

Rembrandt and Turner

Mythical Masters



Edward Lucie-Smith

Rembrandt And Turner Mythical Masters Cv Visual Arts Research

**Lene Bøgh Rønberg, Eva de la Fuente
Pedersen, Ernst van de
Wetering, Statens museum for kunst
(Denmark)**

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 ,1983 A multidisciplinary index covering the journal literature of the arts and humanities It fully covers 1 144 of the world s leading arts and humanities journals and it indexes individually selected relevant items from over 6 800 major science and social science journals Rembrandt's Mother Christiaan Vogelaar, Gerbrand Korevaar,2005 About half of the work Rembrandt did in Leiden consisted of paintings etchings and drawings showing older people In these works an old woman is frequently portrayed who has traditionally been held to be Rembrandt s mother Neeltje Willemsdr van Zuijdtbroek Whether Rembrandt really depicted her or whether this is a myth which has persisted for centuries is still not clear This book discusses the creation of this myth which although not firmly based on facts has been an essential part of Rembrandt s image for centuries The works for which Rembrandt s mother was the model and which are reproduced in this book give an idea of the young artist s iconographic interests For instance Rembrandt depicted her as a prophetess attentively reading a book Sometimes she plays an active role in religious or allegorical pictures A similar model can also be recognised in paintings by Rembrandt s friend Jan Lievens and his first pupil Gerrit Dou By showing the paintings of these young masters the book examines the artistic relationships between them If offers a unique opportunity to compare early closely related works and to gain a clearer picture of the collaboration among these artists 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 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 Kelly Mass, 2024-01-14 Rembrandt Harmenszoon van Rijn a distinguished painter printmaker and draughtsman left an indelible mark on the canvas of the Dutch Golden Age Renowned as a paramount figure in the annals of visual art he stands as a cornerstone in Dutch art history showcasing his creative prowess across three diverse mediums His artistic genius transcended conventional boundaries with a broad spectrum of subjects and styles gracing his canvases In the 17th century unlike his contemporaries Rembrandt s artistic repertoire was expansive spanning from captivating portraits and introspective self portraits to evocative landscapes genre scenes allegorical and historical settings biblical narratives mythical themes and meticulous animal studies His artistic contributions unfolded during the Dutch Golden Age a period characterized by immense wealth and cultural zenith where Dutch art particularly painting burgeoned with innovation ushering in novel genres that defied the prevailing Baroque style

dominating Europe Remarkably Rembrandt along with fellow luminaries like Jan Vermeer of Delft distinguished himself not only as an artist but also as an avid art collector and dealer Interestingly Rembrandt's artistic journey unfolded solely within the confines of the Netherlands yet his works bore the indelible imprints of Italian masters and Netherlandish artists who had been influenced by Italian aesthetics Influences from luminaries such as Pieter Lastman the Utrecht Caravaggists Flemish Baroque and Peter Paul Rubens seeped into Rembrandt's creations infusing them with a distinctive flair

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

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 de' 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 reattributes 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 reattributed 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 to 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.

A Corpus of Rembrandt Paintings IV Ernst van de Wetering, 2005-10-28. 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

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 naivet 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

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, the Master & His Workshop Christopher Brown, 1991 Because of the world s veneration for Rembrandt and the lack of documentary evidence about his work scholars have vastly

overestimated his productivity By the middle of this century more paintings drawings and etchings were attributed to this beloved artist than one man could possibly have created Recently research has been done to establish a body of work that can be securely attributed to Rembrandt and to identify other paintings and drawings previously associated with Rembrandt as the work of artists who studied in his studio Drawing on this research these books on Rembrandt s paintings drawings and etchings provide for the first time a clear picture of the division of work that was done in Rembrandt s workshop

Reading Rembrandt Mieke Bal,2006 Reading Rembrandt Beyond the Word Image Oppositionexplores 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?** Lene

Bøgh Rønberg,Eva de la Fuente Pedersen,Ernst van de Wetering,Statens museum for kunst (Denmark),2006 **Masters of Art** Rembrandt Harmenszoon van Rijn,Ludwig Munz,Bob Haak,1984-09-30 An introduction to the work of this master through 40 color reproductions and commentary **Rembrandt** Holm Bevers,Barbara Welzel,1991 **Rembrandt as**

Printmaker Martin Royaltan-Kisch,Rembrandt Harmenszoon van Rijn,2006 Rembrandt as Printmaker ISBN 1 85332 255 5 978 1 85332 255 6 Paperback 7 x 9 in 96 pgs 69 color U S 25 00 CDN 30 00 August Art **Rembrandt, 1606-1669**

Michael Bockemühl,2000 The mystery of the revealed form A mirror of the artistic and intellectual developments of the 17th century Rembrandt Harmensz van Rijn 1606 1669 was one of the most complex and multi faceted artists of the 17th century From his initial period in Leiden to his early and late phases in Amsterdam the stages of Rembrandt s career mirror the artistic and intellectual developments of the century After breaking off his studies in Leiden the young Rembrandt trained as a painter for two years and eventually established his own painting workshop Characteristic of the Leiden period are his biblical histories such as The Raising of Lazarus but the roots of Rembrandt s portraiture nourished by his intensive studies of physiognomy also are to be found in these same years Later in Amsterdam the perfection of Rembrandt s likenesses initially won him the favor of numerous patrons but the artist soon surpassed their expectations Transcending traditional modes of presentation Rembrandt composed his portraits in the same manner in which he had earlier constructed his scenes The results are visible for example in the famous group portrait The Anatomy Lesson of Dr Nicolaes Tulp from 1632 In the last phase of Rembrandt s work when plagued by financial problems he had withdrawn into seclusion it is no longer possible to distinguish between event paintings and portraits About the Series Each book in TASCHEN s Basic Art series features a

detailed chronological summary of the life and oeuvre of the artist covering his or her cultural and historical importance a
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