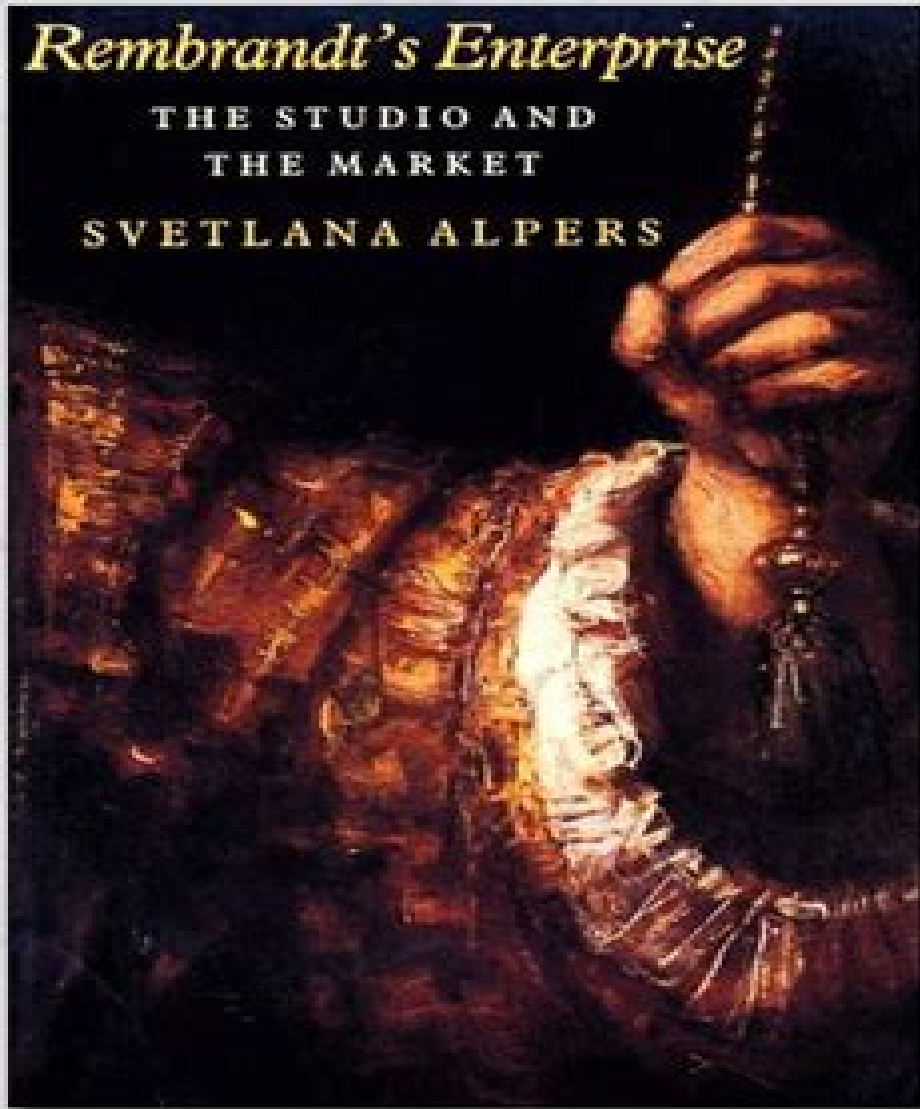


*Rembrandt's Enterprise*

THE STUDIO AND  
THE MARKET

SVETLANA ALPERS



# Rembrandts Enterprise The Studio And The Market

**Ann Sutherland Harris**



## **Rembrandts Enterprise The Studio And The Market:**

Rembrandt's Enterprise Svetlana Alpers, 1990 Drawing on and furthering the enterprise of Rembrandt scholars who have been reinterpreting the artist and his work over the past 25 years Alpers presents new considerations about Rembrandt's handling of paint his theatrical approach to his models his use of his studio as an environment under his control and his relationship to those who bought his work Her study is timely in light of recent research showing that well known works attributed to Rembrandt are by followers instead Alpers developed her text from a lecture series and the prose gains readability by retaining some of the flavor of a talk Still this will find its audience chiefly among scholars and specialists in the field Kathryn W Finkelstein M Ln Cincinnati Copyright 1988 Reed Business Information Inc From Library Journal

Love's Shadow Paul A. Bové, 2021-01-12 It is no wonder literary criticism is so sullen It is too philosophical too much indebted to the dour Walter Benjamin wedded to aestheticized helplessness Lit crit needs new inspirations the sober cheer of Wallace Stevens the loving eye of Rembrandt romance melodrama and wit Let there be more poetry Paul Bové says and less cynicism

