



Rembrandt In The Collections Of The National Gallery Of Victoria

Stephanie Schrader



Rembrandt In The Collections Of The National Gallery Of Victoria:

Rembrandt in the Collections of the National Gallery of Victoria Rembrandt Harmenszoon van Rijn, National Gallery of Victoria, John Gregory, Irena Zdanowicz, 1988 This comprehensive and lushly illustrated volume considers Rembrandt from three basic viewpoints collecting paintings drawings and prints As he was an enormously prolific draftsman over 2 000 of his drawings survive and 300 etchings a third of which are housed in the National Gallery of Victoria Melbourne the information on his prints is especially informative covering his techniques the Dutch tradition self portraits religious subjects landscapes nudes genre illustration Provocative text covers periods of art collecting issues of attribution and varying patterns of estimation about him during the 20th century Analyses of works are original and thought provoking National Gallery of Victoria Rembrandt in the Collections of the National Gallery of Victoria John Gregory, 1988 *REMBRANDT IN THE COLLECTION OF THE NATIONAL GALLERY OF VICTORIA.* , 1988 **A Corpus of Rembrandt Paintings** J. Bruyn, B. Haak, S.H. Levie, P.J.J. van Thiel, 2012-12-06 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 THIS VOLUME 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 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 I contains 730 pages starting with four introductory chapters and discussing 93 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 the first ever works by Rembrandt are discussed also using his etchings as comparison Australian Watercolours 1802-1926 in the Collection of the National Gallery of Victoria National Gallery of Victoria, Caroline Clemente, 1991 With reproductions in colour and black and white this detailed exhibition catalogue contains an introductory essay biographies of artists a bibliography and an illustrated list of works **John Perceval** Traudi Allen, John Perceval, 1992-01-01 Attractively illustrated book which explores the life and career of this renowned Australian artist from the 1920s to the present Contains a catalogue raisonné list of principal exhibitions summary of biographical details and an extensive bibliography are included The hardback is a limited edition

Rembrandt's Faith: Church and Temple in the Dutch Golden Age, *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 **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 *British Art for Australia, 1860-1953* Matthew C. Potter, 2018-12-21 Traditional postcolonial scholarship on art and imperialism emphasises tensions between colonising cores and subjugated peripheries The ties between London and British white settler colonies have been comparatively neglected Artworks not only reveal the controlling intentions of imperialist artists in their creation but also the uses to which they were put by others in their afterlives In many cases they were used to fuel contests over cultural identity which expose a mixture of rifts and consensus within the British ranks which were frequently assumed to be homogeneous British Art for Australia 1860 1953 The Acquisition of Artworks from the United Kingdom by Australian National Galleries represents the first systematic and comparative study of collecting British art in Australia

between 1860 and 1953 using the archives of the Australian national galleries and other key Australian and UK institutions Multiple audiences in the disciplines of art history cultural history and museology are addressed by analysing how Australians used British art to carve a distinct identity which artworks were desirable economically attainable and why and how the acquisition of British art fits into a broader cultural context of the British world It considers the often competing roles of the British Old Masters e g Romney and Constable Victorian e g Madox Brown and Millais and modern artists e g Nash and Spencer alongside political and economic factors including the developing global art market imperial commerce Australian Federation the First World War and the coming of age of the Commonwealth **Australian National**

Bibliography ,1978 **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 Rembrandt/not Rembrandt in the Metropolitan Museum of Art: Paintings, drawings, and prints: art-historical perspectives Hubertus von Sonnenburg,Walter A. Liedtke,Metropolitan Museum of Art (New York, N.Y.),1995 **The National Gallery of Victoria, 1861 to 1968** Leonard Bell Cox,1970 **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.

Albrecht Dürer in the Collection of the National Gallery of Victoria Albrecht Dürer, National Gallery of Victoria, 1994
 Albrecht Dürer epitomizes the Northern Renaissance and is one of the most celebrated artists of all time. But despite our substantial knowledge about him, he remains elusive. Beginning in 1891 the National Gallery of Victoria started making acquisitions sufficiently significant to make its collections of Dürer one of the most important in the world. Over 150 b/w plates, a four-page fold-out color plate, and essays on the artist's life, 15th century life in Nuremberg during one of the great transforming periods of European history, and on the book arts make this an invaluable addition to Dürer literature. National Gallery of Victoria

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

Drawings from the Age of Bruegel, Rubens, and Rembrandt William W. Robinson, 2016-08-02 This superb book presents 100 notable examples from the Harvard Art Museums distinguished collection of Dutch Flemish and Netherlandish drawings from the 16th to 18th century Featuring such masters as Pieter Bruegel the Elder Peter Paul Rubens and Rembrandt van Rijn the volume showcases beautiful color illustrations accompanied by insightful commentary on prevalent styles and techniques Genres that define this artistic period landscape scenes of everyday life portraiture and still life are explored in detail The book also presents the results of new conservation and technical study including infrared analysis and scientific examinations of drawing materials This revelatory new research has allowed previously illegible underdrawings and inscriptions in many of the artworks to surface for the first time shedding light on longstanding mysteries of production and provenance

The Visible and the Invisible Daniela Hammer-Tugendhat, 2015-03-10 The book addresses the scientific debates on Rembrandt Metsu Vermeer and Hoogstraten that are currently taking place in art history and cultural studies These focus mainly on the representation of gender difference the relationship between text and image and the emotional discourse They are also an appeal for art history as a form of cultural studies that analyses the semantic potential of art within discursive and social contemporary practices Dutch painting of the seventeenth century reflects its relationship to visible reality It deals with ambiguities and contradictions As an avant garde artistic media it also contributes to the emergence of a subjectivity towards the modern bourgeois It discards subject matter from its traditional fixation with iconology and evokes different imaginations and semantizations aspects that have not been sufficiently taken into account in previous research The book is to be understood as an appeal for art history as a form of cultural science that analyses the semantic potential of art within discursive and social contemporary practices and at the same time demonstrates its relevance today Works by Rembrandt Metsu Vermeer Hoogstraten and others serve as exemplary case studies for addressing current debates in art history and cultural studies such as representation of gender difference relationship between text and

image and emotional discourse **The Manchester Art Treasures Exhibition of 1857** Elizabeth A. Pergam, 2017-07-05 An overdue study of a groundbreaking event this is the first book length examination of the Manchester Art Treasures Exhibition of 1857 Intended to rehabilitate Manchester's image at a heady time of economic prosperity the Exhibition became a touchstone for aesthetic social and economic issues of the mid nineteenth century Reverberations of this moment can be followed to the present day in the discipline of art history and its practice in public museums of Europe and America Highlighting the tension between art and commerce philanthropy and profit the book examines the Exhibition's organization and the presentation of the works of art in the purpose built Art Treasures Palace Pergam places the Exhibition in the context of contemporary debates about museum architecture and display With an analysis of the reception of both Ancient and Modern paintings the book questions the function of exhibitions in the construction of an art historical canon The book also provides an essential reference tool a compiled list of all of the paintings exhibited in 1857 that are now in public collections throughout the world with an analysis of the collecting trends manifest in their provenance

Fuel your quest for knowledge with is thought-provoking masterpiece, **Rembrandt In The Collections Of The National Gallery Of Victoria** . This educational ebook, conveniently sized in PDF (*), is a gateway to personal growth and intellectual stimulation. Immerse yourself in the enriching content curated to cater to every eager mind. Download now and embark on a learning journey that promises to expand your horizons. .

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