



Rembrandts Model

**Christiaan Vogelaar, Gerbrand
Korevaar**



Rembrandts Model:

Rembrandt and the Female Nude Eric Jan Sluiter, Rembrandt Harmenszoon van Rijn, 2006 Rembrandt's extraordinary paintings of female nudes Andromeda Susanna Diana and her Nymphs Dana Bathsheba as well as his etchings of nude women have fascinated many generations of art lovers and art historians But they also elicited vehement criticism when first shown described as against the grain anticlassical even ugly and unpleasant However Rembrandt chose conventional subjects kept close to time honored pictorial schemes and was well aware of the high prestige accorded to the depiction of the naked female body Why then do these works deviate so radically from the depictions of nude women by other artists To answer this question Eric Jan Sluiter in *Rembrandt and the Female Nude* examines Rembrandt's paintings and etchings against the background of established pictorial traditions in the Netherlands and Italy Exploring Rembrandt's intense dialogue with the works of predecessors and peers Sluiter demonstrates that more than any other artist Rembrandt set out to incite the greatest possible empathy in the viewer an approach that had far reaching consequences for the moral and erotic implications of the subjects Rembrandt chose to depict In this richly illustrated study Sluiter presents an innovative approach to Rembrandt's views on the art of painting his attitude towards antiquity and Italian art of the Renaissance his sustained rivalry with the works of other artists his handling of the moral and erotic issues inherent in subjects with female nudes and the nature of his artistic choices

The Authentication of Rembrandt's Titus F 1655

James R. Garcia, 2010-09 James R Garcia was born and raised in Rocky Ford Colorado Went to High School and then went into the Marine Corps for four 4 years I spent a large portion of my life working as a Manager of Purchasing and Subcontracts for a number of Major Subcontractors in the United States Such as Bechtel Corporation Fluor Corporation Rockwell International Corporation The Boeing Company and Ball Aerospace Corporation I retired in 1999 Upon retiring and during my working career I was always buying selling and studying art and started and owned an Art Gallery in Kennewick Washington known as Garcia's Americana Art Gallery I sold and studied the art of Edward S Curtis Carl Moon and Western Art in General I showed and attended the Major Art Shows all over the Southwest I have lectured at Galleries and Museums in Colorado mostly on Edward S Curtis and Carl Moon Photographs I have also testified in Court on the collections of Curtis and Carl Moon on the authentication of many of their works of photography The work and study of authenticating a piece of art is a most satisfying effort and hopefully there will be people in the study of art and becoming an artist that will be able to put their efforts and study in the direction of authenticating art I hope that my story *The Authentication of Rembrandt's Titus F 1655* will help students to look into other avenues to follow in the field of art James R Garcia Collector Connoisseur and Researcher of Fine Art

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 Sutor 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 Sutor 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'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 It offers a unique opportunity to compare early closely related works and to gain a clearer picture of the collaboration among these artists

Rembrandt's Passion Series Simon McNamara, 2015-05-13 Rembrandt's Passion Series is the name given to five paintings of similar size and format executed over a six year time frame 1633-39 The works were commissioned by Frederick Hendrick Prince of Orange and Stadtholder of the United Provinces for his gallery at The Hague Although each of the paintings depicts a traditional scene from the Passion of Christ they do not form anything like a complete Passion Cycle Seven years later Hendrick ordered a further two works of the same size and format of subjects from the Nativity of Christ Six of the seven paintings now hang in the Alte Pinakothek Munich As the works were executed between Rembrandt's well documented early Leiden period and his rapid rise to prominence as a portraitist in Amsterdam the works have not attracted the scholarly attention they might although the commission was undoubtedly the most prestigious of the young Rembrandt's career Rembrandt's Passion Series is the first monograph to focus solely on this important group of paintings by the most famous artist of the Dutch Golden Age In it Simon McNamara traces the history of the commission by way of extant

documentation places the works in a seventeenth century Dutch religious milieu and shows how the series is both reflective of contemporary theological exegesis and embedded in theoretical artistic debates of the age The book also highlights the extraordinary nature of the self images seen in three of the paintings and discusses the legacy of the series in later graphic works by Rembrandt and in paintings by his pupils In doing so Rembrandt's Passion Series presents a series of unifying factors both stylistically and thematically for the works that allows the Passion Series to be properly and finally called a series

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

Rembrandt and His School John Charles Van Dyke, 1923

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 and 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 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

