

The Art Of Describing Dutch Art In The Seventeenth Century

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Looking at the Overlooked - Norman Bryson 2013-06-01

In this, the only up-to-date critical work on still life painting in any language, Norman Bryson analyzes the origins, history and logic of still life, one of the most enduring forms of Western painting. The first essay is devoted to Roman wall-painting while in the second the author surveys a major segment in the history of still life, from seventeenth-century Spanish painting to Cubism. The third essay tackles the controversial field of seventeenth-century Dutch still life. Bryson concludes in the final essay that the persisting tendency to downgrade the genre of still life is profoundly rooted in the historical oppression of women. In *Looking at the Overlooked*, Norman Bryson is at his most brilliant. These superbly written essays will stimulate us to look at the entire tradition of still life with new and critical eyes.

The Strange Case of the Dutch Painter - Timothy Miller 2022-02-01

Paris, 1890. When Sherlock Holmes finds himself chasing an art dealer through the streets of Paris, he's certain he's smoked out one of the principals of a cunning forgery ring responsible for the theft of some of the Louvre's greatest masterpieces. But for once, Holmes is dead wrong. He doesn't know that the dealer, Theo Van Gogh, is rushing to the side of his brother, who lies dying of a gunshot wound in Auvers. He doesn't know that the dealer's brother is a penniless misfit artist named Vincent, known to few and mourned by even fewer. Officialdom pronounces the death a suicide, but a few minutes at the scene convinces Holmes it was murder. And he's bulldog-determined to discover why a penniless painter who harmed no one had to be killed—and who killed him. Who could profit from Vincent's death? How is the murder entwined with his own forgery investigation? Holmes must retrace the last months of Vincent's life, testing his mettle against men like the brutal Paul Gauguin and the secretive Toulouse-Lautrec, all the while searching for the girl Olympia, whom Vincent named with his dying breath. She can provide the truth, but can anyone provide the proof? From the madhouse of St. Remy to the rooftops of Paris, Holmes hunts a killer—while the killer hunts him.

From Revolt to Riches - Theo Hermans 2017-03-28

This collection investigates the culture and history of the Low Countries in the sixteenth and seventeenth centuries from both international and interdisciplinary perspectives. The period was one of extraordinary upheaval and change, as the combined impact of Renaissance, Reformation and Revolt resulted in the radically new conditions - political, economic and intellectual - of the Dutch Republic in its Golden Age. While many aspects of this rich and nuanced era have been studied before, the emphasis of this volume is on a series of interactions and interrelations: between communities and their varying but often cognate languages; between different but overlapping spheres of human activity; between culture and history. The chapters are written by historians, linguists, bibliographers, art historians and literary scholars based in the Netherlands, Belgium, Great Britain and the United States. In continually crossing disciplinary, linguistic and national boundaries, while keeping the culture and history of the Low Countries in the Renaissance and Golden Age in focus, this book opens up new and often surprising perspectives on a region all the more intriguing for the very complexity of its entanglements.

Dutch Seventeenth-century Genre Painting - Wayne E. Franits 2004-01-01

The appealing genre paintings of great seventeenth-century Dutch artists - Vermeer, Steen, de Hooch, Dou and others - have long enjoyed tremendous popularity. This comprehensive book explores the evolution of genre painting throughout the Dutch Golden Age, beginning in the early 1600s and continuing through the

opening years of the next century. Wayne Franits, a well-known scholar of Dutch genre painting, offers a wealth of information about these works as well as about seventeenth-century Dutch culture, its predilections and its prejudices. The author approaches genre paintings from a variety of perspectives, examining their reception among contemporary audiences and setting the works in their political, cultural and economic contexts. The works emerge as distinctly conventional images, Franits shows, as genre artists continually replicated specific styles, motifs and a surprisingly restricted number of themes over the course of several generations. Luxuriously illustrated and with a full representation of the major artists and the cities where genre painting flourished, this book will delight students, scholars and general readers alike.

