

SHAPING THE
NETHERLANDISH
CANON

KAREL VAN MANDELERS
Shilder-Boeck



WALTER S. MELION

Shaping The Netherlandish Canon

**Claudia Lehmann, Norberto
Gramaccini, Johannes Rößler, Thomas
Dittelbach**



Shaping The Netherlandish Canon:

Shaping the Netherlandish Canon Walter S. Melion, 1991 A treatise on Dutch art on par with Vasari's critical history of Italian art Karel van Mander's *Schilder Boeck* or *Book on Picturing* has long been recognized for its critical and historical influence and yet until now no comprehensive account of the book's conception aims and impact has been available In this in depth analysis of the content and context of Van Mander's work Walter S Melion reveals the *Schilder Boeck*'s central importance to an understanding of northern Renaissance and Baroque art By interpreting the terminology employed in the *Schilder Boeck* Melion establishes the text's relationship to past and contemporary art theory Van Mander is seen here developing his critical categories and then applying them to Ancient Italian and Netherlandish artists in order to mark changes within a culture and to characterize excellence for each region Thus Melion demonstrates how Van Mander revised both the structure and critical language of Vasari's *Lives* to refute the Italian's claims for the superiority of the Tuscan style and to clarify northern artistic traditions and the concerns of Netherlandish artists A much needed corrective to the view that Dutch art of the period was lacking in theory Melion's work offers a compelling account of a sixteenth and seventeenth century theoretical and critical perspective and shows how this perspective suggests a rereading of northern art *Karel van Mander's Schilder-Boeck [Rezension zu Walter S. Melions Shaping the Netherlandish canon, 1991]* Jürgen Müller, 2011

Chiaroscuro als ästhetisches Prinzip Claudia Lehmann, Norberto Gramaccini, Johannes Rößler, Thomas Dittelbach, 2018-09-10 In the Italian theory and practice of art of the Renaissance the term chiaroscuro primarily refers to the articulation of sculptural qualities i.e. depth or rilievo In this context rilievo refers to an innovative design principle which replaces the inherent value of medieval chromatic shading with achromatic shades By contrast paintings and graphic art in the northern Alpine region tended to create the depth in the surface of objects by using light dark effects Based on this comparison the book deals with chiaroscuro as an aesthetic principle which should be understood as the key signature of European art history as a whole between 1300 and 1600 **Representing from Life in Seventeenth-century Italy** Sheila McTighe, 2025-10-01 In drawing or painting from live models and real landscapes more was at stake for artists in early modern Italy than achieving greater naturalism To work with the model in front of your eyes and to retain their identity in the finished work of art had an impact on concepts of artistry and authorship the authority of the image as a source of knowledge the boundaries between repetition and invention and even the relation of images to words This book focuses on artists who worked in Italy both native Italians and migrants from northern Europe The practice of depicting from life became a self-conscious departure from the norms of Italian arts In the context of court culture in Rome and Florence works by artists ranging from Caravaggio to Claude Lorrain Pieter van Laer to Jacques Callot reveal new aspects of their artistic practice and its critical implications *The Technology of Salvation and the Art of Geertgen tot Sint Jans* John R. Decker, 2017-07-05 Investigating the complex interactions between devotional imagery and Church doctrine in the Low

