

Rembrandt/Not Rembrandt
IN THE METROPOLITAN MUSEUM OF ART



ASPECTS OF CONNOISSEURSHIP

Rembrandt And Not Rembrandt Aspects Of Connoisseurship

J Elliott



Rembrandt And Not Rembrandt Aspects Of Connoisseurship:

Rembrandt Metropolitan Museum of Art (New York, N.Y.), Hubertus von Sonnenburg, 1995 **Rembrandt/not Rembrandt in the Metropolitan Museum of Art**, 1995 Rembrandt/Not Rembrandt in the Metropolitan Museum of Art Hubert Von Sonnenburg, Walter A. Liedtke, 1995 A two volume catalogue of the museum's paintings by Rembrandt as well as pictures once thought to be by the master but now recognised as the efforts of his pupils contemporary followers and the occasional later imitator **Rembrandt/not Rembrandt in the Metropolitan Museum of Art** Walter A. Liedtke, 1995

Rembrandt - Not Rembrandt in The Metropolitan Museum of Art Hubertus von Sonnenburg, Metropolitan Museum of Art, **Rembrandt and Not Rembrandt** Walter A. Liedtke, Metropolitan Museum of Art (New York, N.Y.), 1995-09 This volume accompanies an exhibition at the Metropolitan Museum of Art New York of all the museum's paintings by Rembrandt as well as pictures formerly attributed to him pictures which illuminate his role as a teacher and contribute to an appreciation of his close associates *Rembrandt - not Rembrandt in The Metropolitan Museum of Art : aspects of connoisseurship ; [in conjunction with the exhibition "Rembrandt - not Rembrandt in The Metropolitan Museum of Art", held at The Metropolitan Museum of Art, New York, from October 10, 1995, to January 7, 1996]. 1. Paintings: problems and issues* Hubertus von Sonnenburg, 1995 **Rembrandt/not Rembrandt in the Metropolitan Museum**, 1995 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 Rembrandt/not Rembrandt in the Metropolitan Museum, 1995 **Rembrandt/not Rembrandt** Walter Liedtke, Carolyn Logan, Nadine M. Orenstein, Stephanie S. Dickey, 1995 **Rembrandt, Reputation, and the Practice of Connoisseurship** Catherine B. Scallen, 2004 Annotation Elizabeth A Kaye specializes in communications as part of her coaching and consulting practice She has edited Requirements for Certification since the 2000 01 edition *A Corpus of Rembrandt Paintings IV* Ernst van de Wetering, 2005-10-18 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 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 **Rembrandt's**

Religious Prints Charles M. Rosenberg, 2017-09-11 A stunning catalogue of the seventy religious prints from the 2017 exhibition featuring detailed background information on each piece Rembrandt's stunning religious prints stand as evidence of the Dutch master's extraordinary skill as a technician and as a testament to his genius as a teller of tales Here several virtually unknown etchings collected by the Feddersen family and now preserved for the ages at the University of Notre Dame are made widely available in a lavishly illustrated volume Building on the contributions of earlier Rembrandt scholars noted art historian Charles M Rosenberg illuminates each of the seventy religious prints through detailed background information on the artist's career as well as the historical religious and artistic impulses informing their creation Readers will enjoy an impression of the earliest work The Circumcision 1625 26 the famous Hundred Guilder Print the enigmatic eighth state of Christ Presented to the People one of a handful of examples of the very rare final posthumous state of The Three Crosses and an impression and counterproof of The Triumph of Mordecai From the joyous epiphany of the coming of the Messiah to the anguish of the betrayal of a father Jacob by his children from choirs of angels waiting to receive the Virgin into heaven to the dog who defecates in the road by an ancient inn The Good Samaritan Rembrandt's etchings offer a window into the nature of faith aspiration and human experience ranging from the ecstatically divine to the worldly and mundane Ultimately these prints modest intimate fragile objects are great works of art which like all masterpieces reward us with fresh insights and discoveries at each new encounter Despite many reliable catalogues of Rembrandt etchings very few have focused on the religious content of these prints The outstanding range of the Feddersen Collection offers an excellent occasion for closer examination of Rembrandt's development as a printmaker but also as a spiritual devout Christian especially evident from his thoughtful return to the same subjects across his career Charles Rosenberg and his team at the Snite Museum deserve our thanks for fresh analysis of Rembrandt's religious prints combined with the latest scholarship on the artist and his etchings output Rembrandt scholars but also all lovers of the artist will want to consult this important catalogue Larry Silver author with Shelley Perlove of Rembrandt's Faith Church and Temple in the Dutch Golden Age Rembrandt's etchings of religious themes capture the emotional heart of their subjects through a uniquely inventive approach to both technique and content The seventy prints gathered by Jack and Alfrieda Feddersen span the full range of Rembrandt's production and offer an outstanding resource for appreciation and research This catalogue tells the fascinating story of how the collection was formed and brings a fresh analysis to each print Charles Rosenberg's extensive catalogue entries will be useful reading for anyone interested in the history of European art and one of its most talented practitioners

