THE OIL SKETCHES OF

PETER PAUL RUBENS

A Critical Catalogue · Volume I

BY JULIUS S. HELD.

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The Oil Sketches Of Peter Paul Rubens A Critical Catalogue

Lauren Gardner

The Oil Sketches Of Peter Paul Rubens A Critical Catalogue:

The Oil Sketches of Peter Paul Rubens Julius S. Held,1980 The Oil Sketches of Peter Paul Rubens Julius Samuel Held,1980-01-01 catalogue raisonn "The" Oil Sketches of Peter Paul Rubens Julius Samuel Held,1980 Gender, Politics, and Allegory in the Art of Rubens Lisa Rosenthal,2005-09-05 Gender Politics and Allegory in the Art of Peter Paul Rubens examines the intertwined relationship between paintings of family and marriage and of war peace and statehood by the Flemish master Drawing extensively upon recent critical and gender theory Lisa Rosenthal reshapes our view of Rubens works and of the interpretive practices through which we engage them Close readings offer new interpretations of canonical images while bringing into view other powerful works which are less familiar The focus on gender serves as a catalyst that enables an original way of reading visual allegory giving it a dynamic multivalence undiscovered by traditional iconographic methods

The Drawings of Peter Paul Rubens Anne-Marie S. Logan, Kristin Lohse Belkin, 2021-06-30 The idea to prepare a catalogue of all the drawings by Peter Paul Rubens goes back to the 1970s when Professors R A d Hulst and E Haverkamp Begemann decided to join forces in this endeavor The drawings would be assembled chronologically rather than by themes as was the goal in the Corpus Rubenianum Ludwig Burchard series My task was to begin gathering the necessary information und build up the catalogue The project has now come to completion and will be published in the Pictura Nova series as volume XX Envisioned are three separate volumes divided chronologically All the drawings and corresponding paintings or oil sketches will be reproduced in color Volume I begins with the copies by the thirteen year old Rubens drawn in Antwerp c 1590 until the end of his sojourn in Italy as a twenty three year old in October 1608 when he returns to Antwerp Of the many copies after the Antique only the Rubens drawings that are still known will be discussed For the lost ones the CRLB volume by Marjon van der Meulen Schregardus of 1994 should be consulted Volume II discusses Rubens s major Antwerp altarpieces of 1610 14 the Costume Book the Title pages Portraits and Hunts and ends with the decorations for the Antwerp Jesuit church St Charles Borromaeus in 1620 Volume IIIstarts with the Medici cycle the Gem book Landscapes and ends with Rubens's large portrait with Helena Fourment and their young child the Kermesse and the Garden of Love Volume IV will include Addenda Indices and the sizeable number of rejected attributions to Rubens The Drawings of Peter Paul Rubens, a Critical Catalogue, Volume Two (1609-1620) Anne-Marie S. Logan, Anne-Marie Logan, Kristin Lohse Belkin, 2023-06 The idea to prepare a catalogue of all the drawings by Peter Paul Rubens goes back to the 1970s when Professors R A d Hulst and E Haverkamp Begemann decided to join forces in this endeavor The drawings would be assembled chronologically rather than by themes as was the goal in the Corpus Rubenianum Ludwig Burchard series Anne Marie Logan's task was to begin gathering the necessary information and build up the catalogue The project has now come to completion and will be published in the Pictura Nova series as volume XX Envisioned are three separate volumes divided