The Vexations of Art - Svetlana Alpers 2007-01-01

Now available in paperback A major art historian reflects on a great tradition of European painting. "The Vexations of Art is an engrossing, passionate attempt to re-engage with painting as a mode of thought at a time when 'it is not clear in what form the resource of painting?for surely painting has been a singular resource of the greater European culture?will continue.'"?Jackie Wullschlager, Financial Times "[A] fascinating book that will surely generate discussion for some time to come."?Mindy Nancarrow, Renaissance Quarterly

Potential Images - Dario Gamboni 2002

In *Potential Images* Dario Gamboni explores ambiguity in modern art, considering images that rely to a great degree on a projected or imaginative response from viewers to achieve their effect. Ambiguity became increasingly important in late 19th- and early 20th-century aesthetics, as is evidenced in works by such artists as Redon, Cezanne, Gauguin, Ensor and the Nabis. Similarly, the Cubists subverted traditional representational conventions, requiring their viewers to decipher images to extract their full meanings. The same device was taken up in the various experiments leading to abstraction. For example, it was Kandinsky's intention that his work could be interpreted in both figurative and non-figurative ways, and Duchamp's Readymades suggested the radical conclusion that 'it is the beholder who makes the picture'. These invitations to viewers to participate in the process of artistic communication had social and political implications, as they accorded artist and beholder symmetrical, almost interchangeable, roles.

Picturing Men and Women in the Dutch Golden Age - Muizelaar Klaske 2003-01-01

Taking as their premiss the subjective experience of art, the authors look at how paintings by Rembrandt, Vermeer & other masters were displayed & comprehended in the 17th century.

Portraiture - Richard Brilliant 2013-05-15

This is the first general and theoretical study devoted entirely to portraiture. Drawing on a broad range of images from Antiquity to the twentieth century, which includes paintings, sculptures, prints, cartoons, postage stamps, medals, documents and photographs, Richard Brilliant investigates the genre as a particular phenomenon in Western art that is especially sensitive to changes in the perceived nature of the individual in society. The author's argument on behalf of portraiture (and he draws on examples by such artists as Botticelli, Rembrandt, Matisse, Warhol and Hockney) does not comprise a mere survey of the genre, nor is it a straightforward history of its reception. Instead, Brilliant presents a thematic and cogent analysis of the connections between the subject-matter of portraits and the beholder's response - the response he or she makes to the image itself and to the person it represents. Portraiture's extraordinary longevity and resilience as a genre is a testament to the power of this imaginative transaction between the

subject, the artist and the beholder.

The Art of Describing - Svetlana Alpers 1989

The art historian after Erwin Panofsky and Ernst Gombrich is not only participating in an activity of great intellectual excitement; he is raising and exploring issues which lie very much at the centre of psychology, of the sciences and of history itself. Svetlana Alpers's study of 17th-century Dutch painting is a splendid example of this excitement and of the centrality of art history among current disciplines. Professor Alpers puts forward a vividly argued thesis. There is, she says, a truly fundamental dichotomy between the art of the Italian Renaissance and that of the Dutch masters. . . . Italian art is the primary expression of a 'textual culture, ' this is to say of a culture which seeks emblematic, allegorical or philosophical meanings in a serious painting. Alberti, Vasari and the many other theoreticians of the Italian Renaissance teach us to 'read' a painting, and to read it in depth so as to elicit and construe its several levels of signification. The world of Dutch art, by the contrast, arises from and enacts a truly 'visual culture.' It serves and energises a system of values in which meaning is not 'read' but 'seen, ' in which new knowledge is visually recorded.--George Steiner, Sunday Times There is no doubt that thanks to Alpers's highly original book the study of the Dutch masters of the seventeenth century will be thoroughly reformed and rejuvenated. . . . She herself has the verve, the knowledge, and the sensitivity to make us see familiar sights in a new light.--E. H.