**Fictions of the Pose** Harry Berger, 2000 This lavishly illustrated reading of the structure and meaning of portraiture asks what happens when portraits are interpreted as imitations or likenesses not only of individuals but also of their acts of posing Includes 84 illustrations 40 in color *Rembrandt, Vermeer, and the Gift in Seventeenth-Century Dutch Art* Michael Zell, 2025-10-01 Rembrandt Vermeer and the Gift in Seventeenth Century Dutch Art offers a new perspective on the art of the Dutch Golden Age by exploring the interaction between the gift's symbolic economy of reciprocity and obligation and the artistic culture of early modern Holland Gifts of art were pervasive in seventeenth century Europe and many Dutch artists like their counterparts elsewhere embraced gift giving to cultivate relations with patrons art lovers and other members of their social networks Rembrandt also created distinctive works to function within a context of gift exchange and both Rembrandt and Vermeer engaged the ethics of the gift to identify their creative labor as motivated by what contemporaries called a love of art not materialistic gain In the merchant republic's vibrant market for art networks of gift relations and the anti economic rhetoric of the gift mingled with the growing dimension of commerce revealing a unique chapter in the interconnected history of gift giving and art making

**Making Movies into Art** Kaveh Askari, 2014-12-12 Focusing on early cinema's relationship with the pictorial arts this pioneering study explores how cinema's emergence was grounded in theories of picture composition craft and arts education from magic lantern experiments in 1890s New York through to early Hollywood feature films in the 1920s Challenging received notions that the advent of cinema was a celebration of mechanisation and a radical rejection of nineteenth century traditions of representation Kaveh Askari instead emphasises the overlap between craft traditions and modernity in early film Opening up valuable new perspectives on the history of film as art Askari links American silent cinema with the practice of teaching the public how to appreciate fine art charts its entrance into arts education via art schools and university film courses shows how concepts of artistic production

entered films through a material interest in the studio and examines the way in which Maurice Tourneur and Rex Ingram made early art films by shaping an image of the film director around the idea of the fine artist

**The Future of Art in a Postdigital Age** Mel Alexenberg, 2011-04-27 In *The Future of Art in a Postdigital Age* artist and educator Mel Alexenberg offers a vision of a postdigital future that reveals a paradigm shift from the Hellenistic to the Hebraic roots of Western culture He ventures beyond the digital to explore postdigital perspectives rising from creative encounters among art science technology and human consciousness The interrelationships between these perspectives demonstrate the confluence between postdigital art and the dynamic Jewish structure of consciousness Alexenberg's pioneering artwork a fusion of spiritual and technological realms exemplifies the theoretical thesis of this investigation into interactive and collaborative forms that imaginatively envisages the vast potential of art in a postdigital future

**Making Copies in European Art 1400-1600**, 2018-11-26 *Making Copies in European Art 1400-1600* comprises sixteen essays that explore the form and function manner and meaning of copies after Renaissance works of art The authors construe copying as a method of exchange based in the theory and practice of imitation and they investigate the artistic techniques that enabled and facilitated the production of copies They also ask what patrons and collectors wanted from a copy which characteristics of an artwork were considered copyable and where and how copies were stored studied displayed and circulated *Making Copies in European Art* in addition to studying many unfamiliar pictures incorporates previously unpublished documentary materials

**Studio Studies** Ignacio Fariás, Alex Wilkie, 2015-10-14 Consider the vast array of things around you from the building you are in the lights illuminating the interior the computational devices mediating your life the music in the background even the crockery furniture and glassware you are in the presence of Common to all these objects is that their concrete visual and technological forms were invariably conceived modelled finished and tested in sites characterised as studios Remarkably the studio remains a peculiar lacuna in our understanding of how cultural artefacts are brought into being and how creativity operates as a located practice *Studio Studies* is an agenda setting volume that presents a set of empirical case studies that explore and examine the studio as a key setting for aesthetic and material production As such *Studio Studies* responds to three contemporary concerns in social and cultural thought first how to account for the situated nature of creative and cultural production second the challenge of reimagining creativity as a socio materially distributed practice rather than the cognitive privilege of the individual and finally to unravel the parallels contrasts and interconnections between studios and other sites of cultural aesthetic and technoscientific production notably laboratories By enquiring into the operations topologies and displacements that shape and format studios this volume aims to demarcate a novel and important object of analysis for empirical social and cultural research as well to develop new conceptual repertoires to unpack the multiple ways studio processes shape our everyday lives

