

# Rembrandt Biography Of A Rebel

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**Rembrandt, Vermeer and the Dutch Golden Age** Blaise Ducos

2019-03-20T00:00:00+01:00 Accompanying the exhibition at Louvre Abu Dhabi, the catalogue *Rembrandt, Vermeer and the Dutch Golden Age* provides an image-rich overview of the artworks exhibited, complimented by four essays. The first situates The Leiden Collection within the context of the Dutch Golden Age. The second and third describe the major role that the Netherlands played on a global scale in the in the 17th century, the specificities of the Dutch Golden Age as well as the work of Rembrandt and his contemporaries, rooted in the society of that time and place. The fourth essay sheds light on the particular role that drawing played in the creative process of Dutch artists.

**Fractured Families and Rebel Maidservants** Christine Petra Sellin 2006-07-01 An examination of the story of Hagar and Ishmael through the eyes of seventeenth-century Dutch painters. >

**Ekphrastic Image-making in Early Modern Europe, 1500-1700** Arthur J. DiFuria 2021-12-20 This volume examines how and why many early modern pictures operate in an ekphrastic mode.

Rembrandt Jonathan Bikker 2019-05-21 Innovatively and provocatively, Rembrandt turned the art world upside down in the Golden Age. His poignant works and his life story continue to inspire and move the world 350 years after his death. The largest and most spectacular collection of his paintings, prints and drawings in the world is curated by the Rijksmuseum. In 2019, the museum honours Rembrandt with the exhibition 'Alle Rembrandts'. Never before has the Rijksmuseum presented an exhibition of all of Rembrandt's works from the collection: a one-off exhibition of no less than 400 Rembrandts. Together they paint an unparalleled picture of Rembrandt as a human being, as an artist, as a storyteller and innovator. Jonathan Bikker, research curator at the Rijksmuseum, describes the highs and lows of Rembrandt's life in an accessible way, opening up the genius of Rembrandt's character and the innovative qualities of his work to the general public--éd.

What Adults Don't Know about Art The School The School of Life 2020-08-06 A fresh perspective on a guide to art for children, exploring its import and meaning through artworks from around the world. Children are often told that art matters--but the truth is that very often it's hard to know why it really does. Museum visits can feel like a chore as does having to learn the names of the big artists we're all meant to love (but perhaps don't quite in the way we're supposed to). This is a huge pity because--grasped the right way--art has

a deep capacity to improve our lives and offer us a sense of joy and mental well-being. Here is a guide to art for children with a difference: in a tone that's kindly, informative, unstuffy, and at times rightly irreverent, this book explains how art can fit into our lives. We learn where the impulse to make art comes from, what art to look at in certain moods, how to go around a museum without getting bored, and why--without even realizing it--we all become experts in art by decorating our first bedrooms. This is an innovative guide to the importance of art, written in a way that will enchant children and, along the way, teach their favorite adults one or two vital things as well.

*Jackson Pollock* Jackson Pollock 1999 Published to accompany the exhibition Jackson Pollock held the Museum of Modern Art, New York, from 1 November 1998 to 2 February 1999.

Caravaggio David M. Stone 2017-07-05 As this collection of essays makes clear, the paths to grasping the complexity of Caravaggio's art are multiple and variable. Art historians from the UK and North America offer new or recently updated interpretations of the works of seventeenth-century Italian painter Michelangelo Merisi da Caravaggio and of his many followers known as the Caravaggisti. The volume deals with all the major aspects of Caravaggio's paintings: technique, creative process, religious context, innovations in pictorial genre and narrative, market strategies, biography, patronage, reception, and new hermeneutical trends. The concluding section tackles the essential question of Caravaggio's legacy and the production of his followers--not only in terms of style but from some highly innovative strategies: concettismo; art marketing and the price of pictures; self-fashioning and biography; and the concept of emulation.