Gombrich, New York Review of Books

Picturing Science, Producing Art - Peter Galison 2014-02-04

First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

In His Milieu - Amy Golahny 2006

Gathered in honor of John Michael Montias (1928–2005), the foremost scholar on Johannes Vermeer and a pioneer in the study of the socioeconomic dimensions of art, the essays in *In His Milieu* are an essential contribution to the study of the social functions of making, collecting, displaying, and donating art. The nearly forty essays here by—all internationally recognized experts in the fields of art history and the economics of art—are especially revealing about the Renaissance and Baroque eras and present new material on such artists as Rembrandt, Van Eyck, Rubens, and da Vinci.

Painting in Florence and Siena After the Black Death - Millard Meiss 1978

The first extended study of the painting of Florence and Siena in the later 14th century, this book presents a rich interweaving of considerations of connoisseurship, style, iconography, cultural and social background, and historical events.

The Art of Describing - Svetlana Alpers 1983

Examines the influence of culture, science, and technology on the art of Dutch painters, including Vermeer, Rembrandt, and Rubens

Walker Evans - Svetlana Alpers 2020-10-20

A magisterial study of celebrated photographer Walker Evans Walker Evans (1903–75) was a great American artist photographing people and places in the United States in unforgettable ways. He is known for his work for the Farm Security Administration, addressing the Great Depression, but what he actually saw was the diversity of people and the damage of the long Civil War. In *Walker Evans*, renowned art historian Svetlana Alpers explores how Evans made his distinctive photographs. Delving into a lavish selection of Evans's work, Alpers uncovers rich parallels between his creative approach and those of numerous literary and cultural figures, locating Evans within the wide context of a truly international circle. Alpers demonstrates that Evans's practice relied on his camera choices and willingness to edit multiple versions of a shot, as well as his keen eye and his distant straight-on view of visual objects. Illustrating the vital role of Evans's dual love of text and images, Alpers places his writings in conversation with his photographs. She brings his techniques into dialogue with the work of a global cast of important artists—from Flaubert and Baudelaire to Elizabeth Bishop and William Faulkner—underscoring how Evans's travels abroad in such places as France and Cuba, along with his expansive literary and artistic tastes, informed his quintessentially American photographic style. A magisterial account of a great twentieth-century artist, *Walker Evans* urges us to look anew at the act of seeing the world—to reconsider how Evans saw his subjects, how he saw his photographs, and how we can see his images as if for the first time.

[A Journey to Flanders and Holland](#) - Sir Joshua Reynolds 1996

A Journey to Flanders and Holland in the year 1781, first published in 1797 in the Works of Sir Joshua Reynolds, is Reynolds's perceptive account of the pictures which he saw in the Austrian Netherlands, the United Provinces and the Rhineland in 1781. The *Journey* is here published separately for the first time, in a new edition which is also the first to include explanatory notes on the pictures mentioned by Reynolds and to illustrate all those which he discussed in any depth. Harry Mount provides an introduction which sets the *Journey* in its context and draws on unpublished material from Reynolds's notebooks to give insights into his critical procedures. All in all, this edition of the *Journey* makes an important contribution both to the history of the reception of Netherlandish art and to our understanding of the development of art theory and criticism in eighteenth-century England.

Rembrandt's Enterprise - Svetlana Alpers 1995-05-17

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.

The Dutch Republic in the Seventeenth Century - J. L. Price 1998-10-30

The Dutch Republic emerged from the epic revolt of the Netherlands against Spanish rule in the late sixteenth century and almost immediately became a major political force in Europe. Leslie Price - an acknowledged expert in the field - shows how this extraordinary new state, a republic in a Europe of monarchies, was able to achieve such successes despite the burdens of the Eighty Years War with Spain, which only came to a definitive end in 1648.

Roof Life - Svetlana Alpers 2013

A celebrated art historian who has spent a lifetime looking at art writes about looking as a way of being in the world

Rip Van Winkle and The Legend of Sleepy Hollow - Washington Irving 1893

[Patrons and Painters](#) - Francis Haskell 1980-01-01

Fusing the social and economic history with the cultural and artistic achievements of seventeenth and eighteenth century Italy, this book presents a unique and invaluable perspective on the period.

