

17th Century Dutch Art

Muizelaar Klaske, Klaske Muizelaar, Derek L. Phillips

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.

An Entrance for the Eyes Martha Hollander, 2002-03-20 How refreshing, how absolutely refreshing, to find a book on Dutch painting that asks readers to begin by simply looking. Hollander is faithful to the possibility--so common in painting, so unusual in scholarship--that the paintings are elusive, evasive, unsystematically ambiguous. Doors ajar, windows onto the street, paintings within paintings, half-drawn curtains, blank mirrors, a man's coat hung on a nail: those are the engines of interpretation, and Hollander tells their history lucidly and entirely persuasively.—James Elkins, author of *The Object Stares Back* Hollander offers fresh and compelling readings of key works by Karel van Mander, Gerard Dou, Nicolaes Maes, and Pieter de Hooch. Very few recent books on Dutch art are as rich as this; and few are written in such lucid, unpretentious prose. What shines forth from every page is a genuine love of the pictures. Here is art history well tempered to the objects it interprets.—Joseph L. Koerner, author of *The Moment of Self-Portraiture in German Renaissance Art* In recent years, scholars have explored how space signifies in seventeenth-century Dutch art and culture; Hollander's fascinating study is the most comprehensive to date. It examines space--as conceived in the writings of Dutch art theorists, constructed in contemporary architecture, and disposed and made meaningful in the work of Gerard Dou, Nicolaes Maes, Pieter de Hooch, and Karel van Mander. *An Entrance for the Eyes* lays a firm foundation for research on this intriguing and hitherto

understudied aspect of Dutch art.—Wayne E. Franits, author of *Paragons of Virtue: Women and Domesticity in Seventeenth-Century Dutch Art*

Art in History/History in Art David Freedberg, Jan de Vries, 1996-07-11 Historians and art historians provide a critique of existing methodologies and an interdisciplinary inquiry into seventeenth-century Dutch art and culture.

Shifting Priorities Nanette Salomon, 2004 This ground-breaking book offers the first sustained examination of Dutch seventeenth-century genre painting from a theoretically informed feminist perspective. Other recent works that deal with images of women in this field maintain the paradoxical combination of seeing the images as positivist reflections of “life as it was” and as emblems of virtue and vice. These reductionist practices deprive the works of their complex nature and of their place in visual culture, important frameworks that the book attempts to restore to them. Salomon expands the possibilities for understanding both familiar and unfamiliar paintings from this period by submitting them to a wide range of new and provocative questions. Paintings and prints from the first half of the century through to the second are analyzed to understand the changing social roles and values attributed to the sexes as they were introduced and reflected in the visual arts.

From Rembrandt to Vermeer Bernd Wolfgang Lindemann, Fondazione Roma. Museo, 2008 From Rembrandt to Vermeer deals with the most outstanding works of the Golden Age of Flemish and Dutch art and offers a splendid selection of pictures belonging to the most important collection of seventeenth-century Flemish and Dutch paintings in the world.

Rembrandt and the Golden Age of Dutch Art Ruud Priem, Dayton Art Institute, Phoenix Art Museum, 2006 Rembrandt and the Golden Age of Dutch Art celebrates an unprecedented era in the history of art. Drawn from the superb collections of Amsterdam's famed Rijksmuseum, the works of art featured here are a testament to the richness and variety of the paintings, prints, and decorative arts produced in the Netherlands in the 17th century. In a unique approach, Ruud Priem leads the viewer through the highlights of the Golden Age, beginning with the artists themselves and their studios, emerging into busy city streets and the bucolic Dutch countryside, and sampling the variety of 17th-century life and culture. Featured are ninety dazzling works by preeminent Dutch artists--Rembrandt van Rijn, Frans Hals, Jacob van Ruisdael, Pieter de Hooch, and Jan Steen, among them.

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

Masters of 17th-century Dutch Landscape Painting Peter C. Sutton, Albert Blankert, Museum of Fine Arts, Boston, 1987

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.

Picturing Men and Women in the Dutch Golden Age Muizelaar Klaske, Klaske Muizelaar, Derek L. Phillips, 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.

