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Rembrandt; with Fifty Plates in Full Colour by Michael Kitson Michael Kitson, 1969 **Rembrandt** Russell Roberts, 2019-12-05 A brief biography of seventeenth century Dutch painter Rembrandt that chronicles his life and selected works *The 17th and 18th Centuries* Frank N. Magill, 2013-09-13 Each volume of the Dictionary of World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history This is not a who's who Instead each entry provides an in depth essay on the life and career of the individual concerned Essays commence with a quick reference section that provides basic facts on the individual's life and achievements The extended biography places the life and works of the individual within an historical context and the summary at the end of each essay provides a synopsis of the individual's place in history All entries conclude with a fully annotated bibliography *Rembrandt* Michael Kitson, 1992 An introduction to the work of Rembrandt **Paintings and the Past** Ivan Gaskell, 2019-05-13 This book is an exploration of how art specifically paintings in the European manner can be mobilized to make knowledge claims about the past No type of human made tangible thing makes more complex and bewildering demands in this respect than paintings Ivan Gaskell argues that the search for pictorial meaning in paintings yields limited results and should be replaced by attempts to define the point of such things which is cumulative and ever subject to change He shows that while it is not possible to define what art is other than being an open kind it is possible to define what a painting is as a species of drawing regardless of whether that painting is an artwork or not at any given time The book demonstrates that things can be artworks on some occasions but not necessarily on others though it is easier for a thing to acquire artwork status than to lose it That is the movement of a thing into and out of the artworld is not symmetrical All such considerations are properly matters not of ontology what is and what is not an artwork but of use that is how a thing might or might not function as an artwork under any given circumstances These considerations necessarily affect the approach to paintings that at any given time might be able to function as an artwork or might not be able to function as such Only by taking these factors into account can anyone make viable knowledge about the past This lively discussion ranges over innumerable examples of paintings from Rembrandt to Rothko as well as plenty of far less familiar material from contemporary Catholic devotional works to the Chinese avant garde Its aim is to enhance philosophical acuity in respect of the analysis of paintings and to increase their amenability to philosophically satisfying historical use *Paintings and the Past* is a must read for all advanced students and scholars concerned with philosophy of art aesthetics historical method and art history *Biographies & Space* Dana Arnold, Joanna Sofaer Derevenski, 2007-12-11 Bringing together a collection of high profile authors *Biographies and Space* presents essays exploring the relationship between biography and space and how specific subjects are used as a means of explaining sets of social cultural and spatial relationships Biographical methods of historical investigation can bring out the authentic voice of subjects revealing personal meanings and strategies in space as well as providing a means to analyze relations between the

personal and the social Writing about both actual architectural and imagined pictorial space the authors consider issues of gender childhood sexuality and race highlighting an increasing fluidity and interaction between theory methods and history Biographies and Space is an original and exciting new book with direct relevance to both architectural and art history

J.M.W. Turner and the Subject of History Leo Costello, 2017-07-05 J M W Turner and the Subject of History is an in depth consideration of the artist s complex response to the challenge of creating history paintings in the early nineteenth century Structured around the linked themes of making and unmaking of creation and destruction this book examines how Turner s history paintings reveal changing notions of individual and collective identity at a time when the British Empire was simultaneously developing and fragmenting Turner similarly emerges as a conflicted subject one whose artistic modernism emerged out of a desire to both continue and exceed his eighteenth century aesthetic background by responding to the altered political and historical circumstances of the nineteenth century **Drawings by Rembrandt and His Pupils** Rembrandt Harmenszoon van Rijn, Holm Bevers, 2009 Rembrandt was the most famous painter of the Dutch Golden Age and the opportunity to work in his studio attracted young artists for nearly four decades until the artist s death in 1669 This catalogue explores the workings of Rembrandt s studio in the form of drawings made by the master himself and fifteen of his pupils Rembrandt and his students would often depict the same subject matter as an exercise and make drawings of the same nude models In his later years Rembrandt also made sketching trips outside Amsterdam to create his innovative landscapes of the Dutch countryside His students followed this example sometimes depicting the same sites Organized chronologically **Drawings by Rembrandt and His Pupils Telling the Difference** is a groundbreaking study that presents more than forty works by Rembrandt and related works by his pupils It explores the scholarship of recent decades that has brought new and more systematic criteria to bear on determining the authenticity of Rembrandt drawings and defines the styles of his pupils and followers with ever greater precision In so doing this volume demystifies the sometimes baffling exercise known as connoisseurship and seeks to re enact the daily practices that Rembrandt used to teach his students and bring them to artistic maturity This is an essential book for anyone interested in the Dutch Golden Age or the lives and careers of Rembrandt and the artists in his immediate circle A major exhibition of these drawings will be on view at the J Paul Getty Museum from December 8 2009 to February 28 2010 Book Jacket **The Body Emblazoned** Jonathan Sawday, 2013-10-16 An outstanding piece of scholarship and a fascinating read The Body Emblazoned is a compelling study of the culture of dissection the English Renaissance which informed intellectual enquiry in Europe for nearly two hundred years In this outstanding work Jonathan Sawday explores the dark morbid eroticism of the Renaissance anatomy theatre and relates it to not only the great monuments of Renaissance art but to the very foundation of the modern idea of knowledge Though the dazzling displays of the exterior of the body in Renaissance literature and art have long been a subject of enquiry The Body Emblazoned considers the interior of the body and what it meant to men and women in early modern culture A richly

interdisciplinary work *The Body Emblazoned* re assesses modern understanding of the literature and culture of the Renaissance and its conceptualization of the body within the domains of the medical and moral the cultural and political

