2019 marks the 350th anniversary of Rembrandt's death. The Dresden Kupferstich-Kabinett, which possesses one of the most important collections of Rembrandt's drawings and prints in the world, will celebrate Rembrandt as artist, printmaker and draughtsman, casting fresh light on this innovative 'artists' artist', who continues to inspire and engage.

This deluxe hardcover edition features drawings by the Dutch master from the collections of more than 20 European and American museums. Beautifully produced in a generous format on high-quality paper, this volume spans the artist's prolific career and includes superb examples of landscapes, biblical vignettes, figure studies, animal sketches, and portraits.

James R. Garcia was born and raised in Rocky Ford, Colorado. Went to High School and then went into the Marine Corps, for four (4) years. I spent a large portion of my life working as a Manager of Purchasing and Subcontracts for a number of Major Subcontractors in the United States. Such as Bechtel Corporation, Fluor Corporation, Rockwell International Corporation, The Boeing Company, and Ball Aerospace Corporation. I retired in 1999. Upon retiring and during my working career I was always buying selling and studying art and started and owned an Art Gallery in Kennewick, Washington, known as Garcia's Americana Art Gallery. I sold and studied the art of Edward S. Curtis, Carl Moon and Western Art in General. I showed and attended the Major Art Shows all over the Southwest.I have lectured at Galleries and Museums, in Colorado mostly on Edward S. Curtis and Carl Moon Photographs. I have also testified in Court on the collections of Curtis and Carl Moon on the authentication of many of their works of photography. The work and study of authenticating a piece of art is a most satisfying effort and hopefully there will be people in the study of art and becoming an artist, that will be able to put their efforts and study in the direction of authenticating art. I hope that my story, "The Authentication of Rembrandt's Titus F 1655," will help students to look into other avenues to follow in the field of art.

James R. GarciaCollector, Connoisseur and Researcher of Fine Art

Rembrandt: a study of the artist, his life and context, with 500 images, and a gallery showing 300 of his most iconic paintings.

The Biblical Rembrandt presents the human Rembrandt in the context of his faith. That faith can
be studied only by an intense look at this paintings, etchings, and drawings depicting biblical persons, scenes, and moments. About Rembrandt's life, we know very little that is certain, but he has left us abundant testimony of his sensitive reading of the Bible. Written from the perspective of a biblical specialist who has pored over Rembrandt's testimony, Durham writes not for the art historian, but for those who love the Bible, for those who love Rembrandt, and for those who want to know more about the meeting of this Dutchman and his biblical text. Durham confesses he has lived with the (changing) canon of Rembrandt's works for more than forty years, with the biblical texts he loved open before me. This book is the summary of that experience. Not every work of Rembrandt based on the Bible is discussed: that would have required commentary on more than 900 works. Durham has selected his favorites, the ones that seem to him most reflective of Rembrandt's faith, about 130 works in all. Each of these paintings, etchings, and drawings is reproduced in the context in which it is described, the paintings in full color. Where important details are difficult to see, they are isolated, and enlarged as necessary. In his biblical works Rembrandt invites us to read the Bible just as he read it, in personal terms: flawed, as he was; reaching, as he did; and experiencing the Bible as a book about ourselves.

Rembrandt's life and art had an almost mythic resonance in nineteenth-century France with artists, critics, and collectors alike using his artistic persona both as a benchmark and as justification for their own goals. This first in-depth study of the traditional critical reception of Rembrandt reveals the preoccupation with his perceived "authenticity," "naturalism," and "naïveté," demonstrating how the artist became an ancestral figure, a talisman with whom others aligned themselves to increase the value of their own work. And in a concluding chapter, the author looks at the playRembrandt, staged in Paris in 1898, whose production and advertising are a testament to the enduring power of the artist’s myth.

No other 17th-century artist played the self-portrait game as extravagantly as the Dutchman Rembrandt. Spanning from his youth until just a year prior to his death, this unprecedented collection gathers the entirety of Rembrandt’s self-portraiture in impeccable reproductions. The works are an intimate glimpse into the artist's lifelong self-

"Follow the entire painting career of Rembrandt, one of the greatest painters and printmakers in European art history and the most important in Dutch history. This is the story about one man's artistic vocation and the work it demands, about life and death, love and bereavement, fame and loss. This graphic novel aims at authenticity, and where there is an absence of facts, the author has drawn inspiration from the wealth of the anecdotes about Rembrandt's life. This graphic novel is the result of the collaborative enterprise between the author, Typex, The Netherlands foundation for Visual Arts, Design and Architecture and the Rijk museum, home of the world's largest and most important Rembrandt collections."--

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 the 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.

