Dutch Landscape Painting Of The Seventeenth Century Kress Foundation Study

Landscape Etchings by the Dutch Masters of the Seventeenth CenturyThe Little Ice Age and 17th century Dutch landscape painting, a study on the impact of climate on artInspired by ItalyDutch Landscape PaintingThe Age of RembrandtThe Golden Age of Dutch and Flemish PaintingThe Italianate School of Dutch Landscape Painting in the First Half of the 17th CenturyDutch Landscape Painting History and ArchaeologyThe Italianate School of Dutch Landscape Painting in the First Half of the 17th Century Dutch landscape painting of the seventeenth century. 2nd editionThe Golden Age of Dutch Landscape PaintingDutch Landscape Painting of the Nineteenth CenturyDutch Paintings of the Seventeenth CenturyThe Golden AmbianceDutch Landscape PaintingMASTERS OF 17TH-CENTURY DUTCH LANDSCAPE PAINTINGMasters of 17TH CENTURY DUTCH LANDSCAPE PAINTING. A Mirror of NatureDutch Landscape Painting of the 17th CenturyMasters of 17th-century Dutch Landscape PaintingDutch Landscape Painting of the Seventeenth CenturyThe Discovery of the NetherlandsLandscape Painting and Modern Dutch Artists (Classic Reprint)Dutch landscape painting of the seventeenth century [Athene, 1985].Landscape painting and Modern Dutch ArtistsDutch Landscape Painting in the Golden AgeThe Influence of Dutch Landscape Painting on the American Landscape TraditionOn Country Roads and FieldsBetween Fantasy and RealityDutch Landscape Painting in the Seventeenth CenturyE Ollandike Topographia Toy 17ou A ionaDutch Landscape Painting of the Seventeenth CenturyThe Discovery of the NetherlandsLandscape Painting and Modern Dutch ArtistsBetween fantasy and realityDutch LandscapesDutch PaintingDutch Landscape Painting of the Seventeenth Century

Offering a corrective to the common scholarly characterization of seventeenth-century Dutch landscape painting as modern, realistic and secularized, Boudewijn Bakker here explores the long history and purpose of landscape in Netherlandish painting. In Bakker's view, early Netherlandish as well as seventeenth-century Dutch painting can be understood only in the context of the intellectual climate of the day. Concentrating on landscape painting as the careful depiction of the visible world, Bakker's analysis takes in the thought of figures seldom consulted by traditional art historians, such as the fifteenth-century philosopher Dionysius the Carthusian, the sixteenth-century religious reformer John Calvin, the geographer A braham Ortelius and the seventeenth-century poet Constantijn Huygens. Probing their conception of nature as 'the first Book of God' and art as its representation, Bakker identifies a world view that has its roots in the traditional Christian perceptions of God and creation. Landscape and Religion from Van Eyck to Rembrandt imposes a new layer of interpretation on the richly varied landscapes of the great masters. In so doing it adds a new dimension to the insights offered by modern art-historical research. Further, Bakker's explorations of early modern art and literature provide essential background for any student of European intellectual history.

"The exhibition presents the finest and most characteristic examples of landscape paintings, drawings and watercolours by Dutch artists of two bygone centuries. They have been selected from numerous public and private collections in the Netherlands and other countries. The artists share an intense love of nature, a love no less fervent than that of their predecessors of the Dutch Golden Age, to whom the Rijksmuseum devoted the exhibition Masters of 17th-century Dutch landscape painting in 1987-88. Now, ten years later, it is the turn of the generations that followed." "The catalogue of On country roads and fields runs the gamut of such varied phenomena as the painted wall decorations of the 18th century, the Romantic landscapes of Ko ekoek and Schelfhout in the middle of the 19th century, the impressionist renderings of the Hague School, represented by Roelofs, M auve and W eissenbruch, and ending around the turn of the century with the innovatory ideas of artists like Toorop, V an Gogh, Sluijters and M ondriaan. No matter where the artists found their inspiration - in Italy, in the Dutch polders or simply in a view seen through a window - each and every one of the more than hundred masterpieces radiates a profound and intimate relationship with the landscape."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved
This book discusses Dutch landscape painting in the context of pieces in the National Gallery.

Excerpt from Landscape Painting and Modern Dutch Artists The same scene might be painted by Ruysdael and Hobbema, by Constable and Turner, by Daubigny and Rousseau, and each picture would take on the spirit of the individual artist, and give the observer very different ideas of identical views. For if it is not the actual scene before him that is painted, but his idea of it, it is evident that the personality of the artist counts for a very great deal in pictures; and so it is the subjective view of art that is the all-important one. A bout the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

From the hardships of a long and arduous war with Spain, the seventeenth-century Dutch seem to have drawn strength and expressed pride in their unique social and cultural heritage, especially in their art. Arthur K. Wheelock Jr., the Gallery's curator of northern Baroque painting, has carefully studied the Gallery's collection by masters of the Golden Age of Dutch art—notably Cuyp, De Hooch, Rembrandt, Ruysdael, and Vermeer. The twenty-three paintings by Rembrandt and his school are elucidated by an essay on the question of attribution, while an appendix of artists' signatures amplifies and supports the author's wide-ranging discussions of this remarkably cohesive collection.