Winslow Homer: American Passage William R. Cross 2022-04-12 The definitive life of the painter who forged American identity visually, in art and illustration, with an impact comparable to that of Walt Whitman and Mark Twain in poetry and prose--yet whose own story has remained largely untold. In 1860, at the age of twenty-four, Winslow Homer (1836-1910) sold Harper's Weekly two dozen wood engravings, carved into boxwood blocks and transferred to metal plates to stamp on paper. One was a scene that Homer saw on a visit to Boston, his hometown. His illustration shows a crowd of abolitionists on the brink of eviction from a church; at their front is Frederick Douglass, declaring "the freedom of all mankind." Homer, born into the Panic of 1837 and raised in the years before the Civil War, came of age in a nation in crisis. He created multivalent visual tales, both quintessentially American and quietly replete with narrative for and about people of all races and ages. Whether using pencil, watercolor, or, most famously, oil, Homer addressed the hopes and fears of his fellow Americans and invited his viewers into stories embedded with universal, timeless questions of purpose and meaning. Like his contemporaries Twain and Whitman, Homer captured the landscape of a rapidly changing country with an artist's probing insight. His tale is one of America in all its complexity and contradiction, as he evolved and adapted to the restless spirit of invention transforming his world. In *Winslow Homer: American Passage*, William R. Cross reveals the man behind the art. It is the surprising story of a life led on the front lines of history. In that life, this Everyman made archetypal images of American culture, endowed with a force of moral urgency through which they speak to all people today. Includes Color Images and Maps

The Ground Beneath Her Feet Salman Rushdie 2011-11-02 "The first great rock 'n' roll novel in the English language." --The Times On Valentine's Day, 1989, Vina

Apsara, a famous and much-loved singer, disappears in a devastating earthquake. Her lover, the singer Ormus Cama, cannot accept that he has lost her, and so begins his eternal quest to find her and bring her back. His journey takes him across the globe and through cities pulsating with the power of rock 'n' roll, to Bombay, London and New York. But around the star-crossed lover and his quest, the uncertain world itself is beginning to tremble and break. Cracks and tears are appearing in the very fabric of reality, and exposing the abyss beyond. And Ormus has to confront just how far he is willing to go for love. In this epic romance that stretches across whole lives, and even beyond death, Salman Rushdie's most accessible novel is also a vivid account of the intimate, flawed encounter between East and West, a remaking of the myth of Orpheus, and an exploration of the extremities of comedy, culture and desire. *The Ground Beneath Her Feet* is a gripping story that encapsulates the history, dreams and passions of the last half century as no other novel has done.

**Rijks, Masters of the Golden Age** Marcel Wanders 2017-07-06 A visit to an historic museum offers visitors insight into the social, cultural, political and aesthetic values of times gone by. Yet truly great works of art live vividly, continuing to thrill and educate for centuries regardless of age. This idea of timelessness is the theme explored in Marcel Wanders' new book publication '*Masters of the Golden Age: Paintings from the Gallery of Honour*'. Closed for many years for redevelopment, the 2013 reopening of the Rijksmuseum in Amsterdam and especially the Gallery of Honour is cause for both celebration, and an opportunity for a fresh interpretation of the works that sit within. The key to true connection is the ability to understand the contemporary relevance of historic images. Within '*Rijks, Masters of the Golden Age: Paintings from the Gallery of Honour*', Marcel Wanders seeks to explore the timelessness of select artworks and to expose their contemporary significance. The book also features interviews with thirty experts across a variety of fields that discuss elements held within the profiled art works.

*The Painted Word* Tom Wolfe 2008-10-14 "America's nerviest journalist" (Newsweek) trains his satirical eye on Modern Art in this "masterpiece" (The Washington Post) Wolfe's style has never been more dazzling, his wit never more keen. He addresses the scope of Modern Art, from its founding days as Abstract Expressionism through its transformations to Pop, Op, Minimal, and Conceptual. *The Painted Word* is Tom Wolfe "at his most clever, amusing, and irreverent" (San Francisco Chronicle).

**Chasing Me to My Grave** Winfred Rembert 2021-09-07 WINNER OF THE 2022 PULITZER PRIZE IN BIOGRAPHY Booklist #1 Nonfiction Book of the Year \* African American Literary Book Club (AALBC) #1 Nonfiction Bestseller \* Named a Best Book of the Year by: NPR, Publishers Weekly, BookPage, Barnes & Noble, Hudson Booksellers, ARTnews, and more \* Amazon Editors' Pick \* Carnegie Medal of Excellence in Nonfiction Longlist "A compelling and important history that this nation desperately needs to hear." -Bryan Stevenson, New York Times bestselling author of *Just Mercy* and executive director of the Equal Justice Initiative Winfred Rembert grew up in a family of Georgia field laborers and joined the Civil Rights Movement as a teenager. He was arrested after fleeing a demonstration, survived a near-lynching at the hands of law enforcement, and spent seven years on chain gangs. During that time he met the undaunted Patsy, who would become his wife. Years later, at the age of fifty-one and with Patsy's encouragement, he started drawing and painting scenes from his youth using leather tooling skills he learned in prison. *Chasing Me to My Grave* presents Rembert's breathtaking body of work alongside his story, as told to Tufts Philosopher

