

1: The Art of Painting, An Allegory: Jan Vermeer: Analysis of "The Artist in His Studio"

The Art of Painting, also known as The Allegory of Painting, or Painter in his Studio, is a 17th-century oil on canvas painting by Dutch painter Johannes Vermeer. The painting is owned by the Austrian Republic and is on display in the Kunsthistorisches Museum in Vienna.

Description[edit] His signature The painting depicts an artist painting a woman dressed in blue posing as a model in his studio. The subject is standing by a window and a large map of the Low Countries hangs on the wall behind. It is signed to the right of the girl "I [Oannes] Ver. Meer", but not dated. According to Alpers "it stands as a kind of summary and assessment of what has been done. The painting has only two figures, the painter and his subject, a woman with downcast eyes. The painter was thought to be a self-portrait of the artist; Jean-Louis Vaudoyer suggested the young woman could be his daughter. He is dressed in an elegant black garment with cuts on the sleeves and on the back that offers a glimpse of the shirt underneath. He has short puffy breeches and orange stockings, an expensive and fashionable garment that is also found in other works of the time, as in a well-known self-portrait by Rubens. The tapestry and the chair, both repoussoirs , lead the viewer into the painting. As in The Allegory of Faith the ceiling can be seen. Experts attribute symbols to various aspects of the painting. A number of the items, a plaster mask , perhaps representing the debate on paragone , [9] the presence of a piece of cloth, a folio , and some leather on the table have been linked to the symbols of Liberal Arts. Each object reflects or absorbs light differently, getting the most accurate rendering of material effects. Leo Belgicus by Visscher [10] The map, remarkable is the representation of light on it, shows the Seventeen Provinces of the Netherlands, flanked by 20 views of prominent Dutch cities. This map, but without the city views on the left and right can be seen on paintings by Jacob Ochtervelt and Nicolaes Maes. If so, the map is representing history. Is that a double eagle on top of the chandelier? The large map on the back wall has a prominent crease that divides the Seventeen Provinces into the north and south. West is at the top of the map. The crease may symbolize the division between the Dutch Republic to the north and southern provinces under Habsburg rule. The map shows the earlier political division between the Union of Utrecht to the north, and the loyal provinces to the south.

2: Vermeer: The Art of Painting

(lively music) Steven: We're in the Kunsthistorisches Museum in Vienna, and we're looking at Johannes Vermeer's The Art of Painting, which is a painting of a painter painting a painting.

Kunsthistorisches Museum, Vienna This is only a thumbnail image. Use the Image Viewer to study the much larger full-sized image. For information regarding possible commercial licensing of this image from Scala Group, Art Resource or Bridgeman Art Library, click here. Text from Kenneth Clark, Looking at Pictures. Yet from the start all sorts of complicating factors have entered in. Before my eye can reach the peaceful figure in blue, with her yellow book, it has had to leap some curious obstacles, the swag of curtain, the bizarre silhouette of the painter and the objects on the table, foreshortened almost out of recognition. As I gradually become conscious of these details I begin to notice how curiously they are seen and related to one another. Each shape has that clearly defined identity which one sees in the drawings of children or did before they were encouraged to express themselves. One still sees things in this way when one is half awake and looks with a sleepy eye at the knob of a bed or a lamp, without quite recognizing what it is. Vermeer has retained this early morning innocence of vision and united it with a most delicate perception of tone. At this point I begin to think what other painters dwelt with this kind of fascination on curious shapes, and the first two names that come to my mind are Uccello and Seurat. He did not wish to take half the side off a hollow box, as Vermeer did; and the two only meet in the impersonal fascination which objects like the ends of parasols, and the knobs on chairs, had for them both. But these critical speculations have led me too far from the picture itself, and I must now look at it again to see what it can tell me about Vermeer. This is one of the rooms in which he painted. There seem to have been two, for window panes with two different kinds of leading are to be found in both early and late pictures; and they may have been one above the other, as the light always falls from the left, and has much the same quality. His perfect control of space makes them look big, but if one measures the squares of the floor they turn out to be quite small, which accounts for the objects in his foregrounds coming so close to the eye. Before beginning work on a picture he set the scene, arranging the furniture, looping the curtains. In consequence he had plenty of works of art with which to furnish his interiors and took a special interest in their presentation. Into this setting so carefully prepared he put a figure. He was happiest with only one, because in this way he could avoid any dramatic tension; but if, for the sake of variety, he introduced other figures he liked one of them to turn his back on us so that the disturbing impact of two glances was invisible. On the rare occasions when a human relationship is represented, as in a picture at Brunswick, it seems to have caused him disgust. During the long period of preparation for each work he evidently considered how a scene of everyday life could take on an allegorical significance, and he used to express this in an oblique way by the picture in the background or by some unremarkable detail. But in the Painter in his Studio, the subject itself is the painting of an allegory. The model represents Fame and her figure is going to fill the canvas on his easel. He has begun by painting her wreath of laurels. Almost the only contemporary record which is in the least revealing is an entry in the diary of a French gentleman named Balthasar de Monconys in He had paid six hundred pounds for it, although it is only one figure and I would have thought it overvalued at six pistoles. Already in Vermeer was famous enough for this well known connoisseur to make a long detour. But he would not show the visitor a picture: His business as an art dealer brought in enough money to support his nine children; and allowed him to go on painting as he liked, undisturbed. No other great artist has had so fine a sense of withdrawal. Naturally the painter in the Vienna picture turns his back on us and his fluffed out hair does not even allow us to guess at the shape of his head. We cannot even be sure whether it is Vermeer himself or a model. But what about that costume! Here, for once, he may have given himself away; for this beribboned doublet is remarkably similar to the one worn by a young man on the left of the Dresden Procuress , painted over ten years before. Is it really possible that the grinning, youth in this early picture is our immaculate artist? Did this jack in the box once emerge, to be shut down and firmly suppressed for ever? For the first, and almost for the last, time in European painting, it is an eye which felt no need to confirm its sensations by touch. The belief that what we touch is more real than what we see is the basis of