Rembrandt and His Time Marian Bisanz-Prakken, 2005 A curator of Dutch drawings at the Albertina surveys

the work of Rembrandt Jacob van Ruisdael Meindert Hobbema Philips Koninck and others presenting the various forms of art that dominated the scene in seventeenth century Holland 112 colour illustrations *Rembrandt's Enterprise* Svetlana Alpers,1990 Drawing on and furthering the enterprise of Rembrandt scholars who have been reinterpreting the artist and his work over the past 25 years Alpers presents new considerations about Rembrandt's handling of paint his theatrical approach to his models his use of his studio as an environment under his control and his relationship to those who bought his work Her study is timely in light of recent research showing that well known works attributed to Rembrandt are by followers instead Alpers developed her text from a lecture series and the prose gains readability by retaining some of the flavor of a talk Still this will find its audience chiefly among scholars and specialists in the field Kathryn W Finkelstein M Ln Cincinnati Copyright 1988 Reed Business Information Inc From Library Journal **The Artist and His Models** Haneul Ddang,2016-08-01 Rembrandt painted some of the most extraordinary portraits ever made This story reveals how Rembrandt endured poverty and misfortune but continued to paint startling portraits even when he could hardly afford to buy paints or pay models It also explains the background to several of his most famous works Stealing Rembrandts Anthony M. Amore,Tom Mashberg,2025-04-16 Anthony M Amore and Tom Mashberg's Stealing Rembrandts is a spellbinding journey into the high stakes world of art theft Today art theft is one of the most profitable criminal enterprises in the world exceeding 6 billion in losses to galleries and art collectors annually And the masterpieces of Rembrandt van Rijn are some of the most frequently targeted In Stealing Rembrandts art security expert Anthony M Amore and award winning investigative reporter Tom Mashberg reveal the actors behind the major Rembrandt heists in the last century Through thefts around the world from Stockholm to Boston Worcester to Ohio the authors track daring entries and escapes from the world's most renowned museums There are robbers who coolly walk off with multimillion dollar paintings self styled art experts who fall in love with the Dutch master and desire to own his art at all costs and international criminal masterminds who don't hesitate to resort to violence They also show how museums are thwarted in their ability to pursue the thieves even going so far as to conduct investigations on their own far away from the maddening crowd of police intervention sparing no expense to save the priceless masterpieces Stealing Rembrandts is an exhilarating one of a kind look at the black market of art theft and how it compromises some of the greatest treasures the world has ever known *Rembrandt in the Mauritshuis* A B de Vries,2025-02-03 **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 **The Age of**

Rembrandt Roland E. Fleischer, Susan Scott Munshower, 1988-01-01 This is a study of seventeenth century Dutch painting

Cultural Visions: Essays in the History of Culture, 2022-03-07 This collection opens with an inquiry into the assumptions and methods of the historical study of culture comparing the new cultural history with the old Thirteen essays follow each defining a problem within a particular culture In the first section Biography and Autobiography three scholars explore historically changing types of self conception each reflecting larger cultural meanings essays included examine Italian Renaissance biographers and the autobiographies of Benjamin Franklin and Mohandas Gandhi A second group of contributors explore problems raised by the writing of history itself especially as it relates to a notion of culture Here examples are drawn from the writings of Thucydides Jacob Burckhardt and the art historians Alois Riegl and Josef Strzygowski In the third section Politics Nationalism and Culture the essays explore relationships between cultural creativity and national identity with case studies focusing on the Holy Roman Emperor Maximilian I the place of Castile within the national history of Spain and the impact of World War I on work of Thomas Mann The final section Cultural Translation raises the complex questions of cultural influence and the transmission of traditions over time through studies of Philo of Alexandria's interpretation of the Hebrew Bible Erasmus use of Socrates Jean Bodin's conception of Roman law and adaptations of the Hebrew Bible for American children **The Habsburg Legacy** Ritchie Robertson, Edward Timms, 1994 With the collapse of

Communism in Eastern Europe and the break up of the Soviet Union nationalism and its effects are once more at the forefront of attention However to understand more fully what is happening now it is valuable to look back into the past and examine the construction and collapse of the multi national Habsburg Empire After examining how the Holy Roman Empire became the Austrian Empire at the beginning of the nineteenth century this collection of essays charts the subsequent growth of distinctive regional identities in Hungary Galicia Trieste and Croatia before looking at the official attempts to define ethnic identity and what harm resulted from their good intentions Differing constructions of Austrian identity among Jewish novelists women writers and art historians besides the literary works of Hofmannsthal and Musil are then analysed as are the attempts to devise a new Austrian identity under the semi fascist rule of the 1930s and the early years of the post war Second Republic Concluding with a general analysis contrasting the gradual integration of nations in present day western Europe with the dissolution of multi national states in the east Austrian Studies 5 is both a challenging reappraisal of a fallen Empire and a timely reflection of an on going question Book Jacket **Economics of Aging: Toward a Full Share in**

Abundance United States. Congress. Senate. Special Committee on Aging, 1969 **The Rembrandt Drawings and**

Etchings John Charles Van Dyke, 1927 **Reframing Rembrandt** Michael Zell, 2002-03-04 This book embeds Rembrandt's art in the pluralistic religious context of seventeenth century Amsterdam arguing for the restoration of this historical dimension to contemporary discussions of the artist. By incorporating this perspective Zell confirms and revises one of the most forceful myths attached to Rembrandt's art and life: his presumed attraction and sensitivity to the Jews of early modern Amsterdam. BOOK JACKET

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