Girl with a Pearl Earring - Lea van der Vinde 2013-01

This volume will mark the first time Johannes Vermeer's iconic painting will be seen in the Southeast. The painting headlines the exhibition, which highlights the artistic genius of Dutch Golden Age painters, including Vermeer, Rembrandt van Rijn, Frans Hals and Jan Steen, through the presentation of more than 35 exceptional works. Through landscapes and portraits, this book will explore the idea that Dutch artists more readily embraced paintings of everyday subjects than their southern European contemporaries, focusing on capturing commonplace scenes of daily life. Dutch artists not only recorded representations of the domestic interior, still lifes and boisterous crowds, but often imbued these scenes with moral undertones and humorous, sarcastic wit. (Exhibition: High Museum of Art, Atlanta, USA (22.6.-29.9.2013)).

Tiepolo and the Pictorial Intelligence - Svetlana Alpers 1994-01-01

Tiepolo is a brilliant example of the specifically pictorial intelligence. This book is both a study of his art and an argument for fuller recognition of the peculiarities of the painter's representational medium. Alpers and Baxandall locate distinctive modes of Tiepolo's representation of the world and human action; follow his process of invention from first pen drawings, through small oil sketches, to great frescoes; and analyse his best and biggest painting, the Four Continents in the Stairway Hall of the Prince-Bishop's Residence at Wurzburg, illustrated with photographs specially taken for the book. The topics taken up include: painting's resistance to enacted narrative drama, its engagement with indeterminacies and repetitions, the senses in which a painter may 'perform' both past art and himself, the constructive roles of gestural drawing,

exploitation of shifts of scale between design and finished work, dialogue between the changing natural site lighting and in-picture lighting, contributions made by the beholder's own mobility, the expressive scope of tensions between two and three dimensions, the deep rationale of rococo formal structure, and the sources of the moral force of pictures without an explicit moral. The book - both art criticism and a practical polemic - ends with an annotated gazetteer for travellers, listing those Tiepolo paintings that can still be seen in the places and conditions for which he painted them.

The Books that Shaped Art History: From Gombrich and Greenberg to Alpers and Krauss - Richard Shone 2013-04-05

An exemplary survey that reassesses the impact of the most important books to have shaped art history through the twentieth century. Written by some of today's leading art historians and curators, this new collection provides an invaluable road map of the field by comparing and reexamining canonical works of art history. From Émile Mâle's magisterial study of thirteenth-century French art, first published in 1898, to Hans Belting's provocative *Likeness and Presence: A History of the Image before the Era of Art*, the book provides a concise and insightful overview of the history of art, told through its most enduring literature. Each of the essays looks at the impact of a single major book of art history, mapping the intellectual development of the writer under review, setting out the premises and argument of the book, considering its position within the broader field of art history, and analyzing its significance in the context of both its initial reception and its afterlife. An introduction by John-Paul Stonard explores how art history has been forged by outstanding contributions to scholarship, and by the dialogues and ruptures between them.

Masters of 17th-century Dutch Landscape Painting - Peter C. Sutton 1987

Looking at Seventeenth-century Dutch Art - Wayne E. Franits 1997

Despite the active tradition of scholarship on Dutch painting of the seventeenth century, scholars continue to grapple with the problem of how the strikingly realistic characteristics of art from this period can be reconciled with its possible meanings. With the advent of new methodologies, these debates have gained momentum in the past decade. *Looking at Seventeenth-Century Dutch Art*, which includes classic essays as well as contributions especially written for this volume, provides a timely survey of the principal interpretative methods and debates, from their origins in the 1960s to current manifestations, while suggesting potential avenues of inquiry for the future. The book offers fascinating insights into the meaning of Dutch art in its original cultural context as well as into the world of scholarship that it has inspired.