drawing. A firm outline denotes a tangible concept. Even Caravaggio, in his revolution against academic art, retained the concept of a form enclosed by an outline. Vermeer, the least Caravaggiesque of characters, was far more radical. When an area changed colour or tone he noted the fact without prejudice and without any indication that he knew what the object under scrutiny really was. Such visual innocence is almost unnatural, and one is tempted to look for a mechanical explanation. I think it almost certain that Vermeer used the device known as the camera obscura, by which the coloured image of a scene could be projected on to a white surface. Even if he did not use this machine and they were said to be very difficult to employ he must have looked at the scene through a sheet of ground glass in a dark box. This would account not only for the simplification of tone but also for the way in which highlights are rendered as small globular dots of paint. One finds the same technical trick in the paintings of Canaletto, who is known to have used a camera obscura, and anyone who has focussed an old fashioned camera will remember how the sparkle of light appears as little shining globules overlapping the forms from which they are projected. But although this explains how Vermeer sustained his visual impartiality, it does not explain the qualities for which we value him most. There is, for example, his flawless sense of interval. Every shape is interesting in itself, and also perfectly related to its neighbours, both in space and on the picture plane. To see pattern and depth simultaneously is the problem that exercised Cezanne throughout half his career, and many layers of agitated paint were laid on the canvas before he could achieve it. Vermeer seems to glide through these deep waters like a swan. Whatever struggles took place have been concealed from us. His paint is as smooth, his touch as uncommunicative, as that of a coach painter. It is impossible to tell what calculations underlay these beautifully tidy results. His rectangles, for example - pictures, maps, chairs, spinets - fall together with the same kind of harmonious finality that we find in the work of Mondrian. Is this the result of measurement or of taste? Perhaps geometry played a part, but in the end the harmony of shapes must flow from the same infinitely delicate sense of relationships as the harmony of colours. In that setting he painted the things he loved - his wife, his friends, his furniture and favourite pictures. He is the great amateur. He never sold a picture; he painted solely to please himself, and it took two hundred years before posterity, or to be more precise the French critic Thore, noticed that he was in any way different from the successful Dutch genre painters of the period. But nothing could be less amateurish, in the popular sense of the word, than the Painter in his Studio. It is the largest and most complex of his pictures, and there is material in it to lead the eye into many agreeable explorations. All this is fascinating but it would be meaningless without one indescribable element, the daylight. We are back where we began, but with the recognition of how much more mysterious this achievement is than we had supposed. The reason may be that Vermeer is one of the few great painters whose colour is basically cool. Ordinary daylight is cool, but the number of colourists who have based their harmonies on the blue, grey, white and pale yellow of a window facing north is very small.

