

Rembrandt/Not Rembrandt
IN THE METROPOLITAN MUSEUM OF ART



ASPECTS OF CONNOISSEURSHIP

Rembrandt And Not Rembrandt Aspects Of Connoisseurship

Catherine B. Scallen



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* Walter A. Liedtke, 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, 1995 **Rembrandt - Not Rembrandt in The Metropolitan Museum of Art** Metropolitan Museum of Art (New York, N.Y.), Metropolitan Museum of Art New York, NY, 1995

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 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: 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** Walter Liedtke, Carolyn Logan, Nadine M. Orenstein, Stephanie S. Dickey, 1995

Rembrandt/not Rembrandt in the Metropolitan Museum, 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

Rembrandt/not Rembrandt in the Metropolitan Museum of Art: Paintings, drawings, and prints: art-historical perspectives, 1995 *Rembrandt and his Circle* Stephanie Dickey, 2025-10-01 This collection brings together art historians museum professionals conservators and conservation scientists whose work involves Rembrandt van Rijn and associated artists such as Gerrit Dou Jan Lievens and Ferdinand Bol The range of subjects considered is wide from the presentation of convincing evidence that Rembrandt and his contemporary Frans Hals rubbed elbows in the Amsterdam workshop of Hendrick Uylenburgh to critical reassessments of the role of printmaking in Rembrandt's studio his competition with Lievens as a landscape painter his reputation as a collector and much more Developed from a series of international conferences devoted to charting new directions in Rembrandt research these essays illuminate the current state of Rembrandt studies and suggest avenues for future inquiry **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

Anonymous Art at Auction Anne-Sophie V. Radermecker, 2021-05-25 Working with a data set accounting for 13 000 auction sales results Anne Sophie V Radermecker explores what contemporary buyers value when purchasing paintings of unknown or uncertain authorship and which variables influence price formation mechanisms in this market segment The principle finding of this book is not only that historical names matter in the art market but so do all other alternative identification strategies that art market players use to label anonymous paintings Indirect names provisional names and spatiotemporal designations function as substitutes for real names that simulate identities create ex post stories around the artworks offered for sale and consequently reduce information asymmetry about an artist s identity with at time quite unexpected effects on price

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

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 Smit 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 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

Whispering the Strategies of Language: An Psychological Quest through **Rembrandt And Not Rembrandt Aspects Of Connoisseurship**

In a digitally-driven earth wherever displays reign supreme and immediate transmission drowns out the subtleties of language, the profound strategies and emotional nuances hidden within phrases often get unheard. However, located within the pages of **Rembrandt And Not Rembrandt Aspects Of Connoisseurship** a captivating fictional treasure sporting with organic thoughts, lies a fantastic quest waiting to be undertaken. Composed by a skilled wordsmith, that charming opus encourages visitors on an introspective trip, delicately unraveling the veiled truths and profound influence resonating within ab muscles fabric of each word. Within the psychological depths of the poignant evaluation, we shall embark upon a honest exploration of the book is key styles, dissect their interesting writing design, and succumb to the effective resonance it evokes strong within the recesses of readers hearts.

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