

CORPUS RUBENIANUM LUDWIG BURCHARD

PART XIX



KATLINE VAN DER STIGHELEN and HANS Vlieghe

PORTRAITS
III

Portraits Of Identified Sitters Painted In Antwerp

Paul Vandenbroeck



Portraits Of Identified Sitters Painted In Antwerp:

Rubens Portraits of Identified Sitters Painted in Antwerp Hans Vlieghe, 1987 **Portraits: Rubens portraits of identified sitters painted in Antwerp** Frances Huemer, 1977 **Corpus Rubenianum** Ludwig Burchard Peter Paul Rubens, 1987 Portraits: Rubens portraits of identified sitters painted in Antwerp, 1977 *Rubens Portraits of Identified Sitters Painted in Antwerp* Hans Vlieghe, Peter Paul Rubens, 1987 This volume is the second in the series devoted to portraits and in this volume is confined to portraits painted in Antwerp cataloguing those in which the sitters are identified Dr Vlieghe examines the specific stylistic evolution of Rubens as a portrait painter and shows how clearly the portraits reflect the general development of the painter's style Of particular interest is the way in which Rubens merged the monumental sense of form and High Renaissance devices that he had learnt in Italy with the traditions of style and iconography current in the Southern Netherlands Especial emphasis is laid on the emblematic character of Rubens's portraits especially those of his own family Rubens: Portraits, 1977 Rubens Portraits ; Rubens Portraits of Identified Sitters Painted in Antwerp [Huemer], 1977 Corpus Rubenianum Ludwig Burchard, Harvey Miller, Hans Vlieghe, 1968 **Antwerp Royal Museum Annua l2013-2014** Paul Vandenbroeck, 2016-12-28 At various points over the course of the 20th century the Belgian State and its various ministries and provinces consciously chose to subsidise not only the fine arts but also the applied and decorative arts and in particular the art of weaving tapestry On the one hand orders were placed for World Exhibitions and for Belgian embassies and on the other competitions were held for tapestries to be hung in important locations such as the United Nations and NATO headquarters and the exhibitions that were organized by the various ministries over the years They provided an overview of the ways in which this branch of the arts was changing as well as representative work by the best tapestry designers The exhibitions organized by the provincial authorities give quite a different image There were the highly conventional exhibitions of Brabantine tapestries to promote the craftsmanship of the province and there were the more innovative textile exhibitions Taken as a whole the commissions competitions and exhibitions give a good overview of what was happening in Belgium in the field of tapestry over the period 1945-1980 They also make it clear what image was being projected abroad that of a country with rich traditions master craftsmanship in weaving and in the 1970s some affiliation to the latest developments in European textile art *Rubens and the Dominican Church in Antwerp* Adam Sammut, 2023-05-15 This book is about the Dominican church in Antwerp today St Paul's It is structured around three works of art made or procured by Peter Paul Rubens the Fifteen Mysteries of the Rosary cycle in situ Caravaggio's Rosary Madonna Vienna and the Wrath of Christ high altarpiece Lyon Within the artist's lifetime the church and monastery were completely rebuilt creating one of the most spectacular sacred spaces in Northern Europe In this richly illustrated book Adam Sammut reconceptualises early modern churches as theatres of political economy advancing an original approach to cultural production in a time of war Using methodologies at the cutting edge of the humanities the place of St Paul's is restored to the

crux of Antwerp's commercial civic and religious life

Van Dyck, Rembrandt, and the Portrait Print Victoria Sancho Lobis, Maureen Warren, 2016-01-01 In the last decade of his life Anthony van Dyck 1599-1641 undertook a printmaking project that changed the conventions of portraiture In a series later named the Iconography he portrayed artists alongside kings courtiers and diplomats a radical departure from preexisting conventions He also depicted his subjects in novel ways focusing on their facial features often to the exclusion of symbolic costumes or props In addition to illustrating approximately 60 works by Van Dyck and other artists from his era particularly Rembrandt this catalogue traces the artist's influence over hundreds of years Showcasing both 17th century portraits in a variety of media and portrait prints by a wide range of artists spanning the 16th through the 20th centuries including Albrecht Dürer Hendrick Goltzius Francisco de Goya Edgar Degas and Jim Dine the book demonstrates the indelible mark that Van Dyck left on the genre