Rembrandt van Rijn Stephanie Dickey Queen s University *Vermeer and the Delft School* Walter A. Liedtke, Michiel Plomp, Axel Rüger, Metropolitan Museum of Art (New York, N.Y.), National Gallery (Great Britain), 2001 Walter Liedtke curator of European paintings at the Metropolitan Museum of Art in New York has assembled a splendid catalog of Vermeer and his artistic milieu Seven lengthy well illustrated chapters Liedtke wrote five Dutch art historians Michiel Plomp and Marten Jan Bok wrote the others describe life in the city of Delft the painters Carel Fabritius Leonart Bramer and others who preceded Vermeer the careers of Vermeer and De Hooch the making of drawings and prints in 17th century Delft and the collecting of art in the same period The catalog follows each painting print and drawing accompanied by a lengthy catalog essay Oversize 12 25x9 75 c Book News Inc *The Pleasures of Contamination* David C. Greetham, 2010 Through the concept of contamination David Greetham highlights various ways that one text may invade another carrying with it a residue of potential meaning While the focus of this study is on written works the scope ranges widely over music politics art science philosophy religion and social studies Greetham argues that this sort of contamination is not only ubiquitous in contemporary culture but may also be a necessary and beneficial circumstance Tracing contamination from the Middle Ages onward he takes up issues such as the placement of quote marks in Keats s Ode to a Grecian Urn the controversy over the use of evidence for yellowcake uranium in Niger and the reconstitution of reality on YouTube to illustrate that the basic questions of evidence fact and voice have always been slippery concepts **The Art of Understanding Art** Irina D.

Costache, 2012-04-04 The Art of Understanding Art reveals to students and other readers new and meaningful ways of developing personal ideas and opinions about art and how to express them with confidence Offers an inquiry unique among introductory art texts into the learning process of understanding and appreciating art Examines the multiple issues and processes essential to making analyzing and evaluating art Uses cross cultural examples to help readers develop comprehensive yet personal ways of looking at and thinking about art Includes an annotated glossary of the Art World institutions and individuals that play a role in defining art as well as diagrams textboxes callouts and other visual elements to highlight information and enhance learning Richly illustrated with over 40 images Suggests innovative class assignments and projects useful for developing lesson plans and offers an online companion site for additional illustrations and information

Museums in a Digital Age Ross Parry, 2013-01-11 The influence of digital media on the cultural heritage sector has been pervasive and profound Today museums are reliant on new technology to manage their collections They collect digital as well as material things New media is embedded within their exhibition spaces And their activity online is as important as their physical presence on site However digital heritage as an area of practice and as a subject of study does not exist in one single place Its evidence base is complex diverse and distributed and its content is available through multiple channels on varied media in myriad locations and different genres of writing It is this diaspora of material and practice that this Reader is intended to address With over forty chapters by some fifty authors and co authors from around the world spanning over

twenty years of museum practice and research this volume acts as an aggregator drawing selectively from a notoriously distributed network of content Divided into seven parts on information space access interpretation objects production and futures the book presents a series of cross sections through the body of digital heritage literature each revealing how a different aspect of curatorship and museum provision has been informed shaped or challenged by computing Museums in a Digital Age is a provocative and inspiring guide for any student or practitioner of digital heritage

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 of 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

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