3: Vermeer Oil Painting- The Art of Painting

The art of painting is probably Johannes Vermeer's best work from a technical perspective. For many years it presided over the entrance to his workshop as a showcase of his skills both in the use of perspective and in the play between light and colour.

The lyrical yet restrained tones that resonated from its keyboard underscored the refinement in taste that accompanied the increase of wealth and influence enjoyed by this society. The music written for the virginal, by among others Constantijn Huygens, was measured in its rhythms, and nuances of timing were carefully conceived and executed. The lyrics that often accompanied the music extolled love, both human and spiritual, and the solace that could be gained from it. The sentiments the music and lyrics expressed and the role they played within the upper echelons of Dutch society frequently were inscribed on the instruments themselves. The text on the lid of the virginal in *The Music Lesson* reads: The painter clearly admired the craftsmanship with which it was made and recorded its exquisite detail with care. That Vermeer gave such prominence to the virginal and that a family expended the vast sum that such an outstanding instrument would have required indicate the importance of this instrument in Dutch society. A music master was often retained to instruct the young woman. Once having mastered the art she would perform solo or as part of a duet or trio, usually within a domestic setting. Indeed, aside from being an artistic form of expression suitable for a young woman, proficiency at the clavecin, virginal, or harpsichord also served a social function, for it facilitated polite contact between the sexes. Artists were fascinated with the nature of that contact, and exploited the theme of the music lesson or concert as a vehicle for depicting the sensuality as well as the social acceptability of a woman playing such an instrument. A painting of Cupid on the rear wall affirms that the contact between the two is amorous; the relationship of this image of Cupid to an emblem by Otto van Veen, which stresses the importance of taking but one lover, establishes the moral tenor of the scene. Similarly, the man who is so transfixed by the music in *The Music Lesson* is almost certainly not a music master, and his presence must be otherwise explained. He is an aristocratic gentleman, perhaps a suitor, dressed in a conservative black costume that is accented by a white collar and elegant white cuffs. He stands resting a hand on his staff, while a gold-knobbed sword hangs from the white sash that crosses his chest. Music was often used metaphorically to suggest the harmony of two souls in love. In one of his most familiar emblems, for example, Jacob Cats depicted a lute player in an interior before an open window. Beside him lies another lute, unused. As Cats explained in his text, the emblem "Qvid Non Sentit Amor" means that the resonances of one lute echo onto the other just as two hearts can exist in total harmony even if they are separated. The emblem contains two vignettes, Cupid holding a mirror reflecting sunrays in the foreground, and a man standing near a woman playing a keyboard instrument in the background. The accompanying verses explain that just as a mirror reflects the sunlight it receives, so does love reflect its source in the beloved. What love one possesses comes not from oneself, but from the beloved. The compositional relationships between the emblem and *The Music Lesson* suggest that Vermeer had a similar concept in mind when conceiving his work. The room around them is undefined so that primary attention is placed on their relationship, although the angle at which Steen placed the harpsichord does lead the eye back to the doorway and to the servant bringing the lute down the stairs. Vermeer, in contrast, virtually eliminated the narrative. The woman is seen directly from behind. Her hands and music are obscured from the viewer; her face, partially turned toward the gentleman, is only dimly visible in the mirror hanging before her. Thus Vermeer emphasized less the specifics of the woman and her music than the abstract concepts her music embodies: Vermeer seems to have rethought the pictorial tradition within which Steen worked by transforming the allusions to love into something more universal and less moralizing. The theme of healing and solace, for example, is reinforced through the painting partially visible on the rear wall. Just enough of its image is visible to identify it as a depiction of Cimon and Pero, a story taken from Valerius Maximus that is better known as Roman Charity. Brilliantly illuminated by the sun, this pure white, elegantly proportioned ceramic pitcher on a sparkling silver platter is an object whose meaning has never been explained. In each instance Vermeer has depicted it as the vessel from which the wine has been poured, and

thus as part of the sensual, and hence negatively intended, component of the composition. It could be argued that such associations exist here as well. Nevertheless, its context is essentially different from the ones seen in the Berlin and Brunswick paintings. Here it exists independent of a genre context. No glasses are visible, no figures are near. The beauty and purity of its starkly illuminated form gives it an almost sacramental character, reminiscent of the ewer and basin found in early Netherlandish scenes of the Annunciation. The pitcher reinforces the positive thematic message of the painting. Whether seen as a vessel containing the cleansing freshness of water or the nourishment of wine, its function parallels rather than contrasts with those symbolized by the Roman Charity and the woman at the virginal.

