

THE THYSSEN-BORNEMISZA COLLECTION

Seventeenth-century Dutch and Flemish painting



Ivan Gaskell

GENERAL EDITOR SIMON DE PURY

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Seventeenth Century Dutch And Flemish Painting The Thyssen Bornemisza Collection

K. Jr Wheelock Arthur, Arthur K. Wheelock (Jr.), National Gallery of Art (U.S.) Staff, Gerard ter Borch, Alison McNeil Kettering, Detroit Institute of Arts Staff, National Gallery of Art (U.S.), Arie Wallert, Detroit Institute of Arts, Marjorie E. Wieseman

Seventeenth Century Dutch And Flemish Painting The Thyssen Bornemisza Collection:

Seventeenth-Century Dutch and Flemish Painting Ivan Gaskell, Sammlung Thyssen-Bornemisza, 1990 A catalogue of 128 paintings produced during this period in which the art of portraiture was transformed religious imagery dynamized and new genres such as flower painting were established The art of Holland s Golden Age is perennially popular with collectors and gallery visitors alike and this book provides a new insight into this unique private collection In his introduction Ivan Gaskell considers the extremely varied character of Dutch and Flemish seventeenth century art It ranges from minutely observed scenes of everyday life to portraits religious works and intimate still life compositions The Thyssen Bornemisza Collection is especially rich in landscapes a subject which had emerged as a separate genre in the Netherlands in the previous century The author outlines the development of painting on both sides of the border placing it in its social and historical context and goes on to discuss the taste for Dutch and Flemish art from the seventeenth century to the present day and spotlights some of the earlier collectors This detailed catalogue of 128 paintings is the result of meticulous research in British Dutch and American libraries and archives The entries are arranged in ten groups by subject so that thematic similarities can be conveniently examined Amongst the most celebrated works is Frans Hals s monumental Family Portrait once the most expensive painting in the world All the paintings are illustrated in colour and are accompanied by comparative illustrations and technical photographs

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Seventeenth-century Dutch and Flemish Paintings Ivan Gaskell, 1989 **The Thyssen-Bornemisza Collection:**

Seventeenth century Dutch and Flemish Painting Ivan Gaskell, 1990 **Flemish Art and Architecture, 1585-1700**

Hans Vlieghe, 1998-01-01 02 This beautifully illustrated book provides a complete overview of the art of the Southern Netherlands from 1585 to 1700 The author examines the development of Flemish and specifically Antwerp painting the work of Rubens and other leading masters and the Antwerp tradition of specialization among painters as well as the sculpture and architecture of this period A major moment of artistic culture has been masterfully sketched by one of its leading authorities Larry Silver The Art Book Consistently rewarding a book that is going to transform how Flemish art is understood Jeremy Wood Apollo Magazine As well as examining the output and influence of leading figures such as Rubens and Van Dyke Vlieghe provides the historical social and cultural context for the development of history painting and other specializations This book will attract both the informed and general reader Alison Smith Art Newspaper Essential for current study of Belgian art Choice Hans Vlieghe is professor of art history at the Katholieke Universiteit Leuven Louvain and research director of the Belgian Nationaal Fonds voor Wetenschappelijk Onderzoek at the Rubenianum Antwerp This beautifully illustrated book provides a complete overview of the art of the Southern Netherlands from 1585 to 1700 The author examines the development of Flemish and specifically Antwerp painting the work of Rubens and other leading masters and the

Antwerp tradition of specialization among painters as well as the sculpture and architecture of this period A major moment of artistic culture has been masterfully sketched by one of its leading authorities Larry Silver The Art Book Consistently rewarding a book that is going to transform how Flemish art is understood Jeremy Wood Apollo Magazine As well as examining the output and influence of leading figures such as Rubens and Van Dyke Vlieghe provides the historical social and cultural context for the development of history painting and other specializations This book will attract both the informed and general reader Alison Smith Art Newspaper Essential for current study of Belgian art ChoiceHans Vlieghe is professor of art history at the Katholieke Universiteit Leuven Louvain and research director of the Belgian Nationaal Fonds voor

Wetenschappelijk Onderzoek at the Rubenianum Antwerp **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 *Seventeenth-century Dutch and Flemish Paintings in South Africa* ,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

Dutch Paintings in the Metropolitan Museum of Art Walter A. Liedtke, Metropolitan Museum of Art (New York, N.Y.), 2007 Presents a catalog that surveys the Dutch paintings found in the Metropolitan Museum of Art

Gerard Ter Borch K. Jr Wheelock Arthur, Arthur K. Wheelock (Jr.), National Gallery of Art (U.S.) Staff, Gerard ter Borch, Alison McNeil Kettering, Detroit Institute of Arts Staff, National Gallery of Art (U.S.), Arie Wallert, Detroit Institute of Arts, Marjorie E. Wieseman, 2004-01-01 Gerard ter Borch 1617 1681 was unequalled among his Dutch peers for capturing the elegance grace of wealthy Dutch society in his portraiture A major influence on Vermeer ter Borch has not received the attention he deserves this is the first major English language text about his work

16th- and 17th-century Dutch and Flemish Paintings in the Springfield Museum of Fine Arts Museum of Fine Arts (Springfield, Mass.), Alice I.