[A History of the Theatre Laboratory](#) Bryan Brown, 2018-10-26 The term theatre laboratory has entered the regular lexicon of theatre artists producers scholars and critics alike yet use of the term is far

from unified often operating as an catch all for a web of intertwining practices territories pedagogies and ideologies Russian theatre however has seen a clear emergence of laboratory practice that can be divided into two distinct organisational structures the studio and the masterskaya artisanal guild By assessing these structures Bryan Brown offers two archetypes of group organisation that can be applied across the arts and sciences and reveals a complex history of the laboratory s characteristics and functions that support the term s use in theatre This book s discursive historical approach has been informed substantially by contemporary practice through interviews with and examinations of practitioners including Slava Polunin Anatoli Vassiliev Sergei Zhenovach and Dmitry Krymov

Power and Image in Early Modern Europe Jessica Goethals, Valerie McGuire, 2009-05-27 Are images and spectacles fundamental mediators of power relationships in the West This book draws upon the language of cultural studies to investigate a contemporary hypothesis in the shifting ideological landscape of early modern Europe Apparently aesthetic choices by artists may also have been the means to consolidate and subvert institutionalized or non institutionalized bodies of power Meanwhile communities in Europe reacted to the intrinsic power of the image in literature and letters commenting upon both its use and abuse Both diachronic and geographic connections are made among disparate but important moments of image making in the twelfth through seventeenth centuries The influence of Descartes is traced from La Rochefoucauld and the communal spectacles of the Ancien R gime salon to the Netherlands and Rembrandt s sketch Death of the Virgin Shakespeare bears similar anxieties about Joan of Arc s transgression of gender boundaries in Henry VI as does Castiglione s Courtier when serving the Renaissance Prince Spenser s dilemma about the non difference between fiction and history resolves itself in the same way as does the Byzantine rejection of iconoclasm Other articles in the collection examine anomie in Vatican frescoes by Giorgio Vasari corporeal decay and the supernatural as spectacle on the early modern English stage and affective self perception and subjectivity in the scoring of Italian opera not as just a conference volume but as an organic group of essays on early modernity The essays span an impressive number of cultures from Byzantium to England Italy and Spain to the Netherlands and theorize the image from a number of disciplinary vantage points Not surprisingly art history and theatre are well represented but so are music history and literary studies Most of the essays are short but sufficiently developed to allow for thoughtful arguments on the status of the visual in early modern culture on the stage on the page and as artistic and musical representation they do deliver fine close readings and leave me sufficiently intrigued to want to return to or familiarize myself with the original texts I come away from this collection encouraged about the state of graduate studies in Europe and North America Jane Tylus Professor of Italian and Comparative Literature and Vice Provost for Academic Affairs New York University The essays are interdisciplinary and touch upon many themes that lie outside my own field of specialization I was therefore surprised and pleased to find them not only original and instructive but also inviting and accessible to the non specialist Although they range far with respect to chronology and theoretical suppositions they are coherently united in their concern for the

functioning of the image in the conservation revision or critique of socio political power in their respective cultural contexts I will mention three essays representing three different fields as striking examples of disparate images used to consolidate reconstruct or overthrow the dominant powers of their times Kathryn Falzareno s essay Mother s Milk and Deborah s Sword is a close reading of Shakespeare s portrayal of Joan of Arc in Henry VI It is a close analysis of the paradoxical status of Joan Saint of the French strumpet for the English Christian warrior maiden contrasting with Deborah in the Ancient Testament The dominant and totally unexpected image which brings together the contradictions embodied by Joan are the breasts the source of nurture in the figure of Mary but an encumbrance for the mythological amazons who removed one breast to facilitate their use of the bow Ljubica Illic s Echo and Narcissus Labyrinths of the Self is an elegant reading of echo music the apparently impossible translation of the Ovidian story into music and opera Ovid s story represents the nymph Echo as the auditory equivalent of Narcissus reflection echoing sound as reflecting light Ovid s echo myth undoubtedly influenced opera by Jacopo Peri during the time of the Medici and then Monteverdi in the musical setting of Orfeo Finally Elissa Auerbach s Taking Mary s Pulse Cartesianism and Modernity in Rembrandt s Death of the Virgin is a brilliant commentary on the Dutch painter s rendering of an ancient theme the dormition of the Virgin but at the center of the painting is the figure of a physician taking the pulse of her limp hand The intrusion of this scientific element in the ancient iconography of the event of Mary s death is the unmistakable sign of the wave of modernity that swept over the Netherlands with the popularity of Cartesian philosophy and science John Freccero Professor of Italian and Comp Lit NYU The Invisible Hand in Popular Culture Paul A. Cantor, 2012-11-30 Analyzes how ideas about economics and political philosophy find their way into everything from Star Trek to Malcolm in the Middle Wall Street Journal Popular culture often champions freedom as the fundamentally American way of life and celebrates the virtues of independence and self reliance But film and television have also explored the tension between freedom and other core values such as order and political stability What may look like healthy productive and creative freedom from one point of view may look like chaos anarchy and a source of destructive conflict from another Film and television continually pose the question Can Americans deal with their problems on their own or must they rely on political elites to manage their lives In this groundbreaking work Paul A Cantor whose previous book Gilligan Unbound was named one of the best nonfiction books of the year by the Los Angeles Times explores the ways in which television shows such as Star Trek The X Files South Park and Deadwood and films such as The Aviator and Mars Attacks have portrayed both top down and bottom up models of order Drawing on the works of John Locke Adam Smith Alexis de Tocqueville and other proponents of freedom Cantor contrasts the classical liberal vision of America particularly its emphasis on the virtues of spontaneous order with the Marxist understanding of the culture industry and the Hobbesian model of absolute state control The Invisible Hand in Popular Culture concludes with a discussion of the impact of 9 11 on film and television and the new anxieties emerging in contemporary alien invasion narratives the fear of a global technocracy