Res: Anthropology and Aesthetics, 52 Francesco Pellizzi, 2008-02-15 *Res* is a journal of anthropology and comparative aesthetics dedicated to the study of the object in particular cult and belief objects and objects of art The journal presents contributions by philosophers art historians archaeologists critics linguists architects artists among others **The**

Bookseller, 1903 **Book Review Digest**, 2009 **Text Into Image, Image Into Text** Jeffrey Morrison, Florian Krobb, 1997 This is a truly interdisciplinary work Whilst all of the contributions focus upon the central problem of the relationship between literature and the visual arts they come from contributors working in a large number of different areas Represented are academics from the worlds of German studies French studies English studies art history and film studies in literature etc Subject Catalog, 1982 Library of Congress, 1982 Vermeer's Family Secrets Benjamin

Binstock, 2013-03-07 Johannes Vermeer one of the greatest Dutch painters and for some the single greatest painter of all produced a remarkably small corpus of work In *Vermeer's Family Secrets* Benjamin Binstock revolutionizes how we think about Vermeer's work and life Vermeer *The Sphinx of Delft* is famously a mystery in art despite the common claim that little is known of his biography there is actually an abundance of fascinating information about Vermeer's life that Binstock brings to bear on Vermeer's art for the first time he also offers new interpretations of several key documents pertaining to Vermeer that have been misunderstood Lavishly illustrated with more than 180 black and white images and more than sixty color plates the book also includes a remarkable color two page spread that presents the entirety of Vermeer's oeuvre arranged in chronological order in 1/20 scale demonstrating his gradual formal and conceptual development No book on Vermeer has ever done this kind of visual comparison of his complete output Like Poe's purloined letter Vermeer's secrets are sometimes out in the open where everyone can see them Benjamin Binstock shows us where to look Piecing together evidence the tools of art history and his own intuitive skills he gives us for the first time a history of Vermeer's work in light of Vermeer's life On almost every page of *Vermeer's Family Secrets* there is a perception or an adjustment that rethinks what we know about Vermeer his oeuvre Dutch painting and Western Art Perhaps the most arresting revelation of *Vermeer's Family Secrets* is the final one in response to inconsistencies in technique materials and artistic level Binstock posits that several of the paintings accepted as canonical works by Vermeer are in fact not by Vermeer at all but by his eldest daughter Maria How he argues this is one of the book's many pleasures **Dark Brilliance** Paul Strathern, 2025-01-07 A sweeping history of The Age of

Reason revealing how although it was a time of great progress it was also an era of brutality and intolerance with a very human cost During the 1600s between the end of the Renaissance and the start of the Enlightenment Europe lived through an era known as The Age of Reason This was a revolutionary period that saw great advances in areas such as art science philosophy political theory and economics However all this was accomplished against a background of extreme political

turbulence on a continental scale in the form of internal conflicts and international wars Indeed the Age of Reason itself was born at the same time as the Thirty Years War which would devastate central Europe to an extent that would not be experienced again until World War I This period also saw the development of European empires across the world as well as a lucrative new transatlantic commerce that brought transformative riches to Western European society However there was a dark underside to this brilliant wealth it was dependent upon human slavery By exploring all the key events and bringing to life some of the most influential characters of the era including Caravaggio Rembrandt Newton Descartes Spinoza Louis XIV and Charles I acclaimed historian Paul Strathern tells the vivid story of this paradoxical age while also exploring the painful cost of creating the progress and modernity upon which the Western world was built National Union Catalog ,1973

Includes entries for maps and atlases **Portraits of the Artist** John E. Gedo,2013-05-13 Gedo's pathbreaking exploration of the psychology of creativity incorporates first hand material drawn from his extensive clinical work with artists musicians and other exceptionally creative individuals Using this body of clinical knowledge as conceptual anchorage he then offers illuminating reassessments of the artistic productivity of van Gogh Picasso Gauguin and Caravaggio and the literary productivity of Nietzsche Jung and Freud **Great Paintings** Karen Hosack Janes,2011-09-19 Great Paintings is a sumptuous visual guided tour of 66 of the world's greatest paintings Ranging from works by Zhang Zeduan a 12th century Chinese master to modern masterpieces by Rothko and Anselm Kiefer the paintings are arranged chronologically providing an excellent visual introduction to the history of art The book starts with how to read a painting Annotated paintings show how to identify the key elements of a picture The major part of the book is a magnificent visual gallery of iconic paintings The story behind each painting is fully explained unlocking the often hidden meanings of symbols and details Each painting is then analyzed visually using pull out details and overlays to help the reader understand the key features composition and techniques Artists biographies and features on historical and social context explore how landmark paintings have been influenced by what has gone before and how they go on to inspire what comes after them Reading Great Paintings is like being taken around a gallery by a personal guide who helps you to look at paintings both familiar and new in fresh and fascinating ways Understanding paintings has never been so easy Contents provisional list of paintings PRELIMS

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GLOSSARY INDEX AND ACKNOWLEDGMENTS Text Into Image ,1997 Text into Image Image into Text is a truly interdisciplinary publication Whilst all of the contributions focus upon the central problem of the relationship between literature and the visual arts one which has lost nothing of its fascination as the debate has expanded in numerous forms from antiquity into the realm of postmodern theory they come from contributors working in a large number of different areas Represented are academics from the worlds of German Studies French Studies English Studies Art History and Film Studies Given their backgrounds each of the contributors can offer a different perspective upon the core issue of translation between media but perhaps most valuable is the com bination of perspectives made possible by the arrangement of the volume into sections dealing with aspects of the image text debate In the same way that the volume gains by ranging

across traditional disciplinary boundaries so it also gains from dealing with a wide range of historical material from to take only one possible route Baroque iconography through Romantic imagery to Expressionist agony

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