Erin I. Kelly. Rembert calls forth vibrant scenes of Black life on Cuthbert, Georgia's Hamilton Avenue, where he first glimpsed the possibility of a life outside the cotton field. As he pays tribute, exuberant and heartfelt, to Cuthbert's Black community and the people, including Patsy, who helped him to find the courage to revisit a traumatic past, Rembert brings to life the promise and the danger of Civil Rights protest, the brutalities of incarceration, his search for his mother's love, and the epic bond he found with Patsy. Vivid, confrontational, revelatory, and complex, *Chasing Me to My Grave* is a searing memoir in prose and painted leather that celebrates Black life and summons readers to confront painful and urgent realities at the heart of American history and society.

**The Rembrandt Book** Gary Schwartz 2006-11-08 Rembrandt was an esteemed artist in his own time as well as in the present.

*Blazing Figures* J.A. Wainwright 2010-03-03 Robert Markle (1936-1990) was an infamous figure on the Canadian cultural scene for almost three decades. His paintings and drawings celebrating the female nude were deemed obscene by Ontario courts in 1965, and Markle defended them on national television, emphasizing what he considered a crucial distinction between eroticism and pornography. Although Markle was a Mohawk who employed Native symbolism in his later work, he refused to identify himself as a Native painter. *Blazing Figures* chronicles Markle's boyhood in Hamilton, Ontario, his early exposure to the worlds of burlesque and jazz, and, following his expulsion from the Ontario College of Art, his immersion in the Toronto world of painting and music. It recounts his emergence as a controversial expressionist painter of the figure and a beloved teacher of his craft. After his abandonment of urban life for small-town Ontario, Markle, in the last twenty years of his life, produced his greatest works and formed close friendships with his fellow painters and with public figures Patrick Watson and Gordon Lightfoot, both of whom were interviewed at length for this book. The book also takes a frank look at Markle's complex relationship with his wife and muse that survived his affairs with other women. The only full-length work written about Robert Markle's life and career, *Blazing Figures* is based on Markle's copious personal notes and numerous interviews with his family, friends, colleagues, and former students. This snapshot of Canadian cultural history will be of interest to scholars of art history, Aboriginal studies, and Canadian studies as well as the general reader.

**The Dialectics of Art** John Molyneux 2020-08-04 To the question of "what is art?", it is often simply responded that art is whatever is produced by the artist. For John Molyneux, this clearly circular answer is deeply unsatisfying. In a tour de force spanning renaissance Italy and the Dutch Republic to contemporary leading figures, *The Dialectics of Art* instead approaches its subject matter as a distinct field of creative human labour that emerges alongside and in opposition to the alienation and commodification brought about by capitalism. The pieces and individuals Molyneux examines – from Michelangelo's *Slaves* to Rembrandt's *Jewish Bride* to the vast drip paintings of Jackson Pollock – are presented as embodying the social contradictions of their times, giving art an inherently political relevance. In its relationship of creative and dialectical tension to prevailing social relationships and norms, such art points beyond the existing order of things, hinting at a potential future society not based on alienated labour in which creative production becomes the property and practice of all.

The Biography Book Daniel S. Burt 2001 Contains alphabetically arranged entries that identify and assess the biographical materials available on over five hundred notable historical figures, listing autobiography and primary sources, recommended biographies and juvenile biographies, other biographical studies, biographical novels, fictional portraits, and biographical films and theatrical adaptations.

Historical Painting Techniques, Materials, and Studio Practice Arie Wallert 1995-08-24 Bridging the fields of conservation, art history, and museum curating, this volume contains the principal papers from an international symposium titled "Historical Painting Techniques, Materials, and Studio Practice" at the University of Leiden in Amsterdam, Netherlands, from June 26 to 29, 1995. The symposium—designed for art historians, conservators, conservation scientists, and museum curators worldwide—was organized by the Department of Art History at the University of Leiden and the Art History Department of the Central Research Laboratory for Objects of Art and Science in Amsterdam. Twenty-five contributors representing museums and conservation institutions throughout the world provide recent research on historical painting techniques, including wall painting and polychrome sculpture. Topics cover the latest art historical research and scientific analyses of original techniques and materials, as well as historical sources, such as medieval treatises and descriptions of painting techniques in historical literature. Chapters include the painting methods of Rembrandt and Vermeer, Dutch 17th-century landscape painting, wall paintings in English churches, Chinese paintings on paper and canvas, and Tibetan thangkas. Color plates and black-and-white photographs illustrate works from the Middle Ages to the 20th century.