Davies, 1993 **Urban Space in the Middle Ages and the Early Modern Age** Albrecht Classen, 2009-12-15 Although the city as a central entity did not simply disappear with the Fall of the Roman Empire the development of urban space at least since the twelfth century played a major role in the history of medieval and early modern mentality within a social economic and religious framework Whereas some poets projected urban space as a new utopia others simply reflected the new significance of the urban environment as a stage where their characters operate very successfully As today the premodern city was the locus where different social groups and classes got together sometimes peacefully sometimes in hostile terms

The historical development of the relationship between Christians and Jews for instance was deeply determined by the living conditions within a city. By the late Middle Ages nobility and bourgeoisie began to intermingle within the urban space which set the stage for dramatic and far reaching changes in the social and economic make up of society. Legal historical aspects also find as much consideration as practical questions concerning water supply and sewer systems. Moreover the early modern city within the Ottoman and Middle Eastern world likewise finds consideration. Finally as some contributors observe the urban space provided considerable opportunities for women to carve out a niche for themselves in economic terms.

Jacob Van Ruisdael Seymour Slive, 2001-01-01 If you know the 26 letters of the alphabet and can count to 99 or are just learning you'll love Tana Hoban's brilliant creation. This innovative concept book is two books in one. *Dutch and Flemish Paintings* Görel Cavalli-Björkman, 1986 *Dutch and Flemish Paintings: Dutch paintings, c. 1600-c. 1800* Görel

Cavalli-Björkman, 1986 **Vermeer's Wager** Ivan Gaskell, 2000-10 Vermeer's Wager stands at the intersection of art history and criticism, philosophy and museology. Using a familiar and celebrated painting by Johannes Vermeer as a case study, Ivan Gaskell explores what it might mean to know and use a work of art. He argues that art history as generally practiced while successfully asserting certain claims to knowledge fails to take into account aspects of the unique character of works of art. Our relationship to art is mediated not only through reproduction, particularly photography, but also through displays in museums. In an analysis that ranges from seventeenth century Holland through mid nineteenth century France to artists and curators practice today, Gaskell draws on his experience of Dutch art history, philosophy and contemporary art criticism. Anyone with an interest in Vermeer and the afterlife of his art will value this book as will all who think seriously about the role of photography in perception and the core purposes of art museums. **Kenwood, Paintings in the Iveagh Bequest**

Julius Bryant, London. Kenwood. Iveagh Bequest, 2003-01-01 Set high on a ridge in historic parkland less than five miles from Trafalgar Square, Kenwood is London's favourite country house. Remodelled by Robert Adam in the eighteenth century, in 1928 it became the home of the Iveagh Bequest, a superb collection of old master paintings that includes Rembrandt's most celebrated self-portrait, the only Vermeer in England outside the National Gallery and the Royal Collection, Gainsborough's Countess Howe and classic works by Reynolds, Romney, Lawrence and Turner. The collection was formed between 1887 and 1891 by Edward Cecil Guinness, 1st Earl of Iveagh, Chairman of the world's leading brewery, who gave it to the nation with the house and estate. This book is published to mark the seventy-fifth anniversary of the opening of the Iveagh Bequest and is the first new catalogue of the collection to be produced in fifty years. It discusses each work, revealing the personalities behind the faces in the portraits, the social circumstances of each commission and the way that art met the ambitions of artists, patrons, sitters and collectors. There are also two introductory essays that provide context for the house and discuss the ways in which Lord Iveagh was a pioneer collector. Beautifully produced, this catalogue of paintings is the essential book on Kenwood. Pieter Saenredam, The Utrecht Work Liesbeth M. Helmus, 2002-01-01 Pieter Saenredam 1597-1665 was one

of the magical painters of 17th century Holland a time known as the Golden Age of Dutch Art He spent his career immortalizing the churches of Holland in drawings and paintings Working through a series of perspective drawings to the finished painting he made innumerable fine adjustments to architectural details to create what may be justly called spaces of wondrous perfection of proportion and luminosity Pieter Saenredam The Utrecht Work is published to coincide with an exhibition of Saenredam s drawings and paintings originally held at the Centraal Museum Utrecht and on view from April 16 through July 7 2002 at the Getty Museum This elegant volume brings together more than sixty drawings and paintings depicting the beautiful and historically venerable churches of the Dutch city of Utrecht **Dutch and Flemish Paintings,:**

c. 1600-c. 1800 Nationalmuseum (Sweden),1986

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