The Visible and the Invisible Daniela Hammer-Tugendhat, 2015-03-10 The book addresses the scientific debates on Rembrandt, Metsu, Vermeer, and Hoogstraten that are currently taking place in art history and cultural studies. These focus mainly on the representation of gender difference, the relationship between text and image, and the emotional discourse. They are also an appeal for art history as a form of cultural studies that analyses the semantic potential of art within discursive and social contemporary practices. Dutch painting of the seventeenth century reflects its relationship to visible reality. It deals with ambiguities and contradictions. As an avant-garde artistic media, it also contributes to the emergence of a subjectivity towards the modern "bourgeois". It discards subject matter from its traditional fixation with iconology and evokes different imaginations and semantizations - aspects that have not been sufficiently taken into account in previous research. The book is to be understood as an appeal for art history as a form of cultural science that analyses the semantic potential of art within discursive and social contemporary practices, and, at the same time, demonstrates its relevance today.

Works by Rembrandt, Metsu, Vermeer, Hoogstraten, and others serve as exemplary case studies for addressing current debates in art history and cultural studies, such as representation of gender difference, relationship between text and image, and emotional discourse.

The Golden Age Bob Haak, 1996 First published 1984. Presents the works and historical circumstances of more than 400 Dutch artists

Rembrandt, Vermeer, and the Gift in Seventeenth-Century Dutch Art Michael Zell, 2021-06-29 This book 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.

DUTCH PAINTING IN THE SEVENTEENTH CENTURY MADLYN MILLNER. KAHR, 2019-06-14

The Age of Rembrandt Roland E. Fleischer, Susan Scott Munshower, 1988-01-01 This is a study of seventeenth-century Dutch painting.

Dutch Painting in the Seventeenth Century Christopher Wright, 1989 Catalogus bij een tentoonstelling van 143 Nederlandse 17e eeuwse schilderijen uit Engels openbaar bezit.

Seventeenth-Century Dutch Painting and Modern Literature Magdalena Śniedziewska, 2024

Seventeenth-century Dutch and Flemish Drawings from the Robert Lehman Collection Metropolitan Museum of Art (New York, N.Y.), George Szabó, 1979

The Grove Dictionary of Art Jane Turner, 2000 The Grove Dictionary of Art, the award-winning 34-volume set that was launched to critical acclaim in 1996, represents the knowledge of more than 6,800 of the world's leading scholars. It is now the preeminent reference resource for the visual arts. The new GroveART series makes this comprehensive and authoritative art scholarship accessible and affordable to all audiences for the first time. Complete with a multipage color plate section as well as extensive black and white images throughout, each volume in the series will focus on one particularly popular area or period of art history. Broad enough to appeal to the general reader, but thorough enough for the art historian, each book will reflect the depth and excellence of coverage that brought such acclaim to The Grove Dictionary of Art. One of the most creative and accessible periods of art the world has ever known, the Golden Age is brought to life in an unprecedented series

of biographies of the artists active in the Netherlands during the 17th-century. Painters in the Dutch Republic specialized in portraits, domestic genre scenes, still-lives, and landscapes -- metaphors of the tiny new country's immense pride and wealth. This book features biographies on more than 220 artists, from Frans Hals to Vermeer to Rembrandt.

An Inner World Lara Yeager-Crasselt, Shira Brisman, Eric Jorink, 2021-05-14 An Inner World, the exhibition co-curated by Lara Yeager-Crasselt of the Leiden Collection and Heather Gibson Moqtaderi, Assistant Director and Associate Curator of the Arthur Ross Gallery, features exceptional paintings by seventeenth-century Dutch artists working in or near the city of Leiden, including nine paintings from the Leiden Collection (New York) and one painting from the Clark Art Institute (Williamstown, MA). Ten rare seventeenth-century books drawn from the collection of University of Pennsylvania's Kislak Center for Special Collections, Rare Books and Manuscripts expand the intellectual and cultural contexts of the exhibition. Works by Gerrit Dou, Gabriel Metsu, Domenicus van Tol, Willem van Mieris, and Jacob Toorenvliet demonstrate how these artists developed a sustained interest in an inner world—figures in interior spaces, and in moments of contemplation or quiet exchange, achieved through their meticulous technique of fine painting. In this lavishly illustrated catalogue, essays penned by specialists in the field of early modern Dutch painting illuminate the exhibition's themes and lesser known artists, and shed new light on the *fijnschilders*, or fine painters, of Leiden. Yeager-Crasselt's essay explores the central themes of An Inner World through the lens of Leiden as a university city and Dutch artists' interests in the illusionism of space, candlelight, and painted surfaces. Shira Brisman examines the use of candlelight in seventeenth-century paintings and its role as a source of illumination as well as an indicator of the larger issue of the wax trade and the outer world of commerce. Last, Eric Jorink reflects on the confluence of art, science, and religion in the Dutch Golden Age.

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