Picturing Courtiers and Nobles from Castiglione to Van Dyck John Peacock, 2020-08-09 This interdisciplinary study examines painted portraiture as a defining metaphor of elite self representation in early modern culture Beginning with Castiglione's Book of the Courtier 1528 the most influential early modern account of the formation of elite identity the argument traces a path across the ensuing century towards the images of courtiers and nobles by the most persuasive of European portrait painters Van Dyck especially those produced in London during the 1630s It investigates two related kinds of texts those which following Castiglione model the conduct of the ideal courtier or elite social conduct more generally and those belonging to the established tradition of debates about the condition of nobility how far it is genetically inherited and how far a function of excelling moral and social behaviour Van Dyck is seen as contributing to these discussions through the language of pictorial art The book will be of interest to scholars working in art history cultural history early modern history and Renaissance studies

Women and Gender in the Early Modern Low Countries, 1500 - 1750 Sarah Joan Moran, Amanda C. Pipkin, 2019-05-07 Women and Gender in the Early Modern Low Countries 1500-1750 brings together research on women and gender across the Low Countries a culturally contiguous region that was split by the Eighty Years War into the Protestant Dutch Republic in the North and the Spanish controlled Catholic Hapsburg Netherlands in the South The authors of this interdisciplinary volume highlight women's experiences of social class as family members before the law and as authors artists and patrons as well as the workings of gender in art and literature In studies ranging from microhistories to surveys the book reveals the Low Countries as a remarkable historical laboratory for its topic and points to the opportunities the region holds for future scholarly investigations Contributors Martine van Elk Martha Howell Martha Moffitt Peacock Sarah Joan Moran Amanda Pipkin Katlijne Van der Stighelen Margit Thöner and Diane Wolfthal

Dictionary of Artists' Models Jill Berk Jimenez, 2013-10-15 The first reference work devoted to their lives and roles this book provides information on some 200 artists' models from the Renaissance to the present day Most entries are illustrated and consist of a brief biography selected works in which the model appears with location a list of further reading This will prove an invaluable

reference work for art historians librarians museum and gallery curators as well as students and researchers Spaces of Connoisseurship Alison Clarke, 2022-07-18 In Spaces of Connoisseurship Alison Clarke explores the who where and how of judging Old Master paintings in the nineteenth century British art trade She describes how the staff at family art dealers Thomas Agnew Sons Agnew s and London s National Gallery took advantage of emerging technologies such as the railways and photography Through encounters with pictures in a range of locations both private and public these art market actors could build up the visual memory and necessary expertise to compare artworks and judge them in terms of attribution condition and beauty Also explored are the display tactics adopted by both commercial outfit and art museum to showcase pictures once acquired In a time of ever spiralling art prices this book tackles the question of why some paintings are preferred over others and exactly how art experts reach their judgements **Only the Best** Katharine Baetjer, James David Draper, Metropolitan Museum of Art (New York, N.Y.), 1999 This volume and the exhibition it accompanies bring together eighty of the finest masterpieces in the collection of the Calouste Gulbenkian Museum Lisbon All of the works of art are richly illustrated in color and described in authoritative texts by the curators of the Gulbenkian Museum These magnificent pieces which reflect the renowned art collector Calouste Gulbenkian s eclectic taste include paintings by Rubens Fragonard Gainsborough Turner and Manet silver from services created for the nobility of Russia and Western Europe Roman medallions Ottoman ceramics Japanese lacquerware jewelry by Lalique and books and textiles from both East and West These works of art offer dazzling testimony to Gulbenkian s devotion to the quality of the individual object and to his refined connoisseurship The Calouste Gulbenkian Museum was created under the terms of Gulbenkian s will in order to preserve under one roof the artworks in his collection one of the preeminent art assemblages of the first half of the twentieth century Gulbenkian a successful businessman who was born in 1869 in Ottoman Turkey to an Armenian family made his fortune in the oil industry In April 1942 in the midst of World War II he arrived in Lisbon seeking a peaceful place to live Portugal had remained neutral in the conflict that was engulfing the world Gulbenkian spent the rest of his life in Lisbon where he died in 1955 As a collector whether of ancient Egyptian art Islamic art or European painting and decorative arts Gulbenkian acquired only the best Masculinities, Violence, Childhood Amy Leonard, Karen L. Nelson, 2011 This interdisciplinary volume includes essays and workshop summaries for the 2006 Attending to Early Modern Women and Men symposium Essays and workshop summaries are divided into four sections Masculinities Violence Childhood and Pedagogies Taken together they considers women s works lives and culture across geographical regions primarily in England France Germany Italy the Low Countries the Caribbean and the Islamic world and explore the shift in scholarly understanding of women s lives and works when they are placed alongside nuanced considerations of men s lives and works **Visions of the Courtly Body** Christiane Hille, 2013-01-09 In 1603 the beginning of the Stuart reign painting was of minor importance at the English court where the elaborately designed masques of Inigo Jones served as the prime medium of royal representation Only two