Chardin and Rembrandt is an unfinished essay written around 1895 by Marcel Proust. Oft overlooked in Prousts illustrious writing career, this book is a newly translated version by David Zwirner Books as one of the first two entries in its ekphrasis series. This essay is a literary experiment in which an unnamed narrator gives advice to a young man suffering from melancholy, taking him on an imaginary tour through the Louvre where his readings of Chardin imbue the everyday world with new meaning, and his ruminations on Rembrandt take his melancholic pupil beyond the realm of mere objects.

* Featuring an essay from a leading international scholar in the field* Including 25 full-color images of work by Rembrandt and artists he inspiredThis absorbing introduction to the story of Rembrandt's rampant fame and influence in Britain is filled with beautiful images. The story of 'Rembrandt mania' began in 18th-century Britain with passionate, and often eccentric, collectors acquiring artworks by any and every means. As the craze for Rembrandt ebbed and flowed, each new wave of enthusiasm brought him ever-greater fame and influence, and collectors became increasingly ingenious. This master’s impact not only on collectors and the public but also on British artists over the last four centuries is explored, with lavish paintings, drawings and prints from artists such as Henry Raeburn, Joshua Reynolds and James Abbott McNeill Whistler shown alongside some of Rembrandt's most famous masterpieces.

A study of the world’s most poignant and honest portrait painter.

A supreme master of landscape drawings, Rembrandt's extraordinary draftsmanship possessed a vitality and power that few artists ever achieve. This excellent volume displays in sharp, quality reproductions 60 authentic landscapes chosen from the great facsimile editions. Publisher's Note. Captions. 60 black-and-white illustrations.

The Dutch Golden Age spawned some of history's greatest artists and artisans, but few can boast of the genius of Rembrandt. Commemorating 350 years of unparalleled legacy, this XXL-sized monograph gathers the artist's 330 paintings in exquisite reproductions and details that reveal how, in all their forms, Rembrandt’s painted works are built of

For someone who, for all we know, never left his native country, Rembrandt Harmensz. van Rijn had a strikingly broad horizon. As an artist, collector, and citizen, he came into contact with artifacts, objects of utility, and humans from all parts of the known world. Rembrandt?'s curiosity about everything foreign and his insatiable collector?'s appetite were legendary even in his lifetime and part and parcel of his singular creative genius.00Amsterdam, the center of his life, was the perfect place for a man of such boundless interests: the Dutch East and West India Companies had their headquarters and home port here, as did other trading partnerships. In the seventeenth century, the city was a true cultural melting pot. Legates and merchants from far-flung places were a daily sight in the streets of the young Dutch Republic.00The exhibition focuses on one of the most consequential strands in this constellation: the Orient?an umbrella term for diverse Eastern non-European cultures rather than a well-defined geographic designation?fired Rembrandt?’s imagination throughout his career. It inspired the painter has he envisioned the settings of biblical histories, one of his favorite genres. Several self-portraits show the artist in exotic costumes. His copies of miniatures created at the court of the Great Mughals were a tribute to Asian creativity and taste without precedent in Dutch art. Last but not least, he was an eager
consumer of Japanese paper, which he liked to use for his etchings.00Exhibition: Museum Barberini, Potsdam, Germany (27.06. - 11.10.2020) / Kunstmuseum Basel, Switzerland (31.10.2020 - 14.02.2021).

Over 300 works — portraits, landscapes, biblical scenes, allegorical and mythological pictures, and more — reproduced in full size directly from a rare collection of etchings famed for its fine quality and pristine condition.

Rembrandt's paintings have been admired throughout centuries because of their artistic freedom. But Rembrandt was also a craftsman whose painting technique was rooted the tradition. Rembrandt—The Painter at Work is the result of a lifelong search for Rembrandt's working methods, his intellectual approach to the art of painting and the way in which his studio functioned. Ernst van de Wetering demonstrates how this knowledge can be used to tackle questions about authenticity and other art-historical issues. Approximately 350 illustrations, half of which are reproduced in colour, make this book into a monumental tribute to one of the worlds most important painters. "The book is—if one may be allowed to say such a thing about a serious scholarly work—a gripping good-read.' Christopher White, The Burlington Magazine "This is a very rich book, a deeply felt analysis of an artist whom the author knows better than almost any other living scholar." Christopher Brown, Times Literary Supplement

Until now dress has played only a subordinate role in the research of Rembrandt’s paintings, despite the fact that few artists are as intensively studied as this Dutch master. The lacuna is all the more surprising since Rembrandt obviously delighted in rendering clothes, which, for him, not only communicated the character and social status of his sitters but also clarified his narratives and heightened the drama in his historical pieces. Here, Marieke de Winkel offers a fascinating and much-needed study of dress and costume in the works of Rembrandt. De Winkel shows us how focusing on apparel opens a new line of inquiry into Rembrandt’s paintings, one which is symbolically and iconographically richer than previously imagined. This approach, which has not been fully acknowledged by art historians nor developed by dress historians, deepens our understanding of Rembrandt’s expression as well as the cultural and historical context of the Dutch seventeenth century. De Winkel proves the merits of the approach here with her close readings of Rembrandt’s paintings and the contemporaneous connotations of the clothes he depicted. She demonstrates convincingly that clothes do much more than help date the paintings; they are instead integral to the program of representation. No longer ancillary to art history, dress and costume here receive their full due in this study, leaving us with not only a better understanding of Rembrandt but of his wider world as well.