chronologically All the drawings and corresponding paintings or oil sketches will be reproduced in color Volume I begins with the copies by the thirteen year old Rubens drawn in Antwerp c 1590 until the end of his sojourn in Italy as a twenty three year old in October 1608 when he returns to Antwerp Of the many copies after the Antique only the Rubens drawings that are still known will be discussed For the lost ones the CRLB volume by Marjon van der Meulen Schregardus of 1994 95 should be consulted Volume II discusses Rubens s major Antwerp altarpieces of 1610 14 the Costume Book the Title pages Portraits and Hunts and ends with the decorations for the Antwerp Jesuit church St Charles Borromaeus in 1620 Volume III starts with the Medici cycle the Gem book Landscapes and ends with Rubens's large portrait with Helena Fourment and their young child the Kermesse and the Garden of Love Volume IV will include Addenda Indices and the sizeable number of rejected attributions to Rubens Not included will be the retouched drawings that were so thoroughly discussed by Kristin Lohse Belkin in her Corpus Rubenianum volumes in 2009 and by Jeremy Wood in his Corpus Rubenianum volumes in 2010 11 Rubens s Theoretical Notebook destroyed in a fire in 1720 will only be discussed briefly with regard to the few sheets that have survived The present catalogue raisonne is to be understood as an overview of Rubens's drawings that is very much indebted to the Corpus Rubenianum Ludwig Burchard volumes and complements them The present publication also owes much to the two earlier catalogues on Rubens's drawings by Ludwig Burchard and Roger A d Hulst 1956 and 1963 and by Julius S Held 1959 and 1986 Further valuable additions to the knowledge of Rubens as a draftsman were published by Justus Muller Hofstede and Michael Jaffe Peter Paul Rubens Anne-Marie S. Logan, Peter Paul Rubens, Michiel Plomp, Metropolitan Museum of Art (New York, N.Y.), 2005 Catalogue of an exhibition held at the Metropolitan Museum of Art New York Jan 15 Apr 3 2005 Rubens Joost vander Auwera, 2007 Over the past four years the Royal Fine Arts Museums of Belgium have undertaken a huge research <u>Drawn by the Brush Peter C. Sutton, Peter Paul Rubens, Marjorie E.</u> Wieseman, Nico van Hout, 2004-01-01 Oil sketches by Peter Paul Rubens created at speed and in the heat of invention with a colorful loaded brush convey all the spontaneity of the great Flemish painter's creative process This ravishing book draws from both private and public collections to present in full color 40 of Rubens s oil sketches Viewers will find in these informal paintings an enchanting intimacy and gain a new appreciation of Rubens's capacity for invention and improvisation and of his special genius for dramatic design and coloristic brilliance The book investigates the role of the oil sketch in Rubens s work the development of the artist's themes and narratives in his multiple sketches and the history of the appreciation of his oil sketches It also explores some of the unique aspects of his techniques and materials By revealing the oil sketches as the most direct record of Rubens's creative process the book presents him as the greatest and most fluent practitioner of this vibrant Peter Paul Rubens Reinhold Baumstark, 1985 Giambattista Tiepolo Jon L. Seydl, 2005 Giambattista and vital medium Tiepolo 1696 1770 was the greatest Italian painter of the eighteenth century best known for his monumental frescoes and epic altarpieces. The scale of these paintings is immense even overpowering. Yet some of Tiepolo's finest work can be found in

the small oil sketches that he often made in preparation for these grand commissions Published to coincide with an exhibition at the J Paul Getty Museum Giambattista Tiepolo Fifteen Oil Sketches brings together a group of the artist s oil sketches from the Courtauld Institute in London that spans his entire career and reveals the amazing confidence and fluidity with which he created these paintings The unusual intimacy of these preparatory sketches made directly on the canvas with no preliminary underdrawing reveals a great artist s vigorous imagination at work The exhibit will run from May 3 2005 to September 4 2005 An introductory essay situates these works within the context of eighteenth century art and Tiepolo s life and career

Ovid Renewed Charles Martindale, 1990-07-27 This book is a study of Ovid and his poetry as a cultural phenomenon conceived in the belief that such a study of tradition also casts fresh light on Ovid himself Its main concern is with exploring the influence of Ovid on literature especially English literature but it also takes a wider perspective including for example the visual arts The book takes the form of a series of studies by specialists in their fields including a number of scholars of international renown The essays cover the period from the twelfth century when there was an upsurge of interest in Ovid through to the decline in his fortunes in the nineteenth and twentieth centuries. They are critical and comparative in approach and collectively give a detailed sense of Ovid's importance in Western culture Topics covered include Ovid's influence on Chaucer Spenser Shakespeare and his contemporaries Dryden T S Eliot the myths of Daedalus and Icarus and **Spectacular Rubens** Alejandro Vergara, Anne T. Pygmalion and the influence of Ovid's poetry on art Woollett, 2014-10-14 The six glorious scenes that make up the Triumph of the Eucharist series by Peter Paul Rubens 1577 1640 are highlights of the Museo Nacional del Prado s superb collection of Flemish paintings Completed in 1626 these brilliantly detailed sketches were painted at the behest of the Infanta Isabel Clara Eugenia in preparation for a series of monumental tapestries that are now considered among the finest made in Europe in the seventeenth century Unfortunately additions to the wooden supports introduced after the paintings were created made the panels considerably larger than Rubens intended and over time caused serious damage to the original sections With the aid of the Getty Foundation's Panel Paintings Initiative the panels have been restored and returned to their original dimensions by the Prado and the magnificent oil sketches can once again be placed on public view This lushly illustrated and illuminating volume provides new insight into the history of the Eucharist series of paintings and tapestries and attests to Rubens s exhilarating art Spectacular Rubens is published on the occasion of an exhibition of the paintings on view at the Museo Nacional del Prado from March 25 through June 29 2014 and at the J Paul Getty Museum from October 14 2014 through January 4 2015 **Ian van Noordt** David de Witt, 2007-11-02 De Witt offers a detailed biography based on a thorough review of the documentary evidence He traces Van Noordt's origins back to a prominent musical family details his artistic development under the guidance of prominent Amsterdam painter Jacob Adriaensz Backer and reveals his synthesis of the styles of the two dominant Netherlandish artists Rubens and Rembrandt Using a systematic analysis of technique manner and approach to form de Witt proves that over half

