Uylenburgh & Son: Art And Commerce From Rembrandt To De Lairesse, 1625-1675

Uylenburgh & Son-Waanders Publishers 2006 Uylenburgh & Son provides insight into the nature and significance of the Uylenburghs enterprise and also discusses their investors and customers.

Uylenburgh & Son-Friso Lammertse 2006-01-01

Monographic Exhibitions and the History of Art-Maia Wellington Gahtan 2018-02-19 This edited collection traces the impact of monographic exhibitions on the discipline of art history from the first examples in the late eighteenth century through the present. Roughly falling into three genres (retrospectives of living artists, retrospectives of recently deceased artists, and monographic exhibitions of Old Masters), specialists examine examples of each genre within their social, cultural, political, and economic contexts. Exhibitions covered include Nathaniel Hone’s 1775 exhibition, the Holbein Exhibition of 1871, the Courbet retrospective of 1882, Titian’s exhibition in Venice, Foussin’s Louvre retrospective of 1960, and El Greco’s anniversary exhibitions of 2014.

Uylenburgh & zoon-Friso Lammertse 2006

Thinking Bodies - Shaping Hands-Yannis Hadjinicolaou 2019-08-12 This book by Yannis Hadjinicolaou offers an account of the term Handeling in the Netherlandish art and theory of the late Rembrandists (like Arent de Gelder) and hence between 1650 and 1720.

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.

Early Modern Women in the Low Countries-Susan Broomhall 2016-05-13 Combining historical, historiographical, museological, and touristic analysis, this study investigates how late medieval and early modern women of the Low Countries expressed themselves through texts, art, architecture and material objects, how they were represented by contemporaries, and how they have been interpreted in modern academic and popular contexts. Broomhall and Spinks analyse late medieval and early modern women’s opportunities to narrate their experiences and ideas, as well as the processes that have shaped their representation in the heritage and cultural tourism of the Netherlands and Belgium today. The authors study female-authored objects such as familial and political letters, dolls’ houses, account books; visual sources, funeral monuments, and buildings commissioned by female patrons; and further artworks as well as heritage sites, streetscapes, souvenirs and clothing with gendered historical resonances. Employing an innovative range of materials from written sources to artworks, material objects, heritage sites and urban precincts, the
authors argue that interpretations of late medieval and early modern women's experiences by historians and
art scholars interact with presentations by cultural and heritage tourism providers in significant ways that
deserve closer interrogation by feminist researchers.

Print Quarterly- 2007

The Bader Collection-David De Witt 2008 The Bader Collection stands among the great private collections of
its kind in the world. For the past 40 years Dr. Alfred Bader of Milwaukee has donated works to the Agnes
Etherington Art Centre at his Canadian alma mater, Queens University, where the entire Bader Collection will
be housed. This extraordinary collection demonstrates a rich interplay of interests and insights, at the same
time drawing back the curtain on the motivations and principles behind these remarkable acquisitions, whose
history dates back to 1950. This scholarly publication presents 200 Dutch and Flemish Baroque paintings that
form the collections focus. Exhaustively researched, the richly illustrated entries present each painting in
detail. An introductory essay explores the life of this remarkable collector and the motivations that drive his
pursuit of the art of the Age of Rembrandt with such passion and insight

From De Halve Maen to KLM-Margriet Bruijn Lacy 2008

Barok- 2007

Journal of Mennonite Studies- 2009

Dutch Paintings in the Metropolitan Museum of Art-Walter A. Liedtke 2007 Presents a catalog that
surveys the Dutch paintings found in the Metropolitan Museum of Art.

"My highest pleasures"-Peter Black 2007 Celebrating the 200th anniversary of the opening of the Hunterian
Museum in Glasgow in 2007, this book provides a full study both of this many-faceted surgeon/connoisseur and
of Hunter's collection of art, which not only contains a number of outstanding masterpieces, such as a
Rembrandt, but also provides a revealing snapshot of the taste of the period.

Rembrandt, pintor de historias-Rembrandt Harmenszoon van Rijn 2008

Otto Marseus Van Schrieck (1619/20-1678) and the Nature Piece-Hildebrecht Douglas R. 2004

Simiolus- 2006

The Burlington Magazine- 2009

Die holländische Genremalerei in Schwerin-Gero Seelig 2010

Allgemeines Künstlerlexikon-Günter Meissner 2007 n.a.
I disegni fiamminghi e olandesi della Biblioteca reale di Torino - Gianni Carlo Sciolla 2007

**Vermeer** - Bert W. Meijer 2007


**Dresdener Kunstblätter** - 2007

**Mauritshuis, The Hague** - Magdi Tóth-Ubbens 1967

**Rocznik historii sztuki** - 2008

**Zeitschrift für Kunstgeschichte** - Wilhelm Waetzoldt 2009

**Rembrandt and the Venetian Influence** - Rembrandt Harmenszoon van Rijn 2000

**Art at Auction in 17th Century Amsterdam** - John Michael Montias 2002 In this study of Amsterdam's Golden Age cultural elite, John Michael Montias analyzes records of auctions from the Orphan Chamber of Amsterdam through the first half of the seventeenth century, revealing a wealth of information on some 2,000 art buyers' regional origins, social and religious affiliations, wealth, and aesthetic preferences. Chapters focus not only on the art dealers who bought at these auctions, but also on buyers who had special connections with individual artists.