that seeks to destroy the nuclear family religious faith local government and other traditional bulwarks against the absolute state

**Picturing Punishment** Anuradha Gobin, 2021-07-30 Picturing Punishment examines representations of criminal bodies as they moved in through and out of publicly accessible spaces in the city during punishment rituals in the seventeenth century Dutch Republic Once put to death the criminal cadaver did not come to rest Its movement through public spaces indicated the potent afterlife of the deviant body especially its ability to transform civic life Focusing on material culture associated with key sites of punishment Anuradha Gobin argues that the circulation of visual media related to criminal punishments was a particularly effective means of generating discourse and formulating public opinion especially regarding the efficacy of civic authority Certain types of objects related to criminal punishments served a key role in asserting republican ideals and demonstrating the ability of officials to maintain order and control Conversely the circulation of other types of images such as inexpensive paintings and prints had the potential to subvert official messages As Gobin shows visual culture thus facilitated a space in which potentially dissenting positions could be formulated while also bringing together seemingly disparate groups of people in a quest for new knowledge Combining a diverse array of sources including architecture paintings prints anatomical illustrations and preserved body parts Picturing Punishment demonstrates how the criminal corpse was reactivated reanimated and in many ways reintegrated into society

The Naked Heart Peter Gay, 1996 In investigating the inner life of the whole Victorian bourgeoisie that vast class in Emile Zola's words reaching from the common people to the aristocracy Gay turns also to the letters and confessional diaries of both obscure and prominent men and women

**The Sociology of Arts and Markets** Andrea Glauser, Patricia Holder, Thomas Mazzurana, Olivier Moeschler, Valérie Rolle, Franz Schultheis, 2020-06-15 This edited collection offers an in depth analysis of the complex and changing relationship between the arts and their markets Highly relevant to almost any sociological exploration of the arts this interaction has long been approached and studied However rapid and far reaching economic changes have recently occurred Through a number of new empirical case studies across multiple artistic historic and geographical settings this volume illuminates the developments of various art markets and their sociological analyses The contributions include chapters on artistic recognition and exclusion integration and self representation in the art market sociocultural changes the role of the gallery owner and collectives rankings and constraints across the cultural industries Drawing on research from Japan Switzerland France Italy China the US UK and more this rich and global perspective challenges current debates surrounding art and markets and will be an important reference point for scholars and students across the sociology of arts cultural sociology and culture economy

**Aesthetic Spaces** Brigitte Peucker, 2019-02-15 Films provide valuable spaces for aesthetic experimentation and analysis for cinema's openness to other media has always allowed it to expand its own In Aesthetic Spaces Brigitte Peucker shows that when painterly or theatrical conventions are appropriated by the medium of film the dissonant effects produced open it up to intermedial reflection and tell us a great deal about cinema itself The films

studied in these chapters include those by Abbas Kiarostami Alfred Hitchcock Michelangelo Antonioni Jean Luc Godard Carl Th Dreyer Peter Greenaway Rainer Werner Fassbinder Ingmar Bergman Jacques Rivette Fritz Lang F W Murnau Lars von Trier Spike Jonze ric Rohmer Lech Majewski and others Where two media are in evidence in these films there is usually a third and often theater mediates between film and painting Aesthetic Spaces interrogates issues of cinematic space and mise en sc ne from different but interconnected theoretical perspectives organizing its chapters around some of the formal principles space spectator frame color and lighting props d cor and actor that shape films Drawing on the older arts to renew cinema the films examined deploy paintings as material Poussin and Bruegel Rembrandt Hals and Klimt and medieval illustrations and modernist abstractions are used to expand our notions of cinematic space Peucker shows that when different media come together in film they create effects of dissonance out of which new modes of looking may arise