the paintings and drawings presently attributed to Van Noordt are not his work virtually recasting the accomplishments of an artist whose vibrant often daring works challenge our concept of seventeenth century Dutch art Anthony Van Dyck Robin Blake, 2009-02-16 Blake an author living in London explains that the impetus for this biography of the great Dutch painter came from his own connection in childhood to a painting purchased by his grandmother "Death, Torture and the Broken Body in European Art, 1300?650 " John R. Decker, 2017-07-05 Bodies mangled limbs broken skin flayed blood spilled from paintings to prints to small sculptures the art of the late Middle Ages and early modern period gave rise to disturbing scenes of violence Many of these torture scenes recall Christ's Passion and its aftermath but the martyrdoms of saints stories of justice visited on the wicked and broadsheet reports of the atrocities of war provided fertile ground for scenes of the body s desecration Contributors to this volume interpret pain suffering and the desecration of the human form not simply as the passing fancies of a cadre of proto sadists but also as serving larger social functions within European society Taking advantage of the frameworks established by scholars such as Samuel Edgerton Mitchell Merback and Elaine Scarry to name but a few Death Torture and the Broken Body in European Art 1300 1650 provides an intriguing set of lenses through which to view such imagery and locate it within its wider social political and devotional contexts Though the art works discussed are centuries old the topics of the essays resonate today as twenty first century Western society is still absorbed in thorny debates about the ethics and consequences of the use of force coercion including torture and execution and about whether it is ever fully acceptable to write social norms on the bodies of those who will not conform Rubens and the Eloquence of Drawing Catherine H. Lusheck, 2017-08-07 Rubens and the Eloquence of Drawing re examines the early graphic practice of the preeminent northern Baroque painter Peter Paul Rubens Flemish 1577 1640 in light of early modern traditions of eloquence particularly as promoted in the late sixteenth and early seventeenth century Flemish Neostoic circles of philologist Justus Lipsius 1547 1606 Focusing on the roles that rhetorical and pedagogical considerations played in the artist's approach to disegno during and following his formative Roman period 1600 08 this volume highlights Rubens s high ambitions for the intimate medium of drawing as a primary site for generating meaningful and original ideas for his larger artistic enterprise As in the Lipsian realm of writing personal letters the humanist activity then described as a cognate activity to the practice of drawing a Senecan approach to eclecticism a commitment to emulation and an Aristotelian concern for joining form to content all played important roles Two chapter long studies of individual drawings serve to demonstrate the relevance of these interdisciplinary rhetorical concerns to Rubens s early practice of drawing Focusing on Rubens s Medea Fleeing with Her Dead Children Los Angeles Getty Museum and Kneeling Man Rotterdam Museum Boijmans Van Beuningen these close looking case studies demonstrate Rubens s commitments to creating new models of eloquent drawing and to highlighting his own status as an inimitable maker Demonstrating the force and quality of Rubens s intellect in the medium then most associated with the closest ideas of the artist such designs were arguably created as more robust pedagogical and

preparatory models that could help strengthen art itself for a new and often troubled age Frans Hals Norbert Middelkoop, Rudi Ekkart, 2025-10-01 Frans Hals 1582 83 1666 is rightfully considered one of the most important seventeenth century Dutch painters His portraits are admired for their virtuoso brushwork and their seemingly spontaneous character This volume with fourteen contributions by twenty six specialists on Hals's paintings and his artistic network in Haarlem and beyond presents a rich palette of new research The authors introduce subjects such as the artist s clientele from clergymen and fellow painters to governors of charitable institutions as well as stylistic and technical aspects of individual paintings Results of recent restorations are discussed but also how advanced digital technologies contribute to our understanding of the painter's style and artistic development A final section is dedicated to the rediscovery of Frans Hals in the second half of the nineteenth century and to the following art historical debate among connoisseurs about the artist's oeuvre Frans Hals Iconography Technique Reputation is the first volume in the Frans Hals Studies book series and is richly illustrated with close to two hundred colour illustrations Politics and Political Culture in the Court Masque J. Knowles, 2015-06-17 Politics and Political Culture in the Court Masque considers the interconnections of the masque and political culture It examines how masques responded to political forces and voices beyond the court and how masques explored the limits of political speech in the Jacobean and Caroline periods

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