The Most Arrogant Man in France Petra ten-Doesschate Chu 2007-04 The modern artist strives to be independent of the public's taste—and yet depends on the public for a living. Petra Chu argues that the French Realist Gustave Courbet (1819-1877) understood this dilemma perhaps better than any painter before him. In *The Most Arrogant Man in France*, the first comprehensive reinterpretation of Courbet in a generation, Chu tells the fascinating story of how, in the initial age of mass media and popular high art, this important artist managed to achieve an unprecedented measure of artistic and financial independence by promoting his work and himself through the popular press. The Courbet who emerges in Chu's account is a sophisticated artist and entrepreneur who understood that the modern artist must sell—and not only make—his art. Responding to this reality, Courbet found new ways to "package," exhibit, and publicize his work and himself. Chu shows that Courbet was one of the first artists to recognize and take advantage of the publicity potential of newspapers, using them to create acceptance of his work and to spread an image of himself as a radical outsider. Courbet introduced the independent show by displaying his art in popular venues outside the Salon, and he courted new audiences, including women. And for a time Courbet succeeded, achieving a rare freedom for a nineteenth-century French artist. If his strategy eventually backfired and he was forced into exile, his pioneering vision of the artist's career in the modern world nevertheless makes him an intriguing forerunner to all later media-savvy artists.

Portraits John Berger 2016-10-25 A major new book from one of the world's leading writers and art critics John Berger, one of the world's most celebrated art writers, takes us through centuries of drawing and painting, revealing his lifelong fascination with a diverse cast of artists. In *Portraits*, Berger

grounds the artists in their historical milieu in revolutionary ways, whether enlarging on the prehistoric paintings of the Chauvet caves or Cy Twombly's linguistic and pictorial play. In penetrating and singular prose, Berger presents entirely new ways of thinking about artists both canonized and obscure, from Rembrandt to Henry Moore, Jackson Pollock to Picasso. Throughout, Berger maintains the essential connection between politics, art and the wider study of culture. The result is an illuminating walk through many centuries of visual culture, from one of the contemporary world's most incisive critical voices.

Leeteg CJ Cook 2021-06-15 Labeled "e;Leeteg the Legend"e; by James Michener and Often Called the "e;American Gauguin"e; Edgar Leeteg was the father of black velvet art and the genesis of a genre continuing today with the tiki and Polynesian pop art movement, nearly 70 years later. Describing himself as a "e;fornicating, gin-soaked, dope-head,"e; Leeteg took on the elite of the art establishment of Honolulu Academy of Arts in 1938 and shamed them in the press. Always the shrewd promoter and a creative genius, Edgar Leeteg possessed many titles, astounding fans and antagonizing critics. His insatiable lust for life led the author James Michener to label him "e;Leeteg the Legend"e; in his book, *Rascals in Paradise* (1957). This is a biography of the artist Leeteg, who left California in 1933 bound for the South Pacific. His home in Tahiti allowed him to paint nudes, drink, and party with sensual vahines from the beaches to the bars of Tahiti. He was a wealthy artist and legend in his lifetime, a goal few can achieve."e; Cook's work is entertaining and knowledgeable. The breadth of its featured cast, quotes, and remembrances make this biography lively. Tahiti, its people, roistering ex-pats, and luminous landscapes vibrate like personal memories. Leeteg's landscapes appear alongside Paul Gauguin's, questions the fine and arbitrary line that separates "e;popular"e; art from work acclaimed "e;great."e; -Foreword Reviews

Goya Janis Tomlinson 2022-06-14 The first major English-language biography of Francisco Goya y Lucientes, who ushered in the modern era The life of Francisco Goya (1746-1828) coincided with an age of transformation in Spanish history that brought upheavals in the country's politics and at the court which Goya served, changes in society, the devastation of the Iberian Peninsula in the war against Napoleon, and an ensuing period of political instability. In this revelatory biography, Janis Tomlinson draws on a wide range of documents—including letters, court papers, and a sketchbook used by Goya in the early years of his career—to provide a nuanced portrait of a complex and multifaceted painter and printmaker, whose art is synonymous with compelling images of the people, events, and social revolution that defined his life and era. Tomlinson challenges the popular image of the artist as an isolated figure obsessed with darkness and death, showing how Goya's likeability and ambition contributed to his success at court, and offering new perspectives on his youth, rich family life, extensive travels, and lifelong friendships. She explores the full breadth of his imagery—from scenes inspired by life in Madrid to visions of worlds without reason, from royal portraits to the atrocities of war. She sheds light on the artist's personal trials, including the deaths of six children and the onset of deafness in middle age, but also reconsiders the conventional interpretation of Goya's late years as a period of disillusion, viewing them instead as years of liberated artistic invention, most famously in the murals on the walls of his country house, popularly known as the "black" paintings. A monumental achievement, *Goya: A Portrait of the Artist* is the definitive biography of an artist whose faith in his art and his genius inspired paintings, drawings, prints, and frescoes that continue to captivate,

challenge, and surprise us two centuries later.