4: The art of painting - Montoya After Vermeer Collection

The Art of Painting comes late in the day for Dutch painting and late in Vermeer's career. It stands as a kind of summary and assessment of what has been done. The poised yet intense relationship of man and woman, the conjunction of crafted surfaces, the domestic space-this is the stuff of Vermeer's art.

See Article History Alternative Title: Jan Vermeer Johannes Vermeer, Johannes also rendered Jan, baptized October 31, , Delft, Netherlands—buried December 16, , Delft , Dutch artist who created paintings that are among the most beloved and revered images in the history of art. Vermeer began his career in the early s by painting large-scale biblical and mythological scenes, but most of his later paintings—the ones for which he is most famous—depict scenes of daily life in interior settings. These works are remarkable for their purity of light and form, qualities that convey a serene, timeless sense of dignity. Vermeer also painted cityscapes and allegorical scenes. Early life Delft , where Vermeer was born and spent his artistic career, was an active and prosperous place in the midth century, its wealth based on its thriving delftware factories, tapestry-weaving ateliers, and breweries. It was also a venerable city with a long and distinguished past. Vermeer was baptized in the Nieuwe Kerk. His father, Reynier Jansz, was a weaver who produced a fine satin fabric called caffia; he was also active as an art dealer. By the family was sufficiently prosperous to purchase a large house containing an inn, called the Mechelen, on the market square. By this time, however, Vermeer must have decided that he wanted to pursue a career as a painter. This union led him to convert from the Protestant faith, in which he was raised, to Catholicism. He registered as a master painter in the Delft Guild of Saint Luke on December 29, , but the identity of his master s , the nature of his training, and the period of his apprenticeship remain a mystery. He also may have trained in some other artistic centre in the Netherlands, perhaps Utrecht or Amsterdam. In Utrecht Vermeer would have met artists who were immersed in the boldly expressive traditions of Caravaggio , among them Gerrit van Honthorst. In Amsterdam he would have encountered the impact of Rembrandt van Rijn , whose powerful chiaroscuro effects enhanced the psychological intensity of his paintings. In the early s Vermeer might also have found much inspiration back within his native Delft, where art was undergoing a rapid transformation. The most important artist in Delft at the time was Leonard Bramer , who produced not only small-scale history paintings—that is, morally edifying depictions of biblical or mythological subjects—but also large murals for the court of the prince of Orange. Documents indicate that Bramer, who was Catholic, served as a witness for Vermeer at his marriage. Another important painter who Vermeer must have known in Delft during this period was Carel Fabritius , a former Rembrandt pupil. Whatever the circumstances of his early artistic education, by the second half of the s Vermeer began to depict scenes of daily life. These genre paintings are those with which he is most often associated. Gerard Terborch , an artist from Deventer who masterfully rendered texture in his depictions of domestic activities, may well have encouraged Vermeer to pursue scenes of everyday life. Unlike the characteristically dark interiors of Terborch, however, Vermeer bathed this remarkably private scene in a radiant light that streams in from an open window. De Hooch was a master of using perspective to create a light-filled interior or courtyard scene in which figures are comfortably situated. Although no documents link Vermeer and de Hooch, it is highly probable that the two artists were in close contact during this period, since the subject matter and style of their paintings during those years were quite similar. Courtesy of the Rijksmuseum, Amsterdam; gift of H. Deterding, London, object no. SK-A Maturity Beginning in the late s and lasting over the course of about one decade—a remarkably brief period of productivity, given the enormity of his reputation—Vermeer would create many of his greatest paintings, most of them interior scenes. Themes During the height of his career, in paintings depicting women reading or writing letters, playing musical instruments, or adorning themselves with jewelry, Vermeer sought ways to express a sense of inner harmony within everyday life, primarily in the confines of a private chamber. In paintings such as *Young Woman with a Water Pitcher* c. Radiant light plays across these images, further binding the elements together. In this masterpiece Vermeer depicted Delft from across its harbour, where transport boats would unload after navigating inland waterways. Although he drew his inspiration from his observations of everyday life in such mature work, Vermeer remained at his core a