Dutch Italianate painting is an important as well as appealing strand of landscape painting in the 17th century. This work takes a detailed look at this particular type of landscape painting and the artists who practised it.

The National Gallery, London, is home to a world-renowned collection of Dutch paintings that includes masterpieces by Rembrandt, Vermeer, Hals, Cuyp, and Ruysdael, among many others. Still lifes painted with painstaking attention to detail, sublime landscapes, vividly human portraits, and intimate interiors: these beloved paintings tell the story of the Dutch Golden Age, when art, science, and trade thrived. Now the National Gallery's popular 2007 guide to the collection has been revised, featuring an elegant new design and an extended introduction that examines why painting flourished in the 17th-century Dutch Republic, and why it is so enduringly popular today. Striking image details enhance the book and updated, informative texts accompany each work of art. Accessible and illuminating, this guide is essential reading for anyone with an interest in Dutch painting.

Published to accompany an exhibition opening at the Queen's Gallery, the Palace of Holyroodhouse, in April 2010 and the Queen's Gallery, Buckingham Palace, in April 2011.

Framing nature unlocks it for aesthetic appreciation.

Explores Dutch landscape painting, identifying major themes and patterns of style, and relating the art to the culture and social climate of the 17th century.

A Mirror of Nature is the catalogue of the most distinguished private collection of Dutch seventeenth-century painting in North America. Formed in Los Angeles by Mr. and Mrs. Edward William Carter between 1959 and 1985, the collection comprises masterpieces by many of the greatest Dutch landscape and still-life painters of the age. The
Read PDF Dutch Landscape Painting Of The Seventeenth Century Kress Foundation Study

paintings were first exhibited publicly together in 1981-82 in Los Angeles, Boston, and New York and are destined to become part of the permanent collection of the Los Angeles County Museum of Art. Since 1981 several important works have been added to the collection and are included in this expanded edition of the 1981 exhibition catalogue. In the pages of this book we encounter the great names of Dutch landscape and marine painting, from a brilliant winter scene by Hendrick Avercamp to a great oak tree depicted by Jacob van Ruisdael with an energy that rivals nature's own. Scenes of the seacoast, great ships, and sailboats are represented by Jan van de Cappelle, Adam Pynacker, and various members of the van de Velde family. Jan Both transports us to the golden light of Italy, while Jan van Goyen and Salomon van Ruysdael guide us along their native rivers and estuaries. Meyndert Hobbema's picturesque woods contrast with a busy Amsterdam quayside by Jan van der Heyden or a quiet church interior by Pieter Saenredam. Even Aelbert Cuyp's Holy Family takes second place to the magnificent river and mountain landscape that shelters their flight to Egypt. The special character of this collection is that its artists depicted the world around them. Thus the domestic world is mirrored too in exquisite flower paintings by Ambrosius Bosschaert, Dirck de Bray, and Jan van Huysum, which in turn make colorful contrasts with the pleasures of the table represented by Pieter Claesz., Willem Heda, or Clara Peeters. All the preciousness of Dutch artists' loving gaze is summed up in Adriaen Coorte's bowl of wild strawberries, topped with a sprig of blossom.

Unlike some other reproductions of classic texts (1) We have not used OCR (Optical Character Recognition), as this leads to bad quality books with introduced typos. (2) In books where there are images such as portraits, maps, sketches etc. We have endeavoured to keep the quality of these images, so they represent accurately the original artefact. Although occasionally there may be certain imperfections with these old texts, we feel they deserve to be made available for future generations to enjoy.

This beautifully illustrated expansive overview of Dutch and Flemish art during the 17th century illuminates the creative achievements of one of the most important eras in western art. The Golden Age in Holland and Flanders roughly spanned the 17th century and was a period of enormous advances in the fields of commerce, science, -- and art. Still lifes, landscape paintings, and portraiture became valued by the increasingly wealthy merchant classes, while religious and historic paintings took a back seat to romantic depictions of everyday life that appealed to the humanist leanings of the population. The Golden Age brought us Rembrandt, Vermeer, Rubens, and Van Dyck, but it was also the period of Frans Hals' revolutionary portraiture, Adriaen Brouwer's depictions of the working class at play, Jan Brueghel's velvety miniatures, and Hendrick Avercamp's lively winter landscapes. Norbert Wolf applies his vast understanding of the interplay between history, culture, and art to explore the forces that led to the Golden Age in Holland and Flanders and how this period influenced later generations of artists. Accompanied by luminous color illustrations, Wolf's accessible text considers the complex political, religious, social, and economic situation that led to newfound prosperity and, thus, to an enormous artistic output that we continue to marvel at and enjoy today.

Copyright code: 47dbd93f4ecef0354c2015c2bb7caeeaa