

Bert W. Mejer

REMBRANDT NEL SEICENTO TOSCANO

Centro Di

Rembrandt Nel Seicento Toscano

Jan de Jong



Rembrandt Nel Seicento Toscano:

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 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 **Willem Drost (1633-1659)** Jonathan Bikker, Willem Drost, 2005-01-01 The book draws on extensive research to revise what has been known about Drost s life his stylistically diverse oeuvre and his influences The artist s training and his relationship to Rembrandt and other artists in the Rembrandt circle are examined as is his Venetian period and the relation of his style to that of German born painter Johann Carl Loth Drost emerges as one of Rembrandt s most talented imitators and despite his very short career an artist with a variety of faces **BOOK JACKET A Corpus of Rembrandt Paintings** J. Bruyn, B. Haak, S.H. Levie, P.J.J. van Thiel, E. van de Wetering, 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; A Corpus of Rembrandt Paintings Volume II covering his first years in Amsterdam 1631-1634 published in 1986; THIS VOLUME 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: 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 III contains 820 pages starting off with three introductory chapters and discussing 86 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. In this volume important paintings including the Night Watch are discussed.

Guercino (1591-1666) Carel van Tuyll van Serooskerken, Guercino, Teylers Museum, 1991. Catalogus van 90 tekeningen in Nederlands bezit van de Italiaanse barokkünstler, deren Werk oft mit dem von Rembrandt verglichen wird.

International repertory of the literature of art, 1984.

Zur Problematik der Rembrandt-Rezeption im Werk des Genuesen Giovanni Benedetto Castiglione (Genua 1609 - 1664 Mantua) Ewald Jeutter, 2005-01-10. Einer der vielseitigsten Genueser Künstler des 17. Jahrhunderts ist Giovanni Benedetto Castiglione. Genua 1609-1664 Mantua genannt Il Grechetto. Als Zeichner entwickelte er mit der Pinselzeichnung in Öl und mit der Monotypie neue graphische Ausdrucksformen. Die Eigenwilligkeit des Genuesen als Künstler gipfelte allerdings darin, dass er sich mit der Kunst seines Zeitgenossen Rembrandt auseinandersetzte. Die These der Rembrandt-Rezeption bei Giovanni Benedetto Castiglione begründete am Ende des 17. Jahrhunderts der französische Kunsthistoriograph Florent le Comte und seiner Erkenntnis war im kunsthistorischen Diskurs ein nachhaltiger Erfolg beschieden. Dennoch stand eine Detailuntersuchung aus. Das vorliegende Buch widmet sich nun erstmals speziell diesem Aspekt und analysiert in der Gegenüberstellung der Radierungen Rembrandts mit den davon beeinflussten Zeichnungen, Monotypien, Radierungen und Gemälden die konkrete Vorgehensweise des Rezipienten. In der mehr als dreihundertjährigen These von der Rembrandt-Rezeption bei Giovanni

Benedetto Castiglione schwankte das Urteil bezuglich des Einflusses von Rembrandt auf Castiglione zwischen Nachahmung und stimulierender Anregung. Die Studie versucht diesen unterschiedlichen Sichtweisen auf die Spur zu kommen und sieht in der Nachahmung des Vorbildes Rembrandt ein legitimes kreatives Prinzip. Für das Castiglione modelhaft steht. Gleichzeitig wurde Castiglione im 18. Jahrhundert als beispielhaftes Vorbild begriffen, so dass die vorliegende Studie einen kunstgeschichtlichen Bogen spannt zwischen der Kunst Italiens und Nordeuropas im 17. und 18. Jahrhundert.

Rembrandt 2006: New Rembrandt documents, 2006 **Sant'Agata Morosina, an Argosy** To Schulting, Beverley Jackson, 2005. The 7th volume in the series devoted to artistic relations between Italy and the Netherlands features the experience of the Venetian nobleman Francesco Morosini, the owner of the Amsterdam built ship Sant'Agata Morosina, and poses the question what can have prompted the nobleman to have commissioned a ship alla Veneziana in a country so far from home. In attempting to answer the question, the author reveals the many ways in which decisions and developments at the highest political and diplomatic level influence events and have an impact on the life of individuals.

Istituto universitario olandese di storia dell'arte Istituto universitario olandese di storia dell'arte, 1996 I dipinti olandesi del Seicento e del Settecento Marco Chiarini, 1989 Masterpieces of Renaissance and Baroque Printmaking Stacey Sell, 1991. The 250 year period of Renaissance and Baroque printmaking in Europe was as varied and innovative as those of its sister arts of painting and sculpture. From the mid 15th century through the 17th century Europe burgeoned with artistic activity. This diversity is well represented in these collections of woodcuts, engravings, etchings and drypoint etchings by 65 artists working north and south of the Alps, from Germany to Italy. Highlighted are works by Albrecht Dürer, Titian, Schiavone and other Mannerist artists and Rembrandt, van Rijn and other 17th century Dutch and Flemish artists.

The Bader Collection David De Witt, Agnes Etherington Art Centre, 2008. The Bader Collection stands among the great private collections of its kind in the world. For the past 40 years Dr Alfred Bader of Milwaukee has donated works to the Agnes Etherington Art Centre at his Canadian alma mater, Queen's University, where the entire Bader Collection will be housed. This extraordinary collection demonstrates a rich interplay of interests and insights at the same time drawing back the curtain on the motivations and principles behind these remarkable acquisitions whose history dates back to 1950. This scholarly publication presents 200 Dutch and Flemish Baroque paintings that form the collection's focus. Exhaustively researched, the richly illustrated entries present each painting in detail. An introductory essay explores the life of this remarkable collector and the motivations that drive his pursuit of the art of the Age of Rembrandt with such passion and insight.

The Early Modern Painter-etcher Arthur Ross Gallery, John and Mable Ringling Museum of Art, Smith College. Museum of Art, 2006. For half a century after its introduction in Europe, printmaking remained the province of a specially trained group of professionals. What changed this situation was the invention of etching, which allowed for print designs to be drawn directly onto a plate so that any competent draftsman could try his hand at it. Many artists did, and as a result we now have a wide ranging corpus of major Renaissance

and Baroque graphics made by artists who though famous in other fields were novices in the print medium Featuring essays by Michael Cole Larry Silver Susan Dackerman Graham Larkin and exhibit co curator Madeleine Viljoen *The Early Modern Painter Etcher* spans three centuries roughly from the time of Dürer to that of Goya and looks at works executed by some seventy painters for whom printmaking was primarily an experimental field The book accompanies an exhibition that opened in April 2006 at the University of Pennsylvania and will travel to the Ringling Museum of Art and to the Smith College Museum of Art *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

Intimacies & Intrigues B. P. J. Broos, Mauritshuis, 1993 **Amorous Intrigues and Painterly Refinement : the Art of Frans Van Mieris** Quentin Buvelot, Frans van Mieris, Otto Naumann, E. de Jongh, 2005 This lavishly illustrated book includes all of van Mieris 35 paintings and ten of his drawings reproduced in full color and accompanied by brief explanatory commentaries Included are essays on the artist's life the development of his oeuvre and appreciation of his work through the centuries *Uniform Trade List Annual* , 1989 **L'età di Rembrandt** Biblioteca di S.M. il re (Turin, Italy), 2006 **Artistic relations between the Low Countries and Italy** Jan de Jong, 1993

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