The Secret Diary of Hendrik Groen Hendrik Groen 2017-07-11 A #1 international bestseller in the vein of Fredrik Backman's *A Man Called Ove*: a funny and tender-hearted tale about friendship, love, and an old man who is young at heart. Technically speaking, Hendrik Groen is...elderly. But at age 83 1/4, this feisty, indomitable curmudgeon has no plans to go out quietly. Bored of weak tea and potted geraniums, exasperated by the indignities of aging, Hendrik has decided to rebel - on his own terms. He begins writing an exposé: secretly recording the antics of day-to-day life in his retirement home, where he refuses to take himself, or his fellow "inmates," too seriously. With an eccentric group of friends, he founds the wickedly anarchic Old-But-Not-Dead Club, and he and his best friend, Evert, gleefully stir up trouble, enraging the home's humorless director and turning themselves into unlikely heroes. And when a sweet and sassy widow moves in next door, he polishes his shoes, grooms what's left of his hair, and determines to savor every ounce of joy in the time he has left, with hilarious and tender consequences. A bestselling phenomenon that has captured imaginations around the world, *The Secret Diary of Hendrik Groen* is inspiring, charming, and laugh-out-loud funny with a deep and poignant core: a page-turning delight for readers of any age.

**Self-portraits** Ernst Rebel 2017 Explores self-portraits, sharing examples of self-portraiture and offering interpretations and a brief biography of the artists.

**The Shape of Time** George Kubler 2008-04-17 When it was first released in 1962, *The Shape of Time* presented a radically new approach to the study of art history. Drawing upon new insights in fields such as anthropology and linguistics, George Kubler replaced the notion of style as the basis for histories of art with the concept of historical sequence and continuous change across time. Kubler's classic work is now made available in a freshly designed edition. "The Shape of Time is as relevant now as it was in 1962. This book, a sober, deeply introspective, and quietly thrilling meditation on the flow of time and space and the place of objects within a larger continuum, adumbrates so many of the critical and theoretical concerns of the late twentieth and early twenty-first century. It is both appropriate and necessary that it re-appear in our consciousness at this time."—Edward J. Sullivan, New York University This book will be of interest to all students of art history and to those concerned with the nature and theory of history in general. In a study of formal and symbolic durations the author presents a radically new approach to the problem of historical change. Using new ideas in anthropology and linguistics, he pursues such questions as the nature of time, the nature of change, and the meaning of invention. The result is a view of historical sequence aligned on continuous change more than upon the static notion of style—the usual basis for conventional histories of art. A carefully reasoned and brilliantly suggestive essay in defense of the view that the history of art can be the study of formal relationships, as against the view that it should concentrate on ideas of symbols or biography.—Harper's. It is a most important achievement, and I am sure that it will be studied for many years in many fields. I hope the book upsets people and makes them reformulate.—James Ackerman. In this brief and important essay, George Kubler questions the soundness of the stylistic basis of art historical studies. . . . *The Shape of Time* ably states a significant position on one of the most complex questions of modern art historical scholarship.—Virginia Quarterly Review.

**The Art of Rush: Serving a Life Sentence** Hugh Syme 2021-09-21 Newly expanded and updated, this beautiful coffee table book delves into the 40-year relationship between Rush and their longtime artist and illustrator, with a foreword by drummer and lyricist Neil Peart! Containing original illustrations, paintings, photography, and the incredible stories behind each album that Hugh Syme has designed with the band since 1975. The book's narration was written by music journalist Stephen Humphries and includes in-depth interviews with each Rush band member and the artist. The Art of Rush also contains entertaining anecdotes and commentary from a wide array of notable musicians, actors, athletes, writers, radio personalities, and Rush insiders about their favorite Rush album covers, which clearly reveals how vital and impactful the visual representation of their music has been through the years. One of the hallmark's of Rush releases is the considerable care and consideration that goes into each one--including the conceptual artwork. Readers may be surprised to discover just how much effort went into each concept and the execution for every album cover! Some of the regaled stories include furtively crossing the border for a guerilla-style shoot for A Farewell to Kings, trying to herd a warren of rabbits for the cover of Presto, descending into the depths of an autopsy lab to find a brain for Hemispheres, and a stunt involving fire, whiskey, and photographer Deborah Samuel for Moving Pictures. But no history of the band's art would be complete without the story of the creation of arguably the band's most iconic image, The Starman from 2112. "From the first time Hugh and I met, we shared a level of communication that would sustain us through all the years of discussing art by long distance," says Rush's Neil Peart. The Art Of Rush is a must for fans of Rush, art, and music everywhere.

