

Reframing Rembrandt Je

Reframing Rembrandt Bibliographic Index Art Index Retrospective Reframing Rembrandt: Jews and Christians Images in 17th Century Amsterdam The Washington Post Index The Inordinate Eye Index de Périodiques Canadiens Art Index The Philosopher's Index Der Künstler über sich in seinem Werk HOW TO ACQUIRE BOOKS LISTED IN CURRENT CONTENTS Rembrandt After Tree Hundred Years Rembrandt Rembrandt Rembrandt (1606-1669) Rembrandt Rembrandt and His Critics 1630-1730 Rembrandt and His Critics 1630-1730 Michael Zell Michael Zell Lois Parkinson Zamora Alice Maria Dougan Matthias Winner Rembrandt Harmenszoon van Rijn Rembrandt (Harmensz van Rijn) Rembrandt Harmenszoon van Rijn Rembrandt (Harmensz van Rijn) Rembrandt Harmenszoon van Rijn Harmensz. van Rijn Rembrandt Sheree Lissos Seymour Slive Seymour Slive
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this book embeds rembrandt's art in the pluralistic religious context of seventeenth century amsterdam arguing for the restoration of this historical dimension to contemporary discussions

of the artists by incorporating this perspective zell confirms and revises one of the most forceful myths attached to rembrandt s art and life his presumed attraction and sensitivity to the jews of early modern amsterdam book jacket

the inordinate eye traces the relations of latin american painting sculpture architecture and literature the stories they tell each other and the ways in which their creators saw the world and their place in it moving from pre columbian codices and sculpture through new world baroque art and architecture to neobaroque theory and contemporary latin american fiction lois parkinson zamora argues for an integrated understanding of visual and verbal forms the new world baroque combines indigenous african and european forms of expression and in the early decades of the twentieth century latin american writers began to recuperate its visual structures to construct an alternative account of modernity using its hybrid forms for the purpose of creating a discourse of counterconquest a postcolonial self definition aimed at disrupting entrenched power structures perceptual categories and literary forms zamora engages this process discussing a wide range of visual forms baroque façades and altarpieces portraits of saints and martyrs including the self portraits of frida kahlo murals from indigenous artisans to diego rivera to elucidate works of fiction by borges carpentier lezama lima sarduy garro garcía márquez and galeano and also to establish a critical perspective external to their work because visual media are other to the verbal economy of modern fiction they serve these writers and their readers as oblique means by which to position their fiction culturally politically and aesthetically the first study of its kind in scope and ambition the inordinate eye departs radically from most studies of literature by demonstrating how transcultural conceptions of the visual image have conditioned present ways of seeing and reading in latin america

vols for 1969 include a section of abstracts

my greatest debt in the writing of this book is to my teacher dr ulrich middeldorf who taught me the methodology of research in art history and who guided my studies of art theory and criticism this study which in an earlier form was accepted as a doctoral dissertation by the university of chicago was begun under dr middeldorf s guidance and during all stages of its

preparation i benefited from his invaluable suggestions and criticism a united states government grant enabled me to complete my researches on rembrandt in the netherlands where i studied at the rijksuniversiteit te utrecht with dr j g van gelder who was particularly generous with his knowledge and time he read the manuscript and proofs and offered numerous suggestions and additions which have been of great benefit to me special acknowledgement is made to the kunsthistorisch Instituut der rijksuniversiteit te utrecht for generously finding a place for this study in the utrechtse bij dragen tot de kunstgeschiedenis i am also much indebted to dr h schulte nordholt of the kunsthistorisch Instituut for his valuable advice and his help in seeing the book through the press

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