

## The Art Of Describing Dutch Art In The Seventeenth Century

**'The stories here will provoke, delight and impress. Joost Zwagerman's selection forms a fascinating guidebook to a landscape you'll surely want to wander in again.'** Clare Lowden, TLS **'There is a lot of northern European melancholy in the collection, though often tinged with wry humour...an excellent book'** Jonathan Gibbs, Minor Literatures **'We were kids - but good kids. If I may say so myself. We're much smarter now, so smart it's pathetic. Except for Bavink, who went crazy'** A husband forms gruesome plans for his new fridge; a government employee has a haunting experience on his commute home; prisoners serve as entertainment for wealthy party guests; an army officer suffers a monstrous tropical illness. These short stories contain some of the most groundbreaking and innovative writing in Dutch literature from 1915 to the present day, with most pieces appearing here in English for the first time. Blending unforgettable snapshots of the realities of everyday life with surrealism, fantasy and subversion, this collection shows Dutch writing to be an integral part of world literary history. Joost Zwagerman (1963-2015) was a novelist, poet, essayist and editor of several anthologies. He started his career as a writer with bestselling novels, describing the atmosphere of the 1980s and 1990s, such as *Gimmick!* (1988) and *False Light* (1991). In later years, he concentrated on writing essays - notably on pop culture and visual arts - and poetry. Suicide was the theme of the novel *Six Stars* (2002). He took his own life just after having published a new collection of essays on art, *The Museum of Light*. Explores the ritual concessions as acts of warfare, performances of submission, demonstrations of power, and representations of shifting, unstable worlds. The author considers the limits of sovereignty at conflict's end, showing how the ways we concede loss can be as important as the ways we claim victory. Long considered "the noblest of the senses," vision has increasingly come under critical scrutiny by a wide range of thinkers who question its dominance in Western culture. These critics of vision, especially prominent in twentieth-century France, have challenged its allegedly superior capacity to provide access to the world. They have also criticized its supposed complicity with political and social oppression through the promulgation of spectacle and surveillance. Martin Jay turns to this discourse surrounding vision and explores its often contradictory implications in the work of such influential figures as Jean-Paul Sartre, Maurice Merleau-Ponty, Michel Foucault, Jacques Lacan, Louis Althusser, Guy Debord, Luce Irigaray, Emmanuel Levinas, and Jacques Derrida. Jay begins with a discussion of the theory of vision from Plato to Descartes, then considers its role in the French Enlightenment before turning to its status in the culture of modernity. From consideration of French Impressionism to analysis of Georges Bataille and the Surrealists, Roland Barthes's writings on photography, and the film theory of Christian Metz, Jay provides lucid and fair-minded accounts of thinkers and ideas widely known for their difficulty. His book examines the myriad links between the interrogation of vision and the pervasive antihumanist, antimodernist, and counter-enlightenment tenor of

***much recent French thought. Refusing, however, to defend the dominant visual order, he calls instead for a plurality of "scopic regimes." Certain to generate controversy and discussion throughout the humanities and social sciences, Downcast Eyes will consolidate Jay's reputation as one of today's premier cultural and intellectual historians.***

***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.***

***The Denigration of Vision in Twentieth-Century French Thought***

***Painting the Church in the Dutch Republic***

***Questions of Meaning***

***Art in History/History in Art***

***Brilliant Orange***

***The Neurotic Genius of Dutch Football***

***In His Milieu***

The special anniversary edition of The Little Engine That Could™ contains the entire text and original artwork. Young readers, as well as parents and grandparents, will treasure the story of the blue locomotive who exemplifies the power of positive thinking.

Explores the possibility that Vermeer used the camera obscura to achieve the photographic qualities of his paintings and provides a history of the camera obscura, how it is used, and the composition of Vermeer's paintings.

Tiepolo is a brilliant example of the specifically pictorial intelligence. This book is both a study of his art and an argument for fuller recognition of the peculiarities of the painter's representational medium. Alpers and Baxandall locate distinctive modes of Tiepolo's representation of the world and human action; follow his process of invention from first pen drawings, through small oil sketches, to great frescoes; and analyse his best and biggest painting, the Four Continents in the Stairway Hall of the Prince-Bishop's Residence at Wurzburg, illustrated with photographs specially taken for the book. The topics taken up include: painting's resistance to enacted narrative drama, its engagement with indeterminacies and repetitions, the senses in which a painter may 'perform' both past art and himself, the constructive roles of gestural drawing, exploitation of shifts of scale between design and finished work, dialogue between the changing natural site lighting and in-picture lighting, contributions made by the beholder's own mobility, the expressive scope of tensions between two and three dimensions, the deep rationale of rococo formal structure, and the sources of the moral force of pictures without an explicit moral. The book - both art criticism and a practical polemic - ends

with an annotated gazetteer for travellers, listing those Tiepolo paintings that can still be seen in the places and conditions for which he painted them.