What Isabella Wanted Candace Fleming 2021-09-07 From multiple award-winning author Candace Fleming and Caldecott Medalist Matthew Cordell comes the true story of a woman who always got what she wanted: Isabella Stewart Gardner. A New England Book Award Finalist For years, the indomitable Isabella Stewart Gardner searched the world for magnificent artwork and filled her home with a truly unique collection, with the aim of turning it into a museum, which she established in 1903. Isabella always did things her own way. One day she'd wear baseball gear to the symphony, the next, she'd be seen strolling down the street with zoo lions. It was no surprised that she was very particular about how she arranged her exhibits. They were not organized historically, stylistically, or by artist. Instead, they were arranged based on the connections Isabella felt toward the art, a connection she hoped to encourage in her visitors. For years, her museum delighted generations of Bostonians and visitors with the collections arranged exactly as she wanted. But in 1990, a spectacular burglary occurred when two thieves disguised as police officers stole thirteen paintings, valued at \$500 million, including a Rembrandt and a Vermeer. They have yet to be recovered, though a \$10 million reward is still being offered for their safe return. Author Candace Fleming perfectly captures Isabella's inimitable personality and drive, accompanied by exuberant illustrations by Matthew Cordell. A Junior Library Guild Gold Standard Selection A CCBC Choice

Rembrandt and the Female Nude Eric Jan Sluijter 2006 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.

**Rembrandt & Saskia** Marlies Stoter 2018 "In 1634 the up-and-coming painting talent Rembrandt van Rijn wed the love of this life in Friesland: Saskia Uylenburgh, the daughter of a councillor at the Court of Friesland. The story of their marriage is also that of seventeenth-century marriages in general, from courtship to drawing up a will. How did such a stylish wedding come about, and how did life proceed afterwards, when love and suffering were shared? Using evocative paintings, etchings, documents and precious wedding gifts, this book shows us the world of Friesland's most famous bride and groom ever--and that marriage vows back then actually appear to differ little from those of today."--from back cover

*Spinoza* Steven M. Nadler 2001-04-23 Complete biography of Spinoza based on detailed archival research.

Young Rembrandt: A Biography Onno Blom 2020-09-08 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 in Amsterdam** Stephanie S. Dickey 2020-11-10 An in-depth examination of the crucial role that Amsterdam played in Rembrandt's evolution as an artist

Around the age of 25, Rembrandt van Rijn (1606–1669) moved from his hometown of Leiden to Amsterdam, which was the commercial capital of northern Europe at that time. Considered a bold step for a fledgling artist, this change demonstrates that Rembrandt wanted to benefit financially from Amsterdam's robust art market. He soon married the cousin of a successful art dealer, and came into frequent contact with wealthy and sophisticated patrons who eagerly commissioned him to paint their portraits. The artist's style quickly evolved from the small, meticulous panels of his Leiden period to the broadly brushed, dramatically lit, and realistically rendered canvases for which he is renowned. Rembrandt in Amsterdam explores this pivotal transition in the artist's career and reveals how the stimulating and affluent environment of Amsterdam inspired him to reach his full potential. Lavishly illustrated, this volume offers a fascinating look into Amsterdam's unparalleled creative community and its role in Rembrandt's development of a wide-ranging brand that comprised landscapes, genre scenes, history paintings, portraits, and printmaking.

