



Rembrandt A Profile

Joseph CUNDALL



Rembrandt A Profile:

Rembrandt's Roughness Nicola Suthor,2018-04-03 Roughness is the sensual quality most often associated with Rembrandt's idiosyncratic style It best defines the specific structure of his painterly textures which subtly capture and engage the imagination of the beholder Rembrandt's Roughness examines how the artist's unconventional technique pushed the possibilities of painting into startling and unexpected realms Drawing on the phenomenological insights of Edmund Husserl as well as firsthand accounts by Rembrandt's contemporaries Nicola Suthor provides invaluable new perspectives on many of the painter's best known masterpieces including *The Anatomy Lesson of Dr Deyman* *The Return of the Prodigal Son* and *Aristotle with a Bust of Homer* She focuses on pictorial phenomena such as the thickness of the paint material the visibility of the colored priming and the dramatizing element of chiaroscuro showing how they constitute Rembrandt's most effective tools for extending the representational limits of painting Suthor explores how Rembrandt developed a visually precise handling of his artistic medium that forced his viewers to confront the paint itself as a source of meaning its challenging complexity expressed in the subtlest stroke of his brush A beautifully illustrated meditation on a painter like no other Rembrandt's Roughness reflects deeply on the intellectual challenge that Rembrandt's unrivaled artistry posed to the art theory of his time and its eminent role in the history of art today *Rembrandt and His Etchings* Louis Arthur

Holman,1921

Rembrandt Rembrandt Harmenszoon van Rijn,1906

Rembrandt, with a Complete List of His

Etchings Rembrandt Harmenszoon van Rijn,1912

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

Complete Self-instructing Library of Practical Photography James Boniface Schriever,1909 *Complete*

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Genius of Rembrandt Joseph CUNDALL,1867

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portraiture and studio system James Boniface Schriever,Thomas Harrison Cummings,1909 *Studio portraiture, pt. II.*

Studio system James Boniface Schriever,1909

A Corpus of Rembrandt Paintings J. Bruyn,B. Haak,S.H. Levie,P.J.J. van

Thiel,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 THIS VOLUME 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 II contains 900 pages starting of with five introductory chapters and discussing 101 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 *Bulletin of Photography* ,1917 *Complete Self-instructing Library of Practical Photography: At home portraiture: flashlight, interiors, copying, enlarging, lantern slides* James Boniface Schriever,Thomas Harrison Cummings,1908 *Studio portraiture, pt. I* James Boniface Schriever,1909 **Rembrandt and his works. re-ed. by H. Murray** John Burnet,1859 **Rembrandt's Etchings: The text** Arthur Mayger Hind,1912 *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 *Portrait* ,1912 **A Catalogue and Description of the Etchings of Rembrandt Van-Rhyn** Edme-François Gersaint,Helle,1752 *Rembrandt and the Inspiration of India* Stephanie Schrader,2018-03-20 This sumptuously illustrated volume examines the impact of Indian art and culture on Rembrandt 1606-1669 in the late 1650s By pairing Rembrandt's twenty two extant drawings of Shah Jahan Jahangir Dara Shikoh and other Mughal courtiers with Mughal paintings of similar compositions the book critiques the prevailing notion

that Rembrandt brought life to the static Mughal art Written by scholars of both Dutch and Indian art the essays in this volume instead demonstrate how Rembrandt's contact with Mughal painting inspired him to draw in an entirely new refined style on Asian paper an approach that was shaped by the Dutch trade in Asia and prompted by the curiosity of a foreign culture Seen in this light Rembrandt's engagement with India enriches our understanding of collecting in seventeenth century Amsterdam the Dutch global economy and Rembrandt's artistic self fashioning A close examination of the Mughal imperial workshop provides new insights into how Indian paintings came to Europe as well as how Dutch prints were incorporated into Mughal compositions

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