Countries during the fifteenth century this book demonstrates how the pictorial arts intersected with popular religious practice The author reconstructs the conceptual frameworks underlying the use and production of religious art in this period and provides a more nuanced understanding of the use of images in the process of soul formation This study delves into the complexity of the early modern system of personal justification and argues that religious images and objects were part of a larger Technology of Salvation In order to make these connections clearer the author analyzes selected works by Geertgen tot Sint Jans Little Gerard at St John s and shows how they functioned within their larger social and historical milieu A Companion to Renaissance and Baroque Art Babette Bohn,James M. Saslow,2012-01-02 A Companion to Renaissance and Baroque Art provides a diverse fresh collection of accessible comprehensive essays addressing key issues for European art produced between 1300 and 1700 a period that might be termed the beginning of modern history Presents a collection of original in depth essays from art experts that address various aspects of European visual arts produced from circa 1300 to 1700 Divided into five broad conceptual headings Social Historical Factors in Artistic Production Creative Process and Social Stature of the Artist The Object Art as Material Culture The Message Subjects and Meanings and The Viewer the Critic and the Historian Reception and Interpretation as Cultural Discourse Covers many topics not typically included in collections of this nature such as Judaism and the arts architectural treatises the global Renaissance in arts the new natural sciences and the arts art and religion and gender and sexuality Features essays on the arts of the domestic life sexuality and gender and the art and production of tapestries conservation technology and the metaphor of theater Focuses on Western and Central Europe and that territory s interactions with neighboring civilizations and distant discoveries Includes illustrations as well as links to images not included in the book *Maarten van Heemskerck's Rome* Arthur J. Di Furia,2019-01-14 This book presents the first sustained study of the stunning drawings of Roman ruins by Haarlem artist Maarten van Heemskerck 1498 1574 in Rome 1532 ca 1537 In three parts Arthur J DiFuria describes Van Heemskerck s pre Roman training his time in Rome and his use his ruinscapes for the art he made during his forty year post Roman phase Building on the methods of his predecessors Van Heemskerck mastered a dazzling array of methods to portray Rome in compelling fashion Upon his return home his Roman drawings sustained him for the duration of his prolific career Maarten van Heemskerck s Rome concludes with the first ever catalog to bring together all of Van Heemskerck s ruin drawings in state of the art digital photography

The 'Small Landscape' Prints in Early Modern Netherlands Alexandra Onuf,2017-01-02 In 1559 and 1561 the Antwerp print publisher Hieronymus Cock issued an unprecedented series of landscape prints known today simply as the Small Landscapes The forty four prints included in the series offer views of the local countryside surrounding Antwerp in simple unembellished compositions At a time when vast panoramic and allegorical landscapes dominated the art market the Small Landscapes represent a striking innovation This book offers the first comprehensive analysis of the significance of the Small Landscapes in early modern print culture It charts a diachronic history of the series over the century it was in active

circulation from 1559 to the middle of the seventeenth century Adopting the lifespan of the prints as the framework of the study Alexandra Onuf analyzes the successive states of the plates and the changes to the series as a whole in order to reveal the shifting artistic and contextual valences of the images at their different moments and places of publication This unique case study allows for a new perspective on the trajectory of print publishing over the course of the late sixteenth and early seventeenth centuries across multiple publishing houses highlighting the seminal importance of print publishers in the creation and dissemination of visual imagery and cultural ideas Looking at other visual materials and contemporary sources including texts as diverse as humanist poetry and plays agricultural manuals polemical broadsheets and peasant songs Onuf situates the Small Landscapes within the larger cultural discourse on rural land and the meaning of the local in the turbulent early modern Netherlands The study focuses new attention on the active and reciprocal intersections between printed pictures and broader cultural economic and political phenomena **Frühneuzeit-Info** ,1995 **Zeitschrift für**

Kunstgeschichte Wilhelm Waetzoldt, Ernst Gall, 2008 Includes sections Literaturbericht and Bibliographie Jan Mar 1932

Peter Paul Rubens' bildimplizite Kunsttheorie in ausgewählten mythologischen Historien (1611-1618) Eveliina Juntunen, 2005 Pieter Bruegel, Pieter Aertsen and the Practice of Rhetoric in the Sixteenth-century Netherlands Mark

Allen Meadow, 1994 **Künstlerkonkurrenz in Antwerpen zu Beginn des 17. Jahrhunderts** Caprice