*Rembrandt's Eyes* Simon Schama 2001 For Rembrandt as for Shakespeare, all the world was indeed a stage, and he knew in exhaustive detail the tactics of its performance; the strutting and mincing; the wardrobe and the face paint; the full repertoire of gesture and grimace; the flutter of hands and the roll of the eyes; the belly laugh and the half-stifled sob. He knew what it looked like to seduce, to intimidate, to wheedle, and to console; to strike a pose or preach a sermon; to shake a fist or uncover a breast; how to sin and how to atone; how to commit murder and how to commit suicide. No artist had ever been so fascinated by the fashioning of personae, beginning with his own. No painter ever looked with such unsparing intelligence or such bottomless compassion at our entrances and our exits and the whole rowdy show in between. More than three centuries after his death, Rembrandt remains the most deeply loved of all the great masters of painting, his face so familiar to us from the self-portraits painted at every stage in his life, yet still so mysterious. As with Shakespeare, the facts of his life are hard to come by; the Leiden miller's son who briefly found fame in Amsterdam, whose genius was fitfully recognized by his contemporaries, who fell into bankruptcy and died in poverty. So there is probably no other painter whose life has engendered more legends, nor to whom more unlikely pictures have been attributed (a process now undergoing rigorous reversal). "Rembrandt's Eyes, about which Simon Schama has been thinking for more than twenty years, shows that the true biography of Rembrandt is to be discovered in his pictures. Though a succession of superbly incisive descriptions and interpretations of Rembrandt's paintings threaded into his narrative, he allows us to see Rembrandt's life clearly and to think about it afresh. But this book moves far beyond the bounds of conventional biography or art history. With extraordinary imaginative sympathy, Schama conjures up the world in which Rembrandt moved -- its sounds, smells and tastes as well as its politics; the influences on him of the wars of the Protestant United Provinces against Spain, of the extreme Calvinism of his native Leiden, of the demands of patrons and the ambitions of contemporaries; the importance of his beloved Saskia and, after her death (Rembrandt was later forced to sell her grave, so complete was his ruin), of his mistress Hendrickje Stoffels; and, above all, the profound effect on him of the great master of the immediately preceding generation, the Catholic painter from Antwerp, Peter Paul Rubens: "the prince of painters and the painter of princes" with whom Rembrandt was obsessed for the first part of his life, and whose career was the shaping force that drove Rembrandt to test the farthest reaches of his own originality. "Rembrandt's Eyes shows us "why Rembrandt is such a thrilling painter, so revolutionary in his art, so penetrating of the hearts of those who have looked for three

hundred years at his pictures. Above all, Schama's understanding of Rembrandt's mind and the dynamic of his life allows him to re-create Rembrandt's life on the page. Through a combination of scholarship and literary skill, Schama allows us to actually see that life through Rembrandt's own eyes. In overcoming the paucity of conventional historical evidence, it is the most intelligently true biography of Rembrandt that has ever been written, and the most dazzling achievement to date of the art historian whose work has been hailed as "marvelously rich and eloquent" ... "rare, imaginative" ... "provocative" ... "astoundingly learned with verve, humor, and an unflagging sense of delight" ... that of "a master storyteller ... and a master of history."\* Quotes from the "New York Times Book Review, Time, the "New York Times, The Independent on Sunday, and "Nature, respectively.

Da Vinci Mike Venezia 1989-03-01 Traces the life of the Renaissance artist and analyses some of his paintings.

*Willem Drost (1633-1659)* Jonathan Bikker 2005-01-01 "The book draws on extensive research to revise what has been known about Drost's life, his stylistically diverse oeuvre, and his influences. The artist's training and his relationship to Rembrandt and other artists in the Rembrandt circle are examined, as is his Venetian period and the relation of his style to that of German-born painter Johann Carl Loth. Drost emerges as one of Rembrandt's most talented imitators and, despite his very short career, an artist with a variety of faces."--BOOK JACKET.

Pablo Picasso Hourly History 2020-04-13 Discover the remarkable life of Pablo Picasso...Pablo Picasso, born on October 25, 1881, in Málaga, Spain, was one of the twentieth century's most prolific and successful artists. A natural-born prodigy, he began painting at the age of two and never stopped until his death at the age of ninety-one. From a young age, Picasso oozed defiance against formal authority. This was reflected not only in his personal life, which was a tangle of mistresses and wives, but especially in his art. His aim was to recreate reality and change the viewers' preconceived thinking. In his own words, Pablo Picasso painted "objects as I think them, not as I see them." Discover a plethora of topics such as The Birth of a Rebel Picasso's Cubism Picasso during World War I Guernica and the Spanish Civil War Picasso and the Nazis Death and Legacy And much more! So if you want a concise and informative book on Pablo Picasso, simply scroll up and click the "Buy now" button for instant access!

