

The Master & his Workshop

Drawings & Etchings

Rembrandt The Master His Workshop Drawings Etchings

Rembrandt Harmenszoon van Rijn



Rembrandt The Master His Workshop Drawings Etchings:

Rembrandt, the Master & His Workshop Christopher Brown, 1991 Because of the world's veneration for Rembrandt and the lack of documentary evidence about his work scholars have vastly overestimated his productivity By the middle of this century more paintings drawings and etchings were attributed to this beloved artist than one man could possibly have created Recently research has been done to establish a body of work that can be securely attributed to Rembrandt and to identify other paintings and drawings previously associated with Rembrandt as the work of artists who studied in his studio Drawing on this research these books on Rembrandt's paintings drawings and etchings provide for the first time a clear picture of the division of work that was done in Rembrandt's workshop **Rembrandt?** Lene Bøgh Rønberg, Eva de la Fuente Pedersen, Ernst van de Wetering, Statens museum for kunst (Denmark), 2006 *Rembrandt, the Master & His Workshop*, 1991 *Rembrandt, the Master & His Workshop: Paintings* Rembrandt Harmenszoon van Rijn, 1991

Rembrandt - the master & his workshop. Paintings, drawings & etchings, 1991 Vandrestilling **Rembrandt Drawings** Seymour Slive, 2019-09-17 Seymour Slive who should be considered the dean of scholars of 17th century Dutch art brings a lifetime of study and erudition to Rembrandt Drawings You would have to go a long way to find a better guide than Mr Slive Wall Street Journal Written by renowned Rembrandt scholar Seymour Slive this gorgeous volume explores the artist's extraordinary achievements as a draftsman by examining more than 150 of his drawings Reproduced in color these works are accompanied by etchings and paintings by Rembrandt and others including Leonardo and Raphael Unlike other publications of Rembrandt's drawings here they are arranged thematically which makes his genius abundantly clear Individual chapters focus on self portraits portraits of family members and friends the lives of women and children nudes copies model and study sheets animals landscapes and buildings religious and mythological subjects historical subjects and genre scenes Slive discusses possible doubtful attributions which account for the considerable reduction from earlier times in the number of drawings now ascribed to the master 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's 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

A Corpus of Rembrandt Paintings V Ernst van de Wetering, 2013-12-12 This volume is the fifth volume of A Corpus of Rembrandt Paintings a project devoted to all Rembrandt's paintings This is the work of The Rembrandt Research Project consisting of a group of scholars led since 1993 by Professor Ernst van de Wetering The project began in 1968 with the aim of separating Rembrandt's own paintings from the vast number of Rembrandtesque paintings made by his many apprentices and followers Having opted for a chronological approach to the cataloguing of Rembrandt's paintings from 1625 till 1642 in the first three volumes it was decided in 1993 to adopt a thematic approach for further volumes This was largely to facilitate the recognition of different hands The new approach yielded much more information not only about Rembrandt's working methods but also about the function and meaning of his works This expanded field of view meant that etchings and drawings with similar themes also needed to be included In 2005 Volume IV appeared devoted to Rembrandt's self portraits in painting etching and drawing Volume V consists of a catalogue and analysis of the so called small scale history and genre paintings That theme was chosen because this type of complex work shows a variety of full length protagonists acting in different narrative settings For this reason in the 17th century painting etching or drawing biblical and mythological scenes was looked upon as an artist's greatest challenge The choice of this theme proved to be highly fruitful in several ways Small scale