decades later their most celebrated performer George Villiers the First Duke of Buckingham had assembled one of the largest and most significant collections of painting in early seventeenth century Europe His career as the personal and political favourite of two succeeding monarchs James I and Charles I coincides with the commission of a number of highly ambitious portraits from the hands of Peter Paul Rubens and Anthony van Dyck that displayed his body in spectacular manner As the first comprehensive study of Buckingham's patronage of the visual arts this book is concerned with the question of how the painted image of the courtier transferred strategies of social distinction that had originated in the masque to the language of painting Establishing a new grammar in the competing rhetorics of bodily self fashioning this recast notion of portraiture contributed to an epistemological change in perceptions of visual representation at the early modern English court in the course of which painting advanced to the central art form in the aesthetics of kingship

An Illustrated Life of Christ Presented to the Chinese Emperor Nicolas Standaert, 2024-12-15 A renewed attention to visual culture is one of the recent developments in the study of cultural contacts between China and Europe in the seventeenth and eighteenth centuries The subject of this book is the illustrated Life of Christ presented to the Chinese emperor in 1640 by the Jesuit missionary Johann Adam Schall von Bell S J 1592 1666 The origin of the work is a small parchment booklet with coloured miniature paintings based on a wide variety of prints by well known European engravers e g H Goltzius J Stradanus It was compiled in Munich in 1617 and a Chinese version with the title Jincheng shuxiang was published in Beijing more than twenty years later in a nicely illustrated edition An Illustrated Life of Christ is a fascinating analysis of one of the earliest artistic encounters between Europe and China Standaert has once again demonstrated his scholarly foresight workmanship and authority John T P Lai in Journal of the History of Christianity in Modern China This book is composed of two parts Part I traces the complex history of production of Jincheng shuxiang from its European origin to its Chinese reception It also analyses the illustrations and the text Part II contains the reproduction of the Chinese text and 48 illustrations the reproduction of the identified original European prints and a translation of the Chinese text It is hoped that the wider diffusion of this rare primary source which is now reprinted for the first time since the seventeenth century will further stimulate the study of visual culture in Sino Western relations The book will be of interest to a broad range of scholars from art historians of China and Europe to scholars interested in print history and theologians

Van Dyck Stijn Alsteens, Adam Eaker, Xavier F. Salomon, Bert Watteuw, 2016-01-01 The first major examination of Anthony van Dyck's work as a portraitist and an essential resource on this aspect of his illustrious career This landmark volume is a comprehensive survey of the portrait drawings paintings and prints of Anthony van Dyck 1599 1641 one of the most celebrated portraitists of all time His supremely elegant style and ability to convey a sense of a sitter's inner life made him a favored portraitist among high ranking figures and royalty across Europe as well as among his fellow artists and art enthusiasts Showcasing the full range of Van Dyck's fascinating international career with more than 100 works this catalogue celebrates the artist's versatility

inventiveness and influential approach to portraiture Works include preparatory drawings and oil sketches that shed light on Van Dyck's working process prints that allowed his work to reach a wider audience and grand painted portraits Some of the masterpieces are drawn from the exceptional holdings of The Frick Collection while other works are presented here for the first time Also included are drawings by some of Van Dyck's contemporaries including his teacher Peter Paul Rubens that illuminate the lineage of his working method With insightful contributions by a team of international scholars this unparalleled study of Van Dyck offers a compelling case for the distinctiveness and importance of the artist's work

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