Consists of articles by the author, originally published individually between 1968/69 and 1993.

The Rhetoric of Perspective

The Art of the Dutch Republic, 1585-1718

A Journey to Flanders and Holland

Theme and Motif in Dutch Seventeenth-century Painting

Decomposing Sovereignty at Conflict's End

Class Distinctions

The Little Engine That Could

Exploring the rich variety of pictorial rhetoric in early modern northern European genre images, this volume deepens our understanding of genre's place in early modern visual culture. From 1500 to 1700, artists in northern Europe pioneered the pictures now known as genre, portrayals of people in ostensibly quotidian situations. Critical approaches to genre images have past the antiquated notion that they portray uncomplicated 'slices of life,' describing them instead as heavily encoded pictorial laden with symbols that only the most erudite contemporary viewers and modern iconographers could fully comprehend. The challenge that limiting binary, revealing a more expansive array of accessible meanings in genre's deft grafting of everyday scenes with a rich complex of experiential, cultural, political, and religious references. Authors deploy a variety of approaches to detail multivalent relations to older, more established pictorial and literary categories, the interplay between the meaning of the event and its translation into images, and the multifaceted concerns genre addressed for its rapidly expanding, unprecedentedly diverse audience. This volume derives from two symposia sponsored by the Center for Renaissance and Baroque Studies at the University of Michigan. In studies of Italy, France, England, Holland, and Spain that range from the fifteenth through the seventeenth centuries, it explores various aspects of Renaissance urban culture and urban identity.

Introduction and explanation of each print by the artist.

A Journey to Flanders and Holland in the year 1781, first published in 1797 in the Works of Sir Joshua Reynolds, is Reynolds's perceptive account of the pictures which he saw in the Austrian Netherlands, the United Provinces and the Rhineland in 1781. Journey is here published separately for the first time, in a new edition which is also the first to include explanatory notes on pictures mentioned by Reynolds and to illustrate all those which he discussed in any depth. Harry Mount provides an introduction which sets the Journey in its context and draws on unpublished material from Reynolds's notebooks to give insights into his procedures. All in all, this edition of the Journey makes an important contribution both to the history of the reception of Northern art and to our understanding of the development of art theory and criticism in eighteenth-century England.

Lola Dutch

Reformed Theology and Visual Culture  
Urban Life in the Renaissance  
The Art of Describing  
Vincent's Colors

Practices, Objects, and Texts, 1400 - 1800

Examines the influence of culture, science, and technology on the art of Dutch painters, including Vermeer, Rembrandt, and Rubens

The Dutch Republic in the seventeenth century was home to one of the greatest flowerings of painting in the history of Western art. Freed from the constraints of royal and church patronage, artists created a rich outpouring of naturalistic portraits, genre scenes and landscapes that circulated through a newly open market to patrons and customers at every level of Dutch society. Their closely observed details of everyday life offer a wealth of information about the possessions, activities and circumstances that distinguished members of social classes, from the nobility to the urban poor. The dazzling array of paintings gathered here - from artists such as Frans Hals, Jan Steen and Gerrit Dou, as well as Rembrandt and Vermeer - illuminated by essays by leading specialists, invite us to explore a vibrant early modern society and its reflection in a golden age of brilliant painting.

Amsterdam 1654: a dangerous secret threatens to destroy a young widow's new life.

Describes the cultural and social milieu of seventeenth-century Holland, where, despite great material wealth and general prosperity, an "anxiety of superabundance" permeated all aspects of the culture

Toward a Geography of Art

Harlem

Looking at the Overlooked

The Ashgate Research Companion to Dutch Art of the Seventeenth Century

New Perspectives

The Wake of Iconoclasm

Dutch Art in the Seventeenth Century

*Art history traditionally classifies works of art by country as well as period, but often political borders and cultural boundaries are highly complex and fluid. Questions of identity, policy, and exchange make it difficult to determine the "place" of art, and often the art itself results from these conflicts of geography and culture. Addressing an important approach to art history, Thomas DaCosta*