history painter, seeking to evoke abstract moral and philosophical ideas. This quality is particularly evident in *Woman Holding a Balance* c. In this remarkable image, a woman stands serenely before a table that bears a jewelry box draped with strands of gold and pearls while she waits for her small handheld balance to come to rest. Although the subdued light entering the room and the refined textures of the jewelry and fur-trimmed jacket are realistically rendered, the painting of the Last Judgment hanging on the rear wall signifies that the artist conceived the scene allegorically. As the woman stands by the jewelry box and Judgment scene, her calm expression indicates a realization: *Woman Holding a Balance*, oil on canvas by Johannes Vermeer, c. The philosophical framework for his approach to his craft can perhaps be surmised, however, from another work of this period, *The Art of Painting* c. With a large curtain, drawn back as though revealing a tableau vivant, Vermeer announced his allegorical intent for this large and imposing work. The scene depicts an elegantly dressed artist in the midst of portraying the allegorical figure of Clio, the muse of history, who is recognizable through her attributes: Vermeer juxtaposed Clio and a large wall map of the Netherlands to indicate that the artist, through his awareness of history and his ability to paint elevated subjects, brings fame to his native city and country. This painting was so important to Vermeer that his widow tried to keep it from creditors even when the family was destitute. Technical examinations have demonstrated that Vermeer generally applied a gray or ochre ground layer over his canvas or panel support to establish the colour harmonies of his composition. He was keenly aware of the optical effects of colour, and he created translucent effects by applying thin glazes over these ground layers or over the opaque paint layers defining his forms. His works further seem to be permeated with a sense of light as a result of his use of small dots of unmodulated colour—as in the aforementioned buildings and water of *View of Delft*, and in foreground objects in other works, such as the crusty bread in *The Milkmaid* c. Courtesy of the Rijksmuseum, Amsterdam; purchased with the support of the Vereniging Rembrandt; object no. SK-A The diffuse highlights Vermeer achieved are comparable to those seen in a camera obscura, a fascinating optical device that operates much like a box camera. The 17th-century camera obscura created an image by allowing light rays to enter a box through a small opening that was sometimes fitted with a focusing tube and lens. Vermeer was apparently fascinated by these optical effects, and he exploited them to give his paintings a greater sense of immediacy. Some have argued that Vermeer used the device to plan his compositions and even that he traced the images projected onto the ground glass at the back of the camera obscura. However, such a working process is most unlikely. Vermeer instead relied primarily on traditional perspective constructions to create his sense of space. It has been discovered, for example, that small pinholes exist in many of his interior genre scenes at the vanishing point of his perspective system. Strings attached to the pin would have guided him in constructing the orthogonal lines that would have defined the recession of floors, windows, and walls. Vermeer carefully placed this vanishing point to emphasize the main compositional element in the painting. In *Woman Holding a Balance*, for example, it occurs at the fingertip of the hand holding the balance, thus enhancing his overall philosophical message. He must have worked slowly, carefully thinking through the character of his composition and the manner in which he wanted to execute it. Later life and work In Vermeer was again elected head of the Delft painting guild. The carefully modulated tones and colours he used in those earlier works gave way to a more direct, even bolder technique about For example, he used sharply defined planes of colour and angular rhythms to convey a sense of emotional energy in such paintings as *Lady Writing a Letter with Her Maid* and *The Guitar Player* c. When Vermeer died in , he left behind a wife, 11 children, and enormous debts. After his death the paintings continued to be admired by a small group of connoisseurs, primarily in Delft and Amsterdam. As private collectors and public museums actively sought to acquire his rare paintings during the early years of the 20th century, prices for his work skyrocketed. This situation encouraged the production of forgeries, the most notorious of which were those painted by Han van Meegeren in the s. The exhibition also drew public attention to the painting *Girl with a Pearl Earring* c. The remarkably small oeuvre of the artist has thus only increased in popularity across generations. Vermeer found beneath the accidents of nature a realm infused with harmony and order, and, in giving visual form to that realm, he revealed the poetry existing within transient moments of human existence. He rarely explained the exact meanings of his paintings, preferring instead to allow each viewer to contemplate their significance. As a

result, his masterpieces continue to engage fully each contemporary observer, much as they must have engaged their viewers in 17th-century Delft.

5: Kunsthistorisches Museum: Analysis of a Masterpiece

The title of this book (".. and the Art of Painting") suggests that this book gets more into the technical aspects of Vermeer's style and method, of interest to more serious students of Vermeer.