history pieces reveal Rembrandt's artistic ambitions most clearly. They also offer the authors a much more accurate view of the daily routine in Rembrandt's studio: his apprentices mostly copied this type of work or used it as a starting point for their own. As a result, it was easier to distinguish the works by the master himself from those of his pupils. All aspects of the skills necessary to create a pictorial illusion play a part in the creation of small figured history paintings. These aspects were referred to as the basis of the noble art of painting in Rembrandt's days. Two seventeenth-century painter-theoreticians discussed these principles systematically in two books which up till now have only sporadically been consulted in the context of 17th-century studio practice. Karel van Mander wrote his *Grond der edel vry schilderconst* (Basis of the Art of Painting) in 1604 and Samuel van Hoogstraten produced his *Inleyding tot de hooge schoole der schilderconst* (Academy of Painting) in 1678. Van Hoogstraten was a pupil of Rembrandt between 1642 and 48. Comparing the two books and considering them in relation to Rembrandt's oeuvre gradually reveals his original views on painting and how these had developed during his career. Thus the authors of this new Volume of *A Corpus* have gained an unexpected and profound insight into Rembrandt's ideas and approach to his art. The basic aspects of painting included the following topics: function and methods of drawing; human proportions; various positions, poses and gestures of figures; ways of arranging a scene's protagonists in a composition; facial expressions of a variety of emotions; light, shadows and reflected light; landscape and animals; draperies and articles of clothing; methods of painting and various characteristics and uses of colours. The way these basic aspects were selected and dealt with presumed that the more practical side to the art of painting would be learned by the apprentice in the daily routine of his master's studio. With the development of art history in the nineteenth century, the basic aspects of the art of painting listed above acquired the vague label of style. However, the seventeenth-century categorization of the basic aspects provides a much more acute means of probing the views and criteria for judging a painting by Rembrandt and his contemporaries than the concept of style. Volume V in the series *A Corpus of Rembrandt Paintings* breaks new ground from the point of view of art history, not only in its approach to Rembrandt as an artist but more particularly to his thinking about painting. Moreover, a detailed comparison of Rembrandt's works and those by his apprentices who based their works on his led to a profound and detailed understanding of Rembrandt's views on pictorial quality. In art-historical literature, quality usually does not feature prominently since it is regarded as being too subjective. This comparative approach, together with the analysis of seventeenth-century categories of thought about painting, have given the research on Rembrandt a new impetus at the same time, allowing us to see more clearly through seventeenth-century eyes. That is why the new volume of the *Corpus* is an important publication, not only for art historians but also for all who want to fully enjoy the numerous works of art that date back to the Dutch Golden Age, now scattered in museums around the world.

Rembrandt Christopher White, 2022-05-26 Salvador Dalí was and remains among the most universally recognizable artists of the twentieth century. What accounts for this popularity? His excellence as an artist. Or his genius as a self-publicist. In this searching text, partly based on interviews with the artist,

and fully revised extended and updated for this edition Dawn Ades considers the Dal phenomenon From his early years his artistic friendships and the development of his technique and style to his relationship with the Surrealists and exploitation of Freudian ideas and on to his post war paintings this essential study places Dal in social historical and artistic context and casts new light on the full range of his creativity 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

European Drawings 2 George R. Goldner, Lee Hendrix, Kelly Pask, 1992-10-08 The Getty Museum s collection of drawings was begun in 1981 with the purchase of a Rembrandt nude and has since become an important repository of European works from the fifteenth through the nineteenth century As in the first volume devoted to the collection published in 1988 in English and Italian editions the text is here organized first by national school then alphabetically by artist with individual works arranged chronologically For each drawing the authors provide a discussion of the work s style dating iconography and relationship to other works as well as provenance and a complete bibliography Reframing Rembrandt Michael Zell, 2002-03-04 This book embeds Rembrandt s art in the pluralistic religious context of seventeenth century Amsterdam arguing for the restoration of this historical dimension to contemporary discussions of the artists By incorporating this perspective Zell confirms and revises one of the most forceful myths attached to Rembrandt s art and life his presumed attraction and sensitivity to the Jews of early modern Amsterdam **BOOK JACKET Rembrandt** Ceciel de Bie, Martijn Leenen, 2001 Explores the life and career of Rembrandt via biographical sketches anecdotes descriptions of how life was lived in his time and explanations of how he created his paintings **Rembrandt Etchings** Rembrandt Harmenszoon van Rijn, 2002 *Rembrandt and the Female Nude* Eric Jan Sluijter, Rembrandt Harmenszoon van Rijn, 2006