*Kaufmann's book offers essays that focus on the intricacies of accounting for the geographical dimension of art history during the early modern period in Europe, Latin America, and Asia. Toward a Geography of Art presents a historical overview of these complexities, debates contemporary concerns, and completes its exploration with a diverse collection of case studies. Employing the author's expertise in a variety of fields, the book delves into critical issues such as transculturation of indigenous traditions, mestizaje, the artistic metropolis, artistic diffusion, transfer, circulation, subversion, and center and periphery. What results is a foundational study that establishes the geography of art as a subject and forces us to reconsider assumptions about the place of art that underlie the longstanding narratives of art history.*

*Published with six accompanying books in the series 'Art and its Histories'.*

*The Netherlands has been one of the world's most distinctive and sophisticated football cultures. From the birth of Total Football in the sixties, through two decades of World Cup near misses to the exiles who remade clubs like AC Milan, Barcelona, Arsenal and Chelsea in their own image, the Dutch have often been dazzlingly original and influential. The elements of their style (exquisite skills, adventurous attacking tactics, a unique blend of individual creativity and teamwork, weird patterns of self-destruction) reflect and embody the country's culture and history. This book lays bare the elegant, fractured soul of the Dutch Masters and the culture that spawned them by exploring and analysing its key ideas, institutions, personalities and history in the context of wider Dutch society.*

*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*

*The Graphic Work*

*the art of describing: Dutch art in the 17th century. By Svetlana Alpers. [1983]. [Review].*

*Vermeer's Camera*

*Jacobus Vrel*

*The Art Market in Rome in the Eighteenth Century*

*A Worldly Art*

*The Dutch Republic, 1585-1718*

### The Art of Describing Dutch Art in the Seventeenth Century

The fruits of knowledge—such as books, data, and ideas—tend to generate far more attention than the ways in which knowledge is produced and acquired. Correcting this imbalance, *Making Knowledge in Early Modern Europe* brings together a wide-ranging yet tightly integrated series of essays that explore how knowledge was obtained and demonstrated in Europe during an intellectually explosive four centuries, when standard methods of inquiry took shape across several fields of intellectual pursuit. Composed by scholars in disciplines ranging from the history of science to art history to religious studies, the pieces collected here look at the production and consumption of knowledge as a social process within many different communities. They focus, in particular, on how the methods employed by scientists and intellectuals came to interact with the practices of craftspeople and practitioners to create new ways of knowing. Examining the role of texts, reading habits, painting methods, and countless other forms of knowledge making, this volume brilliantly illuminates the myriad ways these processes affected and were affected by the period's monumental shifts in culture and learning.

Meet Lola Dutch, a delightfully creative girl who is bursting with grand ideas. From the best ways to serve breakfast -- an elegant feast! -- to the ideal sleeping spot -- a majestic blanket fort, of course! -- Lola is inspired all day long. Her dear companion Bear sometimes says she is just too much, but Lola is rich with imagination and originality, which even Bear will agree is AMAZING. The unstoppable Lola Dutch is about to show you how to make every day grand and full of fun. You'll love her so much! Inspired by their own four gorgeously feisty children, Sarah Jane and Kenneth Wright are thrilled to introduce the unstoppable Lola Dutch and her fresh, fun, commercial, character-driven series with this audio eBook.

Gathered in honor of John Michael Montias (1928 – 2005), the foremost scholar on Johannes Vermeer and a pioneer in the study of the socioeconomic dimensions of art, the essays in *In His Milieu* are an essential contribution to the study of the social functions of making, collecting, displaying, and donating art. The nearly forty essays here by—all internationally recognized experts in the fields of art history and the economics of art—are especially revealing about the Renaissance and Baroque eras and present new material on such artists as Rembrandt, Van Eyck, Rubens, and da Vinci.

Genre Imagery in Early Modern Northern Europe

The Embarrassment of Riches

Essays on Netherlandish Art in Memory of John Michael Montias

Eye of the Beholder: Johannes Vermeer, Antoni van Leeuwenhoek, and the Reinvention of Seeing

Dutch Painting in the Age of Rembrandt and Vermeer

Art and Its Histories

Midnight Blue

Historians and art historians provide a critique of existing methodologies and an interdisciplinary inquiry into seventeenth-century Dutch art and culture.