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.

In a serene, sensuous style of writing and through a compelling narrative of great psychological depth, Rembrandt's Whore does for the Dutch Master what Tracy Chevalier's Girl with a Pearl Earring did for Vermeer. Immortalised in many of his greatest works of portraiture, Hendrickje Stoffels was Rembrandt's common law wife – and it is through her eyes that we are plunged into the midst of both a passionate affair and a turbulent era of Dutch history. First a servant, then his lover and confidante, Hendrickje fills the void in Rembrandt's life after the death of his wife and two of their children. But whilst they celebrate beauty, truth and art, Hendrickje is fated to discover the hypocrisy and fickleness of Amsterdam society, which ostracises her and precipitates Rembrandt's final collapse.
Rembrandt was an esteemed artist in his own time as well as in the present.

Rembrandt’s extraordinary paintings of female nudes—Andromeda, Susanna, Diana and her Nymphs, Danaë, 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 Sluijter, 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, Sluijter 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, Sluijter 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.

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.

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 schilder-const [Basis of the Art of Painting] in 1604 and Samuel van Hoogstraten produced his Inleyding tot de hooge schoole der schilderkonst [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.

A profile of the Dutch artist discusses his paintings and provides critical insights into his artistic vision
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.

Though Rembrandt’s study of the Bible has long been recognized, his interest in secular literature has been relatively neglected. In this volume, Amy Golahny uses a 1656 inventory to reconstruct Rembrandt's library, discovering anew how his reading of history contributed to his creative process. In the end, Golahny places Rembrandt in the learned vernacular culture of seventeenth-century Holland, painting a picture of a pragmatic reader whose attention to historical texts strengthened his rivalry with Rubens for visual drama and narrative erudition.

This generously illustrated volume on the work of Rembrandt makes the world's greatest art accessible to readers of every level of appreciation. Celebrated for his penetrating portraits, richly detailed landscapes, and evocative narrative paintings, the seventeenth century artist Rembrandt is generally considered one of Europe's greatest painters and printmakers, and the master of the Dutch School. His work is distinguished by broad brushwork, luminous palettes, and a sense of order and movement that recalls the finest Renaissance art. Overflowing with impeccably reproduced images, this book offers fullpage spreads of masterpieces as well as highlights of smaller details--allowing the viewer to appreciate every aspect of the artist's technique and oeuvre. Chronologically arranged, the book covers important biographical and historic events that reflect the latest scholarship. Additional information includes a list of works, timeline, and suggestions for further reading.

A captivating exploration of the little-known story of Rembrandt’s formative years by a prize-winning biographer. Rembrandt van Rijn's early years are as famously shrouded in mystery as Shakespeare’s, and his life has always been an enigma. How did a miller’s son from a provincial Dutch town become the greatest artist of his age? How in short, did Rembrandt become Rembrandt? Seeking the roots of Rembrandt’s genius, the celebrated Dutch writer Onno Blom immersed himself in Leiden, the city in which Rembrandt was born in 1606 and where he spent his first twenty-five years. It was a turbulent time, the city having only recently rebelled against the Spanish. There are almost no written records by or about Rembrandt, so Blom tracked down old maps, sought out the Rembrandt family house and mill, and walked the route that Rembrandt would have taken to school. Leiden was a bustling center of intellectual life, and Blom, a native of Leiden himself, brings to life all the places Rembrandt would have known: the university, library, botanical garden, and anatomy theater. He investigated the concerns and tensions of the era: burial rites for plague victims, the renovation of the city in the wake of the Spanish siege, the influx of immigrants to work the cloth trade. And he examined the origins and influences that led to the famous and beloved paintings that marked the beginning of Rembrandt's celebrated career as the paramount painter of the Dutch Golden Age. Young Rembrandt is a fascinating portrait of the artist and the world that made him. Evocatively told and beautifully illustrated with more than 100 color images, it is a superb biography that captures Rembrandt for a new generation.

Rembrandt is generally considered one of the greatest painters in European art history, and the
most important painter of the seventeenth century in the Netherlands. He was a prolific painter of self-portraits, producing almost a hundred of them throughout his long career. Together they give us a remarkably clear picture of the man, his looks, and - more importantly - his emotions, as misfortune and sorrow etched wrinkles in his face. Among the prominent characteristics of his work are his command of light and dark, often using stark contrasts, thus drawing the viewer into the painting; his dramatic and lively scenes, devoid of any rigid formality that contemporary artists often displayed; and his ostensibly deeply felt compassion for mankind, irrespective of wealth and age.

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