Jakumeit-Pietschmann, 2010 Künstlerische Konkurrenz wird in der kunsthistorischen Forschungsliteratur immer wieder thematisiert und zur Erklärung von Wechselbeziehungen zwischen einzelnen Künstlern herangezogen Die Grundlagen dieses Phänomens sind dabei jedoch häufig unklar Vollzog sich die Konkurrenz primär als künstlerischer Diskurs oder spielten womöglich wirtschaftliche Faktoren eine massgebliche zumeist unterschätzte Rolle Diese Frage verfolgt die vorliegende Arbeit am Beispiel der frühneuzeitlichen Handels- und Kunstmetropole Antwerpen und erprobt die Möglichkeiten künstlerische Konkurrenz anhand der überlieferten Bilder selbst nachzuweisen Methodisch orientiert sich die Arbeit an der Konkurrenzanalyse des Produktmarketing um das vielschichtige Phänomen der Künstlerkonkurrenz zu fassen Den Fokus bildet dabei die Dekade unmittelbar nach der Ankunft von Peter Paul Rubens in Antwerpen im Jahr 1608 **Das gemalte Zimmer** Karin Leonhard, 2003 Jan Vermeer ist mit seinen Interieurszenen berühmt geworden Doch obwohl er zu den bedeutendsten Künstlern des 17. Jahrhunderts gehört entziehen sich Leben und Persönlichkeit unserer genaueren Kenntnis Es hat sich eine Legende gebildet wonach Vermeers Gemälde selbstgenügsame vollendete Kunst zeigen Ist diese Legende wirklich wahr Max Friedländer hat jenes Wort geprägt das uns große Schwierigkeiten bereitet Vermeer gilt als ein großer Maler nicht obwohl sondern weil er kein Genremaler ist Er betrachtet das Lebende als Stilleben Maler Ziel dieser Studie ist es Tätigkeitsbegriffe und Nebewebungen zu präsentieren die die Legende vom stillen Maler ins Wanken bringen Exkurse in die Wahrnehmungs- und Raumtheorien des 17. Jahrhunderts schaffen kontextuelle Bezüge Welche Vorstellungen von Raum und Sehen kannte das barocke Zeitalter Wir müssen sie für uns zurückerlangen um die Kunst Jan Vermeers besser

einordnen zu können *Jenseits der Grenzen: Inszenierung der Dynastien* Thomas W. Gaehtgens, Uwe Fleckner, Martin Schieder, Michael F. Zimmermann, 2000 *Brilliant Effects* Marcia R. Pointon, 2009 Pointon examines how small scale and valuable artefacts have figured in systems of belief and in political and social practice in Europe since the Renaissance

Genremalerei Barbara Gaehtgens, 2002 Fifty texts from Aristotle ca 335 B C to Max Liebermann 1901 **The Golden Age Revisited: Arnold Houbraken and a tale of two books** Hendrik J. Horn, 2000 **Rembrandt** Stephanie Dickey, 2004 This is the first monograph devoted to Rembrandt's etched portraits of himself and his contemporaries Between 1633 and 1665 Rembrandt etched less than two dozen formal portraits yet this small body of work includes some of his most finely crafted and widely sought after prints Rembrandt depicted influential preachers of the Remonstrant Reformed and Mennonite faiths as well as prominent citizens such as the tax administrator Jan Wtenbogaert the wealthy connoisseur Jan Six the physician Arnout Tholinx and the landscape painter Jan Asselijn Most of these men participated in a circle of artists poets and patrons who thought of themselves as a Dutch Parnassus For this community of art lovers the celebration of individual character and accomplishment in products ranging from imposing portrait sculptures to witty occasional verses was a central preoccupation This book brings together contextual evidence such as preparatory studies inscribed copies and literary responses of Rembrandt's etched portraits *Adriaen Thomasz. Key (c. 1545-c. 1589)* Koenraad Jonckheere, 2007 This richly illustrated monograph brings to light for the first time the oeuvre of a painter called the most talented of his generation by David Freedberg It consists of portraits and altarpieces devotional paintings and chiaroscuro prints The rediscovery of Adriaen Thomasz Key's art will be an eye opener to all scholars interested in the Netherlandish Renaissance

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