



Dutch Painting Seventeenth Century

Emile R. Meijer



Dutch Painting Seventeenth Century:

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 *Dutch Painting, Seventeenth Century* Emile R. Meijer, 1962 **The Golden Age** B. Haak, 1984 The Golden Age is a modern and wide ranging chronology that not only includes recent scholarly insights but also makes fascinating reading for all those wishing to learn more about this extremely flourishing artistic period *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 **DUTCH PAINTING IN THE SEVENTEENTH CENTUR** MADLYN MILLNER. KAHR, 2019-06-14 **Dutch Painting** Emil R. Meijer, 1962 **Dutch Painting in the Seventeenth Century** Caroline Bugler, 1979 *Dutch Painting in the Seventeenth Century*, 1991 **The Age of Rembrandt and Vermeer** John Malcolm Nash, 1979 **The Dutch Painters** Christopher Wright, 1984 **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 disciples 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

Dutch Still-life Painting in the Seventeenth Century Ingvar Bergström,1956
From Rembrandt to Vermeer Bernd Wolfgang Lindemann,Fondazione Roma. Museo,Gemäldegalerie (Berlin : 1992-...),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 wo *Dutch Painting in the Seventeenth Century [Providence [RI], 1938].* ,1938 Dutch Painting Robert L. Delevoy,1962 **Dutch Painting** Matila Simon,Wendy Shore,1980 *Dutch Painting* Emil R. Meijer,1962 Dutch Painting 1600-1800 Seymour Slive,1995 This is an authoritative and perceptive study of Dutch painting from the 17th to the 19th centuries Slive focuses on the major artists of the period discussing the kinds of painting that became specialities

Questions of Meaning E. de Jongh,2000 Consists of articles by the author originally published individually between 1968 69 and 1993 Dutch Painting in the Seventeenth Century Christopher Wright,1989 Catalogus bij een tentoonstelling van 143 Nederlandse 17e eeuwse schilderijen uit Engels openbaar bezit

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