Lived and worked in Delft, created some of the most exquisite paintings in Western art such as Kitchen Maid, Girl with a Pearl Earring. Vermeer paintings are rare. Of the 35 or 36 paintings generally attributed to him, most portray figures in interiors. All Vermeer the art of painting is admired for the sensitivity with which he rendered effects of light and color and for the poetic quality of his images. Little is known for certain about Vermeer biography and career. The painter was born in , the son of a silk worker with a taste for buying and selling art. Vermeer artist himself was also active in the art trade. He lived and worked in Delft all his life. Not much is known about his apprenticeship as an artist either. His teacher may have been Leonaert Bramer, a Delft artist who was a witness at his marriage in , or the painter Carel Fabritius of Delft. In he enrolled at the local artists guild. The earliest signed and dated Vermeer painting, The Procuress ; Gemaldegalerie Alte Meister, Dresden , is thematically related to a Dirck van Baburen painting that he owned and that appears in the background of two of Vermeer paintings. During the late s, artist Vermeer along with his colleague Pieter de Hooch , began to place a new emphasis on depicting figures within carefully composed interior spaces. Other Dutch painters, including Gerard Ter Borch and Gabriel Metsu, painted similar scenes, but they were less concerned with the articulation of the space than with the description of the figures and their actions. In early Johannes Vermeer paintings such as The Milkmaid c. Later Johannes Vermeer turned to thinner combinations of glazes to obtain the subtler and more transparent surfaces displayed in art of painting Vermeer such as Woman with a Water Jug c. A keen sensitivity to the effects of light and color and an interest in defining precise spatial relationships probably encouraged Vermeer Johannes to experiment with the camera obscura, an optical device that could project the image of sunlit objects placed before it with extraordinary realism. In his Love Letter c. Because this art was based on a contemporary emblem warning of the perils of love, it was clearly intended to add significance to the figures in the room. After his death Vermeer painter was overlooked by all but the most discriminating collectors and art historians for more than years. Few paintings Vermeer were attributed to other artists. Only after , when the French critic W. Thore-Burger "rediscovered" him, did paintings by Vermeer become widely known and his works heralded as genuine Vermeers. Barely 35 paintings of Vermeer are known to have been painted by him. Early Vermeer art - mainly history pieces - reveal the influence of the Utrecht Caravaggists. In later Johannes Vermeer paintings, however, Jan van Delft produced meticulously constructed interiors with just one or two figures - usually women. These are intimate genre paintings in which the principal figure is invariably engaged in some everyday activity: Often the light enters Vermeer paintings from a window. Jan Vermeer was a master at depicting the way light illuminates objects and in the rendering of materials. The Rijksmuseum has three domestic portraits by the painter and one street scene: List of Famous Vermeer paintings Toperfect supply oil painting masterpiece reproductions of the old master, you are welcome to send us your own picture to copy.

6: Understanding Vermeer's The Art of Painting

Nowhere in Vermeer's oeuvre has iconographic interpretation proved so complicated as in The Art of www.enganchecubano.coms generally believe that the glittering golden chandelier surmounted by a double-headed eagle, imperial symbol of the Habsburgs, refers to an earlier era when that dynasty ruled the Netherlands.