Harlem is perhaps the most famous, iconic neighborhood in the United States. A bastion of freedom and the capital of Black America, Harlem's twentieth century renaissance changed our arts, culture, and politics forever. But this is only one of the many chapters in a wonderfully rich and varied history. In Harlem, historian Jonathan Gill presents the first complete chronicle of this remarkable place. From Henry Hudson's first contact with native Harlemites, through Harlem's years as a colonial outpost on the edge of the known world, Gill traces the neighborhood's story, marshaling a tremendous wealth of detail and a host of fascinating figures from George Washington to Langston Hughes. Harlem was an agricultural center under British rule and the site of a key early battle in the Revolutionary War. Later, wealthy elites including Alexander Hamilton built great estates there for entertainment and respite from the epidemics ravaging downtown. In the nineteenth century, transportation urbanized Harlem and brought waves of immigrants from Germany, Italy, Ireland, and elsewhere. Harlem's mix of cultures, extraordinary wealth and extreme poverty was electrifying and explosive. Extensively researched, impressively synthesized, eminently readable, and overflowing with captivating characters, Harlem is an ambitious, sweeping history, and an impressive achievement.

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.

Eighteenth-century Rome offers a privileged view of art market activities, given the continuity of remarkable investments by the local ruling class, combined with the decisive impact of external agents, largely linked to the Grand Tour. This book, the result of collaboration between international specialists, brings back into the spotlight protagonists, facts and dynamics that have remained unexplored for many years.

The Penguin Book of Dutch Short Stories

Uncovering the Truth Behind the Masterpieces

Downcast Eyes

The Four Hundred Year History from Dutch Village to Capital of Black America

**The Books that Shaped Art History: From Gombrich and Greenberg to Alpers and Krauss**

**An Interpretation of Dutch Culture in the Golden Age**

**The Protestant Imagination from Calvin to Edwards**

William Dyrness examines how particular theological themes of Reformed Protestants impacted on their surrounding visual culture.

Eigentümlich wirken seine Bilder, in sich gekehrt seine Figuren und seltsam bühnenhaft seine Straßenszenen. Jacobus Vrel gibt vermeintlich das holländische Alltagsleben des 17. Jahrhunderts wieder und erschafft zugleich wundersame Welten.

This biography of Vincent van Gogh ' s sisters tells the fascinating story of the lives of these women whose history has largely been neglected.

Many people are familiar with the life and art of Vincent van Gogh, and his extensive correspondence with his brother Theo. But their sisters—Ana, Lies, and Wil van Gogh—have gone overlooked until now. In this compelling group biography based on extensive primary resources, art historian Willem-Jan Verlinden brings Vincent ' s three sisters into the spotlight. At a time when the feminist movement was beginning to take root and idealists were clamoring for revolution, the Van Gogh sisters recorded their aspirations and dreams, their disappointments and grief. Based on little-known correspondence between the sisters, this fascinating account of these remarkable women captures a moment of profound social, economic, and artistic change. With great clarity and empathy, The Van Gogh Sisters relates the sisters ' intimate discussions of art, poetry, books, personal ambitions, and employment. Their story will resonate with readers and broaden understandings of Vincent van Gogh ' s childhood. Set against the backdrop of a turbulent period in nineteenth-century history this story sheds new light on these impressive women, deepening our understanding of this unique and often troubled family.

Newly independent in 1585, the increasingly prosperous and politically powerful Dutch Republic experienced a tremendous rise in the production of artwork that was unparalleled in quantity, variety, and beauty. Now back in print, this classic book (originally published in 1996) examines the country's rich artistic culture in the seventeenth century, providing a full account of Dutch artists and patrons; artistic themes and techniques; and the political and social world in which artists worked. Distinguished art historian Mariët Westermann examines the "worldly art " of this time in the context of the unique society that produced it, analyzing artists' choices and demonstrating how their pictures tell particular stories about the Dutch Republic, its people, and its past. More than 100 color illustrations complement this engaging discussion of an extraordinary moment in the history of art.

The Art of Surrender

The Van Gogh Sisters

Studies in Seventeenth-Century Dutch Culture

M. C. Escher

Mysteries of Dutch painting

Tiepolo and the Pictorial Intelligence

Dutch Landscapes

"The art of the Dutch republic in the seventeenth century includes some of the most familiar and best-loved examples of European painting: exquisite still-life studies, tranquil interiors, robust portraits and rowdy tavern scenes. In this account, Mariët Westermann describes this art as it was experienced by the people of the period



and as it appears to us today. She examines the major themes of Dutch art, including the growth and expression of national identity, the celebration and examination of the individual through portraiture, and the changing status of artists themselves."--BOOK JACKET.

A detail examination of the craftsmanship and lives of German woodcarvers from 1475 to 1525 discusses their artistic styles, techniques of carving, and place in society.

