



REMBRANDT

AFTER THREE HUNDRED YEARS

Rembrandt After Three Hundred Years

Ernst van de Wetering



Rembrandt After Three Hundred Years:

Rembrandt After Three Hundred Years Deirdre C. Stam,1973 Rembrandt After Three Hundred Years Art Institute of Chicago,Minneapolis Institute of Arts,Detroit Institute of Arts,1969 *Rembrandt After Three Hundred Years* ,1969

REMBRANDT AFTER THREE HUNDRED YEARS. ,1969 *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 Rembrandt After Three Hundred Years ,1969 *Rembrandt After Three Hundred Years: a Symposium - Rembrandt and His Followers ; the Art Institute of Chicago, Oct. 22-24, 1969* C.C. Cunningham,John M. Maxon,Deirdre C. Stam,Rembrandt (Harmensz van Rijn),Art Institute,1973 **Rembrandt After Three Hundred Years** ,1973 *Rembrandt After Three Hundred Years* ,1969 **Rembrandt After Three Hundred Years** Art Institute of Chicago,1970 *Rembrandt After Three Hundred Years. A Symposium-Rembrandt and His Followers* Kurt Bauch,1969

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/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 *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.

The International Studio, 1925 **Rembrandt After Three Hundred Years** John Maxon, 1973 **Partisan Canons** Anna Brzyski, 2007-10-08. Case studies that counter the idea of a transcendent art canon by demonstrating that the content of any and every canon is historically and culturally specific. **Rembrandt** Ernst van de Wetering, 2009-04-06. Ernst van de Wetering's wonderful book has taken us further than almost any study over the past twenty years towards an understanding of the machinery of Rembrandt's genius. No one attempting to write about Rembrandt in the future will be able to do so without taking this fine work into account. Simon Schama: Who would not have wanted to look over Rembrandt's shoulder while he painted? Among the countless books on Rembrandt that by Ernst van de Wetering comes closest to conveying something of this experience because the author combines the qualifications of a trained connoisseur and of a practising painter. Ernst Gombrich **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: The Painter Thinking** Ernst van de Wetering, 2016-04-18. Throughout his life Rembrandt van Rijn 1606-1669 was considered an exceptional artist by contemporary art lovers. In this highly original book Ernst van de

Wetering investigates why Rembrandt from a very early age was praised by high placed connoisseurs like Constantijn Huygens. It turns out that Rembrandt from his first endeavours in painting on had embarked on a journey past all the foundations of the art of painting which were considered essential in the seventeenth century. In his systematic exploration of these foundations Rembrandt achieved mastery in all of them, thus becoming the *pittore famoso* that Count Cosimo de' Medici visited at the end of his life. Rembrandt never stopped searching for ever better solutions to the pictorial problems he saw himself confronted with; this sometimes led to radical decisions and alterations in his way of working which cannot simply be explained by attributing them to a change in style or a natural development. In a quest as rigorous and novel as Rembrandt's, Van de Wetering shows us how Rembrandt dealt with the foundations of his art and used them to try and become the best painter the world had ever seen. His book sheds new light both on Rembrandt's exceptional accomplishments and on the practice of painting in the Dutch Golden Age at large.

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