*Portrait of a Young Painter* Mary Kay Vaughan 2015-02-16 In *Portrait of a Young Painter*, the distinguished historian Mary Kay Vaughan adopts a biographical approach to understanding the culture surrounding the Mexico City youth rebellion of the 1960s. Her chronicle of the life of painter Pepe Zúñiga counters a literature that portrays post-1940 Mexican history as a series of uprisings against state repression, injustice, and social neglect that culminated in the student protests of 1968. Rendering Zúñiga's coming of age on the margins of formal politics, Vaughan depicts midcentury Mexico City as a culture of growing prosperity, state largesse, and a vibrant, transnationally-informed public life that produced a multifaceted youth movement brimming with creativity and criticism of convention. In an analysis encompassing the mass media, schools, politics, family, sexuality, neighborhoods, and friendships, she subtly invokes theories of discourse, phenomenology, and affect to examine the formation of Zúñiga's persona in the decades leading up to 1968. By discussing the influences that shaped his worldview, she historicizes the

process of subject formation and shows how doing so offers new perspectives on the events of 1968.

**Rembrandt** Gary Schwartz 1986

**Merchant Kings** Stephen R. Bown 2010-12-07 Commerce meets conquest in this swashbuckling story of the six merchant-adventurers who built the modern world. It was an era when monopoly trading companies were the unofficial agents of European expansion, controlling vast numbers of people and huge tracts of land, and taking on governmental and military functions. They managed their territories as business interests, treating their subjects as employees, customers, or competitors. The leaders of these trading enterprises exercised virtually unaccountable, dictatorial political power over millions of people. The merchant kings of the Age of Heroic Commerce were a rogue's gallery of larger-than-life men who, for a couple hundred years, expanded their far-flung commercial enterprises over a sizable portion of the world. They include Jan Pieterszoon Coen, the violent and autocratic pioneer of the Dutch East India Company; Peter Stuyvesant, the one-legged governor of the Dutch West India Company, whose narrow-minded approach lost Manhattan to the British; Robert Clive, who rose from company clerk to become head of the British East India Company and one of the wealthiest men in Britain; Alexandr Baranov of the Russian American Company; Cecil Rhodes, founder of De Beers and Rhodesia; and George Simpson, the "Little Emperor" of the Hudson's Bay Company, who was chauffeured about his vast fur domain in a giant canoe, exhorting his voyageurs to paddle harder so he could set speed records. *Merchant Kings* looks at the rise and fall of company rule in the centuries before colonialism, when nations belatedly assumed responsibility for their commercial enterprises. A blend of biography, corporate history, and colonial history, this book offers a panoramic, new perspective on the enormous cultural, political, and social legacies, good and bad, of this first period of unfettered globalization.

**The Historian** Elizabeth Kostova 2005-06-01 The record-breaking phenomenon from Elizabeth Kostova is a celebrated masterpiece that "refashioned the vampire myth into a compelling contemporary novel, a late-night page-turner" (San Francisco Chronicle). Breathtakingly suspenseful and beautifully written, *The Historian* is the story of a young woman plunged into a labyrinth where the secrets of her family's past connect to an inconceivable evil: the dark fifteenth-century reign of Vlad the Impaler and a time-defying pact that may have kept his awful work alive through the ages. The search for the truth becomes an adventure of monumental proportions, taking us from monasteries and dusty libraries to the capitals of Eastern Europe—in a feat of storytelling so rich, so hypnotic, so exciting that it has enthralled readers around the world. "Part thriller, part history, part romance...Kostova has a keen sense of storytelling and she has a marvelous tale to tell." —Baltimore Sun

**Rembrandt's Late Religious Portraits** Arthur K. Wheelock 2005 One of the most fascinating aspects of Rembrandt's extraordinary artistic career is his suite of brooding half-length portraits of religious figures from the late 1650s and early 1660s. Painted during a difficult time in the artist's life—when he no longer enjoyed a ready market for his works and may have turned to his deep religious convictions for solace—these images are among the most evocative Rembrandt created. For years scholars have debated whether these paintings were intended as a series, yet until now these works have, unbelievably, never been shown together. An exhibition by the National Gallery of Art and this accompanying catalog assemble seventeen of the paintings for the first time,

finally giving the powerful images their due. Many of these subtle and wondrous paintings have been identified as images of apostles and evangelists, but among them are also representations of Christ, the Virgin, and still-unidentified saints and monks. In Rembrandt's typical fashion, the men and women in these portraits peer out of the dark recesses of dimly lit interiors as though burdened by the weight of their spiritual and emotional concerns. Yet recent archival research has raised questions about their attribution, the relationships among the paintings, and, in a broader sense, Rembrandt's life and career—issues addressed by the contributors to this volume. With its lavish color images and state-of-the-field research, Rembrandt's Late Religious Portraits will make a profound contribution to the understanding of this unique and provocative body of work.