**Rembrandt et son œuvre** - Horst Gerson 1980

**Il collezionismo d'arte a Venezia: Il Seicento** - Linda Borean 2007

**Pieter Codde (1599-1678)** - Jochai Rosen 2020-03-24 This book is the first complete study of the life and work of the 17th century Dutch painter Pieter Codde (1599-1678). Alongside Rembrandt, Codde was active in Amsterdam, the largest and busiest city of the Netherlands. Codde belonged to the first generation of painters who took part in the cultural phenomenon known as the Dutch Golden Age and therefore this monograph makes a significant contribution to our understanding of the early stages of development of the Dutch school of painting and its influence on later developments. The book includes a biography of the painter as well as a systematic and comparative iconographical and stylistic study of his work with an attached extensive critical oeuvre catalogue. This book is an important tool for both art enthusiasts and collectors as well as art professionals such as students, scholars, auctioneers and art dealers.

**Rembrandt et Saskia à Amsterdam** - Pierre Descargues 1965

**Rembrandt** - Christian Tümpel 1993 A book which is the result of more than 20 years of research and offers new interpretations of the art of Rembrandt van Rijn (1606-1669). It was designed to be a catalogue raisonne of works by the artist or works traditionally attributed to him. In a text that incorporates his own scholarship
as well as the latest findings of the Rembrandt Research Project, the author explores the development of Rembrandt’s art through the story of the artist’s life. First, Tumpel frees the iconographic interpretation of Rembrandt’s art of its traditional literary connections. Second, he demonstrates that Rembrandt was inspired by various 16th-century visual materials and was therefore less original than was assumed until now. The author also analyzes the stylistic traditions of Rembrandt’s time and ultimately presents a series of convincing interpretations of Rembrandt’s famous history pieces.

Le Commerce de l’art- 1992

Art Crossing Borders-Jan Dirk Baetens 2019-02-20 Art Crossing Borders offers a thought-provoking analysis of the internationalisation of the art market in the long nineteenth century and its unexpected and ambiguous relation with the simultaneous rise of nationalist modes of thinking.

Rembrandt’s Reading-Amy Golahny 2003 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.

Understanding Art Markets-Iain Robertson 2015-10-30 The global art market has recently been valued at close to $50bn - a rise of over 60% since the global financial crisis. These figures are driven by demand from China and other emerging markets, as well as the growing phenomenon of the artist bypassing dealers as a market force in his/her own right. This new textbook integrates, updates and enhances the popular aspects of two well-regarded texts - Understanding International Arts Markets and The Art Business. Topics covered include: Emerging markets in China, East Asian, South East Asian, Brazilian, Russian, Islamic and Indian art, Art valuation and investment, Museums and the cultural sector. This revitalized new textbook will continue to be essential reading for students on courses such as arts management, arts marketing, arts business, cultural economics, the sociology of arts, and cultural policy.

Painting and publishing as cultural industries-Claartje Rasterhoff 2017-07-11 Painting and Publishing as Cultural Industries, 1580-1800 addresses how a small country like the Dutch Republic could become a major player in the creation of cultural goods during the Golden Age. On the basis of quantitative and qualitative sources from art history and book history, Claartje Rasterhoff traces the evolution of the painting and publishing industries from modest trades to booming industries. Informed by studies on cultural industries, she focuses on the role of industrial organization in shaping patterns of growth and innovation. Much like their present-day counterparts, early modern Dutch cultural industries were spatially concentrated, highly networked, and institutionally embedded. This distinct organizational structure helped to reduce uncertainty in the market and stimulated the commercial and creative potential of painters and publishers, for a century at least. Dutch painters and publishers had catered to their markets so rapidly and in such variety, that the exceptional levels of output, quality, and innovation accomplished during the first half of the seventeenth century could not be sustained. As producers came to face saturated domestic markets, they took to limiting risks and strengthening their distribution and marketing activities. By introducing the concepts of business cycles and spatial clusters, Rasterhoff offers a novel explanation

Scholars, Travellers and Trade-R. B. Halbertsma 2004-06-02 Today, the National Museum of Antiquities in Leiden is internationally known for its outstanding archaeological collections. Yet its origins lie in an insignificant assortment of artefacts used for study by Leiden University. How did this transformation come about? Ruurd Halbertsma has delved into the archives to show that the appointment of Caspar Reuvens as Professor of Archaeology in 1818 was the crucial turning point. He tells the dramatic story of Reuvens'
struggle to establish the museum, with battles against rival scholars, red tape and the Dutch attitude of neglect towards archaeological monuments. This book throws new light on the process of creating a national museum, and the difficulties of convincing society of the value of the past.

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