**Experimental Selves** Christopher Braider,2018-10-11 Drawing on the generous semantic range the term enjoyed in early modern usage Experimental Selves argues that person as early moderns understood this concept was an experimental phenomenon at once a given of experience and the self conscious arena of that experience Person so conceived was discovered to be a four dimensional creature a composite of mind or inner personality of the body and outward appearance of social relationship and of time Through a series of case studies keyed to a wide variety of social and cultural contexts including theatre the early novel the art of portraiture pictorial experiments in vision and perception theory of knowledge and the new experimental science of the late seventeenth and eighteenth centuries the book examines the manifold shapes person assumed as an expression of the social natural and aesthetic experiments or experiences to which it found itself subjected as a function of the mere contingent fact of just having them **Seventeenth-century Art & Architecture** Ann Sutherland Harris,2005 Encompassing the socio political cultural background of the period this title takes a look at the careers of the Old Masters and many lesser known artists The book covers artistic developments across six countries and examines in detail many of the artworks on display **Quid est secretum?** Ralph Dekoninck,Agnès Guiderdoni,Walter Melion,2020-09-10 Quid est secretum Visual Representation of Secrets in Early Modern Europe 1500 1700 is the companion volume to Intersections 65 1 Quid est sacramentum Visual Representation of Sacred Mysteries in Early Modern Europe 1400 1700 Whereas the latter volume focused on sacramental mysteries the current one examines a wider range of secret subjects The book examines how secret knowledge was represented visually in ways that both revealed and concealed the true nature of that knowledge giving and yet impeding access to it In the early modern period the discursive and symbolical sites for the representation of secrets were closely related to epistemic changes that transformed conceptions of the transmissibility of knowledge Contributors Monika Biel Alicja Bielak C Jean Campbell Tom Conley Ralph Dekoninck Peter G F Eversmann Ingrid Falque Agn s Guiderdoni Koenraad Jonckheere Suzanne Karr Schmidt Stephanie Leitch Carme L pez Calder n Mark A Meadow Walter S Melion Eelco Nagelsmit Lars Cyril N rgaard Alexandra Onuf Bret L Rothstein Xavier Vert Madeleine C

Viljoen Mara R Wade Lee Palmer Wandel and Caecilie Weissert      **Race and Photography** Amos Morris-Reich, 2016-01-11  
Race and Photography studies the changing function of photography from the 1870s to the 1940s within the field of the science of race what many today consider the paradigm of pseudo science Amos Morris Reich looks at the ways photography enabled not just new forms of documentation but new forms of perception Foregoing the political lens through which we usually look back at race science he holds it up instead within the light of the history of science using it to explore how science is defined how evidence is produced used and interpreted and how science shapes the imagination and vice versa Exploring the development of racial photography wherever it took place including countries like France and England Morris Reich pays special attention to the German and Jewish contexts of scientific racism Through careful reconstruction of individual cases conceptual genealogies and patterns of practice he compares the intended roles of photography with its actual use in scientific argumentation He examines the diverse ways it was used to establish racial ideologies as illustrations of types statistical data or as self evident record of racial signs Altogether Morris Reich visits this troubling history to outline important truths about the roles of visual argumentation imagination perception aesthetics epistemology and ideology within scientific study      **The Value of Critique** Isabelle Graw, Christoph Menke, 2019-07-17 Viele Theoretikerinnen und Theoretiker haben sich von einer Praxis der Kritik verabschiedet und sich f r alternative Einstellungen des Urteils ausgesprochen die als Praktiken der Wertsch tzung bezeichnet werden k nnen Der Sammelband untersucht wie eine Opposition dieser beiden Denkweisen verstanden wird und fragt danach ob und wie sie sich berwinden l sst Dabei spielen die Praktiken der Urteilens im Feld der Kunst eine paradigmatische Rolle Mit Beitr gen u a von Luc Boltanski Eva Geulen Rahel Jaeggi und Bruno Latour

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