The remarkable story of how an artist and a scientist in seventeenth-century Holland transformed the way we see the world. On a summer day in 1674, in the small Dutch city of Delft, Antoni van Leeuwenhoek—a cloth salesman, local bureaucrat, and self-taught natural philosopher—gazed through a tiny lens set into a brass holder and discovered a never-before imagined world of microscopic life. At the same time, in a nearby attic, the painter Johannes Vermeer was using another optical device, a camera obscura, to experiment with light and create the most luminous pictures ever beheld. “See for yourself!” was the clarion call of the 1600s. Scientists peered at nature through microscopes and telescopes, making the discoveries in astronomy, physics, chemistry, and anatomy that ignited the Scientific Revolution. Artists investigated nature with lenses, mirrors, and camera obscuras, creating extraordinarily detailed paintings of flowers and insects, and scenes filled with realistic effects of light, shadow, and color. By extending the reach of sight the new optical instruments prompted the realization that there is more than meets the eye. But they also raised questions about how we see and what it means to see. In answering these questions, scientists and artists in Delft changed how we perceive the world. In *Eye of the Beholder*, Laura J. Snyder transports us to the streets, inns, and guildhalls of seventeenth-century Holland, where artists and scientists gathered, and to their studios and laboratories, where they mixed paints and prepared canvases, ground and polished lenses, examined and dissected insects and other animals, and invented the modern notion of seeing. With charm and narrative flair Snyder brings Vermeer and Van Leeuwenhoek—and the men and women around them—vividly to life. The story of these two geniuses and the transformation they engendered shows us why we see the world—and our place within it—as we do today. *Eye of the Beholder* was named "A Best Art Book of the Year" by *Christie's* and "A Best Read of the Year" by *New Scientist* in 2015. "Explores the relationship between art and religion after the iconoclasm of the Dutch Reformation. Reassesses Dutch realism and its pictorial strategies in relation to the religious and political diversity of the Dutch cities"--Provided by publisher.

A Case Study on the Social History of Art

Making Knowledge in Early Modern Europe

Realism and Illusionism in Seventeenth-Century Dutch Still-Life Painting

The Limewood Sculptors of Renaissance Germany

## Four Essays on Still Life Painting A Reader

Combines van Gogh's paintings with his own words, describing each work of art and introducing young readers to the concept of color.

In this, the only up-to-date critical work on still life painting in any language, Norman Bryson analyzes the origins, history and evolution of still life, one of the most enduring forms of Western painting. The first essay is devoted to Roman wall-painting while in the second the author surveys a major segment in the history of still life, from seventeenth-century Spanish painting to Cubism. The third essay tackles the controversial field of seventeenth-century Dutch still life. Bryson concludes in the final essay that the persisting tendency to downgrade the genre of still life is profoundly rooted in the historical oppression of women. In *Looking Overlooked*, Norman Bryson is at his most brilliant. These superbly written essays will stimulate us to look at the entire tradition of still life with new and critical eyes.

An exemplary survey that reassesses the impact of the most important books to have shaped art history through the twentieth century. Written by some of today's leading art historians and curators, this new collection provides an invaluable road map of the field by comparing and reexamining canonical works of art history. From Émile Mâle's magisterial study of thirteenth-century French art, first published in 1898, to Hans Belting's provocative *Likeness and Presence: A History of the Image before the Eye*, the book provides a concise and insightful overview of the history of art, told through its most enduring literature. Each of the essays looks at the impact of a single major book of art history, mapping the intellectual development of the writer under review, setting out the premises and argument of the book, considering its position within the broader field of art history, and analyzing its significance in the context of both its initial reception and its afterlife. An introduction by John-Paul Stonard explores how art history has been forged by outstanding contributions to scholarship, and by the dialogues and ruptures between them.

Perspective determines how we, as viewers, perceive painting. We can convince ourselves that a painting of a bowl of fruit or a man in a room appears to be real by the way these objects are rendered. Likewise, the trick of perspective can prevent us from being absorbed in a scene. Connecting contemporary critical theory with close readings of seventeenth-century Dutch visual culture, *The Rhetoric of Perspective* puts forth the claim that painting is a form of thinking and that perspective functions as the language of the image. Aided by a stunning full-color gallery, Hanneke Grootenboer proposes a new theory of perspective based on the phenomenological aspects of non-narrative still-life, trompe l'oeil, and anamorphic imagery. Drawing on playful and mesmerizing baroque images, Grootenboer characterizes what she calls their "sophisticated deceit," asserting that painting is more about visual representation than about its supposed objects. Offering an original theory of perspective's impact on pictorial representation, the act of looking, and the understanding of truth in painting, Grootenboer shows how these paintings both question the status of representation and explore the limits and credibility of perception. "An elegant and honourable synthesis."—Keith Miller, *Times Literary Supplement*