

Rembrandt and Turner

Mythical Masters



Edward Lucie-Smith

Rembrandt And Turner Mythical Masters Cv Visual Arts Research

Ernst van de Wetering



Rembrandt And Turner Mythical Masters Cv Visual Arts Research:

Rembrandt and Turner : mythical masters Edward Lucie-Smith,2015 **The Software Encyclopedia** ,1988
Arts & Humanities Citation Index ,2001 **Art Index** Alice Maria Dougan,Margaret Furlong,1987 *Rembrandt's Reading* Amy Golahny,2003 Though Rembrandt s study of the Bible has long been recognized his interest in secular literature has been relatively neglected In this volume Amy Golahny uses a 1656 inventory to reconstruct Rembrandt s library discovering anew how his reading of history contributed to his creative process In the end Golahny places Rembrandt in the learned vernacular culture of seventeenth century Holland painting a picture of a pragmatic reader whose attention to historical texts strengthened his rivalry with Rubens for visual drama and narrative erudition Rembrandt van Rijn Malcolm Bell,2023-10-04 Malcolm Bell s *Rembrandt van Rijn* offers a comprehensive exploration of the life and work of the renowned Dutch artist The book delves into Rembrandt s innovative techniques capturing the essence of the Dutch Golden Age Bell s writing is characterized by meticulous research and keen insights into Rembrandt s artistic development making it a valuable resource for art enthusiasts and scholars alike The text is enriched with stunning images of Rembrandt s most celebrated masterpieces providing a visual feast for readers seeking a deeper understanding of his oeuvre Bell s scholarly approach sheds light on the cultural and historical context in which Rembrandt created his iconic works offering a nuanced perspective on the artist s enduring legacy Malcolm Bell s in depth analysis of Rembrandt s artistic vision and legacy makes this book a must read for anyone interested in the Dutch master s profound impact on Western art history **A Corpus of Rembrandt Paintings IV** Ernst van de Wetering,2005-10-18 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 *Rembrandt* Rembrandt Harmenszoon van Rijn,H. Perry

Chapman, Cincinnati Art Museum, 2008 Catalog of an exhibition at the Cincinnati Art Museum Mar 8 May 21 2008

Rembrandt's Mother Christiaan Vogelaar, Gerbrand Korevaar, 2005 This book shows that there are in fact grounds to believe that Rembrandt used members of his direct family as models In the seventeenth century it was common practice for artists to depict their family members Rembrandt's mother is one of the best known models in the history of painting These are not portraits in the true sense but penetrating images with religious overtones in which the old woman is usually rendered reading or praying BOOK JACKET

Rembrandt — Studies in his Varied Approaches to Italian Art Amy Golahny, 2020-07-20 Rembrandt Studies in his Varied Approaches to Italian Art explores his engagement with imagery by Italian masters His references fall into three categories pragmatic adaptations critical commentary and conceptual rivalry These are not mutually exclusive but provide a strategy for discussion This study also discusses Dutch artists attitudes toward traveling south surveys contemporary literature praising and or criticizing Rembrandt and examines his art collection and how he used it It includes an examination of the vocabulary used by Italians to describe Rembrandt's art with a focus on the patron Don Antonio Ruffo and closes by considering the reception of his works by Italian artists **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 **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 Rise of the Cult of Rembrandt Alison McQueen, 2003 Rembrandt's life and art had an almost mythic resonance in nineteenth century France with artists critics and collectors alike using his artistic persona both as a benchmark and as justification for their own goals This first in depth study of the traditional critical reception of Rembrandt reveals the preoccupation with his perceived authenticity naturalism and naiveté demonstrating how the artist became an ancestral figure a talisman with whom others aligned themselves to increase the value of their own work And in a concluding chapter the author looks at the play Rembrandt staged in Paris in 1898 whose production and advertising are a testament to the enduring power of the artist

s myth Reading Rembrandt Mieke Bal, 2006 Reading Rembrandt Beyond the Word Image Opposition explores the potential for an interdisciplinary methodology between visual art and literature In a series of close analyses of works by Rembrandt works as we see them today through all the ways of seeing and commenting that precede and texts related to those works Mieke Bal questions the traditional boundaries between literary and visual analysis Bal also studies Rembrandt's complex handling of gender and the representation of women in Rembrandt's painting The methods used in this study come from both in and outside the history of art They demonstrate the author's sensitivity to the visual aspects of Rembrandt's work as meaningful The works by Rembrandt gain in depth and interest but an original perspective of the role of visuality in our culture also emerges which ultimately has consequences for our views of gender the artists and the act of reading

