Pieter Bruegel the Elder: Drawings and Prints

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Boijmans Van Beuningen in Rotterdam and The Metropolitan Museum of Art in New York—surprisingly the first major show devoted solely to the master's drawings and prints. In essays of interest to the general audience and scholars alike, an international group of experts discusses the artist's life; his contributions as a draftsman and as a designer of prints; his social and intellectual context; and the posthumous survival of his art. Entries on the more than 140 works included in the exhibition further illuminate the master's genius and reveal meanings hidden in the imagery. Every print and drawing in the exhibition is reproduced and numerous comparative illustrations are offered. Provenances and references for all works, a bibliography, and an index are supplied.

Boelegheo Joanna A. Tomicka 2019
Prints & Drawings of Pieter Bruegel the Elder: Eert E. Feinblatt 1961

Pieter Bruegel the Elder
Paul Roettig 2015-12-15 Known largely for his sweeping landscapes and depictions of rowdy peasant life, Renaissance artist Pieter Bruegel was first recognized for his odd, often comic, allegorical engravings. In fact, his paintings only became known after his death. This biography charts Bruegel's life—from his apprenticeship in Brussels and steady work for an Antwerp printer to his renowned landscapes, paintings of peasants, and religious-themed surreal phase. Generously illustrated with examples of Bruegel's work, readers will understand how his legacy inspired so many great artists and filmmakers that followed.

Bruegel in Black and White Karen Serres 2016-02-29 Accompanying an exhibition at The Courtauld Gallery that will bring together for the first time Pieter Bruegel the Elder’s only three known grisaille paintings, this book will examine the sources, function and reception of these exquisite and unusual masterpieces of Bruegel's work.

Bruegel Manfred Sellink 2012-03-01 Pieter Bruegel the Elder has always been acknowledged as one of the greatest and most influential artists in the history of the Netherlands. His fame began to spread in the course of his short life and the popularity of his work continued to rise during the centuries following his death in 1569. It is all the more astonishing, therefore, that we know so very little about the artist's life, his training, his opinions on art and society, and his doings and whereabouts during his artistic career of just seventeen years. Bruegel must be judged by the wonderful ensemble of forty-odd paintings, slightly more than sixty drawings and some seventy designs for prints that have come down to us. Due to the combination of his elusive life with the highly intricate and complex subjects, there are as for Hieronymus Bosch, with whom he was compared during his lifetime myths about the artist and his work. At the very core of his great oeuvre stands a man who more than any other artist bridges the pictorial traditions of the Flemish Primitives and the golden era of Rubens and Van Dyck. But in the end Bruegel is one of the greatest painters and draughtsmen in the history of Western art, and above all an artist with a disturbingly sharp insight into the frailty of human morals, a sound sense of humour, and a unique pictorial wit.

Pieter Bruegel the Elder Nadine M. Orenstein 2001
Prints & Drawings of Pieter Bruegel the Elder: Eert E. Feinblatt 1961

The Renaissance of Etching
Catherine Jenkins 2019-10-21 The Renaissance of Etching is a groundbreaking study of the origins of the etched print. Initially used as a method for decorating armor, etching was reimagined as a printmaking technique at the end of the fifteenth century in Germany and spread rapidly across Europe. Unlike engraving and woodcut, which required great skill and years of training, the comparative ease of etching allowed a wide variety of artists to exploit the expanding market for prints. The early pioneers of the medium include some of the greatest artists of the Renaissance, such as Albrecht Dürer, Parmigianino, and Pieter Bruegel the Elder, who paved the way for future printmakers like Rembrandt, Goya, and many others in their wake. Remarkably, contemporary artists still use etching in much the same way as their predecessors did five hundred years ago. Richly illustrated and including a wealth of new information, The Renaissance of Etching explores how artists in Germany, the Netherlands, Italy, and France developed the new medium of etching, and how it became one of the most versatile and enduring forms of printmaking.

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Pieter Bruegel the Elder
Jan Brueghel the Elder
Ariane Faber Kolb 2005 Born in Brussels and trained by his grandmother, Jan Brueghel the Elder (1568-1625) was called "Velvet Brueghel" for his skill at painting rich and delicate textures. The story of Noah's ark provided a subject well suited to Brueghel's abilities. In his painting, a few curious villagers stand beside a stream, which foreshadows the coming deluge, and watch as Noah herds ostriches, goats, camels, and other exotic animals toward the ark. Next to a prancing white stallion, a lion and lemur chase each other's tails, while a pair of leopards frolic under the watchful eye of a bull. Brueghel has created a delightful scene celebrating the beauty and variety of creation. This monograph takes an interdisciplinary approach to the study of Brueghel's fascinating paradise landscape, exploring Renaissance zoology, religious views on nature, and the culture of collecting and cataloguing animals and natural specimens. The volume is brilliantly illustrated with paintings of landscapes and animals by artists such as Albrecht Dürer, Peter Paul Rubens, and Lucas Cranach the Elder as well as by Brueghel himself. It presents an overview of the tradition of this type of painting and discusses both the cultural context and the artist's background, crucial to understanding Brueghel's approach to nature.

Pieter Bruegel the Elder and Religion 2018-06-28 New insight into the religious dimension of Bruegel's art. With a number of highly original case studies, the volume illuminates Bruegel’s multifaceted engagement with the contemporary religious concepts and practices of his time.

Pieter Bruegel the Elder
Nadine M. Orenstein 2013-09 Pieter Bruegel the Elder (1525/30-1569) was a remarkable draftsman and designer of prints as well as a great painter. His independent drawings and designs for engravings and etchings, which were carried out by the leading printmakers of his day, have fascinated scholars and the general public alike since they were created. They have recently been the subject of research that has given rise to a reevaluation of the parameters of Bruegel's oeuvre. The new scholarship has been brought to bear in the texts of the present volume, which accompanies a major exhibition of 140 of Bruegel's prints and drawings to be shown at the Museum Boijmans Van Beuningen, Rotterdam, from May to August 2001 and at The Metropolitan Museum of Art, New York, from September to December 2001. An international group of experts discusses the new Bruegel who has emerged from recent studies, in essays on the artist's life, his contributions as a draftsman and as a printmaker, the survival of his art, and his relationship to the humanism of his day. They also illuminate his genius in entries on all the works in the exhibition. Every work is illustrated and rich comparative illustrations are included. Provenances an