quality usually does not feature prominently since it is regarded as being too subjective. This comparative approach, together with the analysis of seventeenth century categories of thought about painting, have given the research on Rembrandt a new impetus, at the same time allowing us to see more clearly through seventeenth century eyes. That is why the new volume of the 'Corpus' is an important publication - not only for art historians but also for all who want to fully enjoy the numerous works of art that date back to the Dutch Golden Age, now scattered in museums around the world.

Fashion and Fancy - Marieke de Winkel 2006

Until now dress has played only a subordinate role in the research of Rembrandt's paintings, despite the fact that few artists are as intensively studied as this Dutch master. The lacuna is all the more surprising since Rembrandt obviously delighted in rendering clothes, which, for him, not only communicated the character and social status of his sitters but also clarified his narratives and heightened the drama in his historical pieces. Here, Marieke de Winkel offers a fascinating and much-needed study of dress and costume in the works of Rembrandt. De Winkel shows us how focusing on apparel opens a new line of inquiry into Rembrandt's paintings, one which is symbolically and iconographically richer than previously imagined. This approach, which has not been fully acknowledged by art historians nor developed by dress historians, deepens our understanding of Rembrandt's expression as well as the cultural and historical context of the Dutch seventeenth century. De Winkel proves the merits of the approach here with her close readings of Rembrandt's paintings and the contemporaneous connotations of the

clothes he depicted. She demonstrates convincingly that clothes do much more than help date the paintings; they are instead integral to the program of representation. No longer ancillary to art history, dress and costume here receive their full due in this study, leaving us with not only a better understanding of Rembrandt but of his wider world as well.

Value in Art - Henry M. Sayre 2022-03-14

Art historian Henry M. Sayre traces the origins of the term “value” in art criticism, revealing the politics that define Manet’s art. How did art critics come to speak of light and dark as, respectively, “high in value” and “low in value”? Henry M. Sayre traces the origin of this usage to one of art history’s most famous and racially charged paintings, Édouard Manet’s Olympia. Art critics once described light and dark in painting in

terms of musical metaphor—higher and lower tones, notes, and scales. Sayre shows that it was Émile Zola who introduced the new “law of values” in an 1867 essay on Manet. Unpacking the intricate contexts of Zola’s essay and of several related paintings by Manet, Sayre argues that Zola’s usage of value was intentionally double coded—an economic metaphor for the political economy of slavery. In Manet’s painting, Olympia and her maid represent objects of exchange, a commentary on the French Empire’s complicity in the ongoing slave trade in the Americas. Expertly researched and argued, this bold study reveals the extraordinary weight of history and politics that Manet’s painting bears. Locating the presence of slavery at modernism’s roots, Value in Art is a surprising and necessary intervention in our understanding of art history.