Amsterdam's Atlantic - Michiel van Groesen 2017

In 1624 the Dutch West India Company established the colony of Brazil. Only thirty years later, the Dutch Republic handed over the colony to Portugal, never to return to the South Atlantic. Because Dutch Brazil was the first sustained Protestant colony in Iberian America, the events there became major news in early modern Europe and shaped a lively print culture. In *Amsterdam's Atlantic*, historian Michiel van Groesen shows how the rise and tumultuous fall of Dutch Brazil marked the emergence of a "public Atlantic" centered around Holland's capital city. Amsterdam served as Europe's main hub for news from the Atlantic world, and breaking reports out of Brazil generated great excitement in the city, which reverberated throughout the continent. Initially, the flow of information was successfully managed by the directors of the West India Company. However, when Portuguese sugar planters revolted against the Dutch regime, and tales of corruption among leading administrators in Brazil emerged, they lost their hold on the media landscape, and reports traveled more freely. Fueled by the powerful local print media, popular discussions about Brazil became so bitter that the Amsterdam authorities ultimately withdrew their support for the colony. The self-inflicted demise of Dutch Brazil has been regarded as an anomaly during an otherwise remarkably liberal period in Dutch history, and consequently generations of historians have neglected its significance. *Amsterdam's Atlantic* puts Dutch Brazil back on the front pages and argues that the way the Amsterdam media constructed Atlantic events was a key element in the transformation of public opinion in Europe.

Class Distinctions - Ronni Baer 2015

The Dutch Republic in the seventeenth century was home to one of the greatest flowerings of painting in the history of Western art. Freed from the constraints of royal and church patronage, artists created a rich

outpouring of naturalistic portraits, genre scenes and landscapes that circulated through a newly open market to patrons and customers at every level of Dutch society. Their closely observed details of everyday life offer a wealth of information about the possessions, activities and circumstances that distinguished members of social classes, from the nobility to the urban poor. The dazzling array of paintings gathered here - from artists such as Frans Hals, Jan Steen and Gerrit Dou, as well as Rembrandt and Vermeer - illuminated by essays by leading specialists, invite us to explore a vibrant early modern society and its reflection in a golden age of brilliant painting.

A Worldly Art - Mariët Westermann 2004-01-01

Newly independent in 1585, the increasingly prosperous and politically powerful Dutch Republic experienced a tremendous rise in the production of artwork that was unparalleled in quantity, variety, and beauty. Now back in print, this classic book (originally published in 1996) examines the country's rich artistic culture in the seventeenth century, providing a full account of Dutch artists and patrons; artistic themes and techniques; and the political and social world in which artists worked. Distinguished art historian Mariët Westermann examines the "worldly art" of this time in the context of the unique society that produced it, analyzing artists' choices and demonstrating how their pictures tell particular stories about the Dutch Republic, its people, and its past. More than 100 color illustrations complement this engaging discussion of an extraordinary moment in the history of art.