Rembrandt Drawings Seymour Slive, 2019-09-17 Seymour Slive who should be considered the dean of scholars of 17th century Dutch art brings a lifetime of study and erudition to Rembrandt Drawings You would have to go a long way to find a better guide than Mr Slive Wall Street Journal Written by renowned Rembrandt scholar Seymour Slive this gorgeous volume explores the artist's extraordinary achievements as a draftsman by examining more than 150 of his drawings Reproduced in color these works are accompanied by etchings and paintings by Rembrandt and others including Leonardo and Raphael Unlike other publications of Rembrandt's drawings here they are arranged thematically which makes his genius abundantly clear Individual chapters focus on self portraits portraits of family members and friends the lives of women and children nudes copies model and study sheets animals landscapes and buildings religious and mythological subjects historical subjects and genre scenes Slive discusses possible doubtful attributions which account for the considerable reduction from earlier times in the number of drawings now ascribed to the master **Rembrandt: Paintings** Rembrandt Harmenszoon van Rijn, Christopher Brown, 1991 Rembrandt is an artist who has excited exceptional interest since his own lifetime the remarkable combination of his work his complex personal relationships his financial difficulties and the relative lack of documentary evidence has generated a vast body of scholarship As a result by the middle of this century innumerable paintings and drawings were attributed to Rembrandt and a romantic mythology had replaced the facts of his life The Rembrandt Research Project comprising the foremost Rembrandt scholars based in Amsterdam has undertaken the formidable task of establishing a body of works which can be securely attributed to Rembrandt This has resulted in the deattribution of many paintings once unquestioningly accepted as Rembrandt's Others have focused on artists known to have studied in Rembrandt's workshop and the attribution of paintings to these students This magnificent book unites these two strands of research to present for the first time a clear picture of Rembrandt's relationship with the members of his workshop The book also serves as a catalogue of the exhibition organised by curators from Berlin Amsterdam and London galleries which have three of the finest collections of Rembrandt's It includes essays on Rembrandt's biography and social status his technique the organisation of his workshop and the history of critical response to him The catalogue contains

detailed study of fifty one paintings by Rembrandt providing a chronological overview of his entire output from his earliest subjects to the last self portrait This is followed by sections for pupils including Ferdinand Bol Gerrit Dou and Nicolaes Maes in which paintings once given to Rembrandt are reattributed to members of his workshop and related to paintings known to be by them Thus readers may judge these new ideas for themselves on the basis of the evidence provided Inside jacket flap

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 **Rembrandt's Enterprise** Svetlana Alpers, 1990 Drawing on and furthering the enterprise of Rembrandt scholars who have been reinterpreting the artist and his work over the past 25 years Alpers presents new considerations about Rembrandt s handling of paint his theatrical approach to his models his use of his studio as an environment under his control and his relationship to those who bought his work Her study is timely in light of recent research showing that well known works attributed to Rembrandt are by followers instead Alpers developed her text from a lecture series and the prose gains readability by retaining some of the flavor of a talk Still this will find its audience chiefly among scholars and specialists in the field Kathryn W Finkelstein M Ln Cincinnati Copyright 1988 Reed Business Information Inc From Library Journal **Rembrandt** Holm Bevers, Barbara Welzel, 1991 **Rembrandt** Christopher Brown, Sally Salvesen, 1991 Rembrandt is an artist who has excited exceptional interest since his own lifetime the remarkable combination of his work his complex personal relationships his financial difficulties and the relative lack of documentary evidence has generated a vast body of scholarship As a result by the middle of this century innumerable paintings and drawings were attributed to Rembrandt and a romantic mythology had replaced the facts of his life The Rembrandt Research Project comprising the foremost Rembrandt scholars based in Amsterdam has undertaken the

formidable task of establishing a body of works which can be securely attributed to Rembrandt This has resulted in the deattribution of many paintings once unquestioningly accepted as Rembrandts Others have focused on artists known to have studied in Rembrandt s workshop and the attribution of paintings to these students This magnificent book unites these two strands of research to present for the first time a clear picture of Rembrandt s relationship with the members of his workshop The book also serves as a catalogue of the exhibition organised by curators from Berlin Amsterdam and London galleries which have three of the finest collections of Rembrandts It includes essays on Rembrandt s biography and social status his technique the organisation of his workshop and the history of critical response to him The catalogue contains detailed study of fifty one paintings by Rembrandt providing a chronological overview of his entire output from his earliest subjects to the last self portrait This is followed by sections for pupils including Ferdinand Bol Gerrit Dou and Nicolaes Maes in which paintings once given to Rembrandt are reattributed to members of his workshop and related to paintings known to be by them Thus readers may judge these new ideas for themselves on the basis of the evidence provided Inside jacket flap

Rembrandt And Turner Mythical Masters Cv Visual Arts Research Book Review: Unveiling the Power of Words

In a world driven by information and connectivity, the ability of words has been evident than ever. They have the capacity to inspire, provoke, and ignite change. Such may be the essence of the book **Rembrandt And Turner Mythical Masters Cv Visual Arts Research**, a literary masterpiece that delves deep into the significance of words and their effect on our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book's key themes, examine its writing style, and analyze its overall effect on readers.

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