Rembrandt's extraordinary paintings of female nudes Andromeda Susanna Diana and her Nymphs Dana Bathsheba as well as his etchings of nude women have fascinated many generations of art lovers and art historians But they also elicited vehement criticism when first shown described as against the grain anticlassical even ugly and unpleasant However Rembrandt chose conventional subjects kept close to time honored pictorial schemes and was well aware of the high prestige accorded to the depiction of the naked female body Why then do these works deviate so radically from the depictions of nude women by other artists To answer this question Eric Jan Sluiter in *Rembrandt and the Female Nude* examines Rembrandt's paintings and etchings against the background of established pictorial traditions in the Netherlands and Italy Exploring Rembrandt's intense dialogue with the works of predecessors and peers Sluiter demonstrates that more than any other artist Rembrandt set out to incite the greatest possible empathy in the viewer an approach that had far reaching consequences for the moral and erotic implications of the subjects Rembrandt chose to depict In this richly illustrated study Sluiter presents an innovative approach to Rembrandt's views on the art of painting his attitude towards antiquity and Italian art of the Renaissance his sustained rivalry with the works of other artists his handling of the moral and erotic issues inherent in subjects with female nudes and the nature of his artistic choices

Imagining Childhood Erika Langmuir, 2006-01-01 The images of children that abound in Western art do not simply mirror reality they are imaginative constructs representing childhood as a special stage of human life or emblematic of the human condition itself In a compelling book ranging widely across time national boundaries and genres from ancient Egyptian amulets to Picasso's *Guernica* Erika Langmuir demonstrates that no historic period has a monopoly on the discovery of childhood Famous pictures by great artists as well as barely known anonymous artefacts illustrate not only Western society's perennially ambivalent attitudes to children but also the many and varied functions that works of art have played throughout its history

Largesse Jean Starobinski, 1997-06-23 In 1990 the Department of Graphic Arts at the Louvre made their holdings available to guest curators for a program called *Parti Pris* or *Taking Sides* In this program major cultural figures outside of the discipline of art history organized exhibitions based on the department's collection Within its first several years this novel collaboration produced exhibitions curated by philosopher Jacques Derrida and filmmaker Peter Greenaway Jean Starobinski noted literary critic and intellectual historian from the University of Geneva was selected as the third curator in the program In his exhibition and accompanying essay Starobinski explores the theme of largesse in its broadest sense Arguing that gift giving and receiving are fundamental human gestures he examines graphic and textual representations from the offering of the apple to Eve to Salome's gift of the head of John the Baptist from the giving of laws to the gift of death Charity the poetic gift and the benefits of Fortune all play a role in Starobinski's extended meditation on the act of donation Lavishly illustrated and dazzling in its scope and imagination *Largesse* is an exemplar of the rich intellectual work that can result from crossing disciplinary boundaries and considering history as a dense network of themes and allusions

The Ashgate Research

Companion to Dutch Art of the Seventeenth Century Wayne Franits, 2017-07-05 Despite the tremendous number of studies produced annually in the field of Dutch art over the last 30 years or so and the strong contemporary market for works by Dutch masters of the period as well as the public's ongoing fascination with some of its most beloved painters until now there has been no comprehensive study assessing the state of research in the field. As the first study of its kind, this book is a useful resource for scholars and advanced students of seventeenth-century Dutch art and also serves as a springboard for further research. Its 19 chapters, divided into three sections and written by a team of internationally renowned art historians, address a wide variety of topics ranging from those that might be considered traditional to others that have only drawn scholarly attention comparatively recently.

Rembrandt: the Master and His Workshop Holm Bevers, 1991

Dictionary of Artists' Models Jill Berk Jiminez, 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.

Unveiling the Energy of Verbal Beauty: An Emotional Sojourn through **Rembrandt The Master His Workshop Drawings Etchings**

In some sort of inundated with screens and the cacophony of fast connection, the profound power and mental resonance of verbal beauty frequently disappear in to obscurity, eclipsed by the constant assault of noise and distractions. However, set within the musical pages of **Rembrandt The Master His Workshop Drawings Etchings**, a fascinating function of literary splendor that impulses with organic feelings, lies an unforgettable trip waiting to be embarked upon. Published by a virtuoso wordsmith, this exciting opus guides visitors on a mental odyssey, gently exposing the latent potential and profound impact stuck within the delicate web of language. Within the heart-wrenching expanse of this evocative analysis, we shall embark upon an introspective exploration of the book is main subjects, dissect their charming writing model, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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