Cloud Atlas - David Mitchell 2010-07-16

By the New York Times bestselling author of *The Bone Clocks* | Shortlisted for the Man Booker Prize A postmodern visionary and one of the leading voices in twenty-first-century fiction, David Mitchell combines flat-out adventure, a Nabokovian love of puzzles, a keen eye for character, and a taste for mind-bending, philosophical and scientific speculation in the tradition of Umberto Eco, Haruki Murakami, and Philip K. Dick. The result is brilliantly original fiction as profound as it is playful. In this groundbreaking novel, an influential favorite among a new generation of writers, Mitchell explores with daring artistry fundamental questions of reality and identity. *Cloud Atlas* begins in 1850 with Adam Ewing, an American notary voyaging from the Chatham Isles to his home in California. Along the way, Ewing is befriended by a physician, Dr. Goose, who begins to treat him for a rare species of brain parasite. . . . Abruptly, the action jumps to Belgium in 1931, where Robert Frobisher, a disinherited bisexual composer, contrives his way into the household of an infirm maestro who has a beguiling wife and a nubile daughter. . . . From there we jump to the West Coast in the 1970s and a troubled reporter named Luisa Rey, who stumbles upon a web of corporate greed and murder that threatens to claim her life. . . . And onward, with dazzling virtuosity, to an inglorious present-day England; to a Korean superstate of the near future where neocapitalism has run amok; and, finally, to a postapocalyptic Iron Age Hawaii in the last days of history. But the story doesn't end even there. The narrative then boomerangs back through centuries and space, returning by the same route, in reverse, to its starting point. Along the way, Mitchell reveals how his disparate characters connect, how their fates intertwine, and how their souls drift across time like clouds across the sky. As wild as a videogame, as mysterious as a Zen koan, *Cloud Atlas* is an unforgettable tour de force that, like its incomparable author, has transcended its cult classic status to become a worldwide phenomenon. Praise for *Cloud Atlas* "[David] Mitchell is, clearly, a genius. He writes as though at the helm of some perpetual dream machine, can evidently do anything, and his ambition is written in magma across this novel's every page."—The New York Times Book Review "One of those how-the-holy-hell-did-he-do-it? modern classics that no doubt is—and should be—read by any student of contemporary literature."—Dave Eggers "Wildly entertaining . . . a head rush, both action-packed and chillingly ruminative."—People "The novel as series of nested dolls or Chinese boxes, a puzzle-book, and yet—not just dazzling, amusing, or clever but heartbreaking and passionate, too. I've never read anything quite like it, and I'm grateful to have lived, for a while, in all its many worlds."—Michael Chabon "Cloud Atlas ought to make [Mitchell] famous on both sides of the Atlantic as a writer whose fearlessness is matched by his talent."—The Washington Post Book World "Thrilling . . . One of the biggest joys in *Cloud Atlas* is watching Mitchell sashay from genre to genre without a hitch in his dance step."—Boston Sunday Globe "Grand and elaborate . . . [Mitchell] creates a world and language at once foreign and strange, yet strikingly familiar and intimate."—Los Angeles Times

The Development of the Art Market in England - Thomas M Bayer 2015-10-06

This book gives a comprehensive account of the history and underlying economics of the modern art market in eighteenth- and nineteenth-century Britain.

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.

Vermeer and His Milieu - John Michael Montias 1989

This book is not only a fascinating biography of one of the greatest painters of the seventeenth century but also a social history of the colorful extended family to which he belonged and of the town life of the period. It explores a series of distinct worlds: Delft's Small-Cattle Market, where Vermeer's paternal family settled early in the century; the milieu of shady businessmen in Amsterdam that recruited Vermeer's grandfather to counterfeit coins; the artists, military contractors, and Protestant burghers who frequented the inn of Vermeer's father in Delft's Great Market Square; and the quiet, distinguished "Papists Corner" in which Vermeer, after marrying into a high-born Catholic family, retired to practice his art, while retaining ties with wealthy Protestant patrons. The relationship of Vermeer to his principal patron is one of many original discoveries in the book.

Vermeer's Hat - Timothy Brook 2010-08-01

In this critical darling Vermeer's captivating and enigmatic paintings become windows that reveal how daily life and thought from Delft to Beijing--were transformed in the 17th century, when the world first became global. A Vermeer painting shows a military officer in a Dutch sitting room, talking to a laughing girl. In another canvas, fruit spills from a blue-and-white porcelain bowl. Familiar images that captivate us with their beauty--but as Timothy Brook shows us, these intimate pictures actually give us a remarkable view of an expanding world. The officer's dashing hat is made of beaver fur from North America, and it was beaver pelts from America that financed the voyages of explorers seeking routes to China--prized for the porcelains so often shown in Dutch paintings of this time, including Vermeer's. In this dazzling history, Timothy Brook uses Vermeer's works, and other contemporary images from Europe, Asia, and the Americas to trace the rapidly growing web of global trade, and the explosive, transforming, and sometimes destructive changes it wrought in the age when globalization really began.

Flemish Art and Architecture, 1585-1700 - Hans Vlieghe 1998-01-01

02 This beautifully illustrated book provides a complete overview of the art of the Southern Netherlands from 1585 to 1700. The author examines the development of Flemish and specifically Antwerp painting, the work of Rubens and other leading masters, and the Antwerp tradition of specialization among painters as well as the sculpture and architecture of this period. "A major moment of artistic culture has been magisterially sketched by one of its leading authorities."—Larry Silver, *The Art Book* "Consistently rewarding . . . a book that is going to transform how Flemish art is understood."—Jeremy Wood, *Apollo Magazine* "As well as examining the output and influence of leading figures such as Rubens and Van Dyke, Vlieghe provides the historical, social and cultural context for the development of history painting and other specializations. . . . This book will attract both the informed and general reader."—Alison Smith, *Art Newspaper* "Essential for current study of Belgian art."—Choice Hans Vlieghe is professor of art history at the Katholieke Universiteit Leuven (Louvain) and research director of the Belgian Nationaal Fonds voor Wetenschappelijk Onderzoek at the Rubenianum, Antwerp. This beautifully illustrated book provides a complete overview of the art of the Southern Netherlands from 1585 to 1700. The author examines the development of Flemish and specifically Antwerp painting, the work of Rubens and other leading masters, and the Antwerp tradition of specialization among painters as well as the sculpture and architecture of this

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Art in History/History in Art - David Freedberg 1996-07-11

Historians and art historians provide a critique of existing methodologies and an interdisciplinary inquiry into seventeenth-century Dutch art and culture.

Baroque - John Rupert Martin 2018-05-04

This is a nonchronological introduction to Baroque, one of the great periods of European art. John Martin's descriptions of the essential characteristics of the Baroque help one to gain an understanding of the style. His illustrations are informative and he has clearly looked with a fresh eye at the works of art themselves. In addition to the more than 200 illustrations, the volume contains an appendix of translated documents.

Eye of the Beholder: Johannes Vermeer, Antoni van Leeuwenhoek, and the Reinvention of Seeing - Laura J. Snyder 2015-03-16

The remarkable story of how an artist and a scientist in seventeenth-century Holland transformed the way we see the world. On a summer day in 1674, in the small Dutch city of Delft, Antoni van Leeuwenhoek—a cloth salesman, local bureaucrat, and self-taught natural philosopher—gazed through a tiny lens set into a brass holder and discovered a never-before imagined world of microscopic life. At the same time, in a nearby attic, the painter Johannes Vermeer was using another optical device, a camera obscura, to experiment with light and create the most luminous pictures ever beheld. "See for yourself!" was the clarion call of the 1600s. Scientists peered at nature through microscopes and telescopes, making the discoveries in astronomy, physics, chemistry, and anatomy that ignited the Scientific Revolution. Artists investigated nature with lenses, mirrors, and camera obscuras, creating extraordinarily detailed paintings of flowers and insects, and scenes filled with realistic effects of light, shadow, and color. By extending the reach of sight the new optical instruments prompted the realization that there is more than meets the eye. But they also raised questions about how we see and what it means to see. In answering these questions, scientists and artists in Delft changed how we perceive the world. In *Eye of the Beholder*, Laura J. Snyder transports us to the streets, inns, and guildhalls of seventeenth-century Holland, where artists and scientists gathered, and to their studios and laboratories, where they mixed paints and prepared canvases, ground and polished lenses, examined and dissected insects and other animals, and invented the modern notion of seeing. With charm and narrative flair Snyder brings Vermeer and Van Leeuwenhoek—and the men and women around them—vividly to life. The story of these two geniuses and the transformation they engendered shows us why we see the world—and our place within it—as we do today. *Eye of the Beholder* was named "A Best Art Book of the Year" by *Christie's* and "A Best Read of the Year" by *New Scientist* in 2015.

The Wake of Iconoclasm - Angela Vanhaelen 2012

"Explores the relationship between art and religion after the iconoclasm of the Dutch Reformation. Reassesses Dutch realism and its pictorial strategies in relation to the religious and political diversity of the Dutch cities"--Provided by publisher.

The Embarrassment of Riches - Simon Schama 1988

Describes the cultural and social milieu of seventeenth-century Holland, where, despite great material wealth and general prosperity, an "anxiety of superabundance" permeated all aspects of the culture

Questions of Meaning - E. de Jongh 2000

Consists of articles by the author, originally published individually between 1968/69 and 1993.