Perhaps, these were all because of the fact that he was born in Delft, in the Netherlands. Thus, his inspirations mainly came from where he grew up, which had a major impact on his life and career as a painter. Dedicated to improving his skill, Vermeer decided to register as a master painter with the Delft Guild, in Although there were insufficient details in history as to the person whom he received his training from, it was recorded that Vermeer had a long-standing friendship with Leonard Bramer. As for the painting style, scholars believe that Rembrandt was one of the influences of Vermeer, as evident in his paintings during the later years. These were some of his earlier paintings that revolved around religion and mythology, which also depicted similar styles as other notable artists in his time. Cross-section of seventeenth-century Dutch society, ranging from the portrayal of a simple milkmaid at work, to the luxury and splendour of rich notables and merchantmen in their roomy houses is a theme that Vermeer always returns to, as artists have always returned to beloved themes - Van Gogh his Sun Flowers, Cezanne his Apples, and Monet his Water Lilies. Eventually, Vermeer discovered his unique style as he went on to painting domestic scenes. These themes began in the late s, specifically in The Kitchen Maid , which was realistic in essence. This painting featured a woman who was in a domestic setting, and the artist incorporated light that made the artwork appear illuminated. In fact, several of his paintings featured that luminous and brilliant quality in them. Primarily, Vermeer focused on realistic subjects, as evident in most of his paintings. It is also worth noting that there is nothing extraordinary with the way he interpreted his subjects. Nevertheless, his artworks were all rather spectacular and enigmatic. Unlike other artists, he was not focused on making self-portraits. Rather, he was much more interested on painting objects and scenery that allowed viewers to contemplate of these. There was also a lack of any narratives in any of his works since his main purpose was to give people that opportunity to focus on the present moment and let a story evolve in the mind of the viewer. He excelled in using the color palette in such a way that presented his competency in creating realistic images with a photographic quality. The artist was able to achieve all of these with the mere use of his paint brush and choice of the right colors to highlight his works. Vermeer was a master of incorporating shadow and light to his works. He was able to achieve this style by using the camera obscura. This is a kind of tool that is made of a box, which came with a hole and equipped with a lens inside it. Moreover, the interior portion of the box was painted in white, and the mirrors and lenses inside it made it possible for images outside it to receive their reflection. Vermeer utilized this style with several of his works. There were highlights included on his subjects, and it is also worth noting that some stark or dimmed conditions of the light made the effect appear intensified with the use of the mirrors and lenses in the camera. With the help of the special contraption in the camera, shadows lines tend to appear at a much bolder and harsher quality. These were all presented by the artist on his paintings when he gave fabrics a unique interpretation. The camera that Vermeer also used allowed him to capture even the finest detail of his subjects, which was very important each time he tried to paint subjects and make them appear upclose to the viewer. Indeed, Vermeer specialized in capturing his subjects and make them appear as though they were very real. He made it possible to give ojects a realistic appeal as he painted them in an objective manner. What he intended was to provide the viewer with that rare and rather three-dimensional view of the subject, which placed them in the present moment of merely admiring the subject in its actual situation. These were only some of his styles that made him popular among his contemporaries, and his breakthrough style in the field of painting and pictorial aesthetics continue to live on until the present time. During the 17th century, the use of paint colors was not very popular. There were also limitations in the ranges of these colors since they were not available in tubes and jars unlike the present time. The powders needed to be ground up finely before these are mixed with a little amount of water. However, Vermeer rose above these limitations and gave his artworks a fine quality as he overcame these challenges that painters during his time experienced. Indeed, he was a genius in his craft,

which made him one of the most acclaimed artists up to this era.

7: THE ART OF PAINTING by Johannes Vermeer

The Art of Painting (in Dutch: De Schilderkonst), also known as The Artist in His Studio and The Allegory of Painting, is a celebrated genre painting by the Delft painter Johannes (Jan) Vermeer.

The Trustees of Dulwich Picture Gallery, London From a purely visual point of view, the drawn-back tapestry functions as a so-called repoussoir. Repoussoir is a means of achieving perspective or spatial contrasts by positioning a large figure or object in the immediate foreground, to the left or right. By covering only small portions of the map, the trumpet and still life, Vermeer entices the observer to pull back the tapestry all the way thereby involving him not only visually, but physically in the painted illusion. The pervasive illusionism in *The Art of Painting* is based on a firm understanding of perspective and awareness of optical laws. Vermeer must have been familiar with the famous contest of Greek antiquity held between two renowned painters Parrhasius and Zeuxis to see who was the finest. Zeuxis had produced a still life so convincing that birds flew down from the sky to peck at the painted grapes. Parrhasius then asked Zeuxis to pull aside the curtain from his painting. When Zeuxis discovered that the curtain was a painted one and not a real one, he was forced to concede defeat, for while his work had managed to fool the eyes of birds, Parrhasius had deceived the eyes of a human beings. Dutch painters working around the same themes as Vermeer had pioneered and perfected the curtain device years before him. Gerrit Dou, the renowned *fijnschilder* included such curtains in a few of his more ambitious compositions see above. Willem Weve, a Delft architectural historian, notes that although domestic construction was not standardized in the city in the midth century, the type of ceiling shown in this painting is one among several arrangements used in houses, and surviving examples can indeed be found. The timber members are small beams, probably of pine, supported by a wall plate over the windows, as seen at top left in *The Music Lesson*. Various painters represented this same map of the Netherlands in their compositions. The city views and title scripts were each printed separately and then glued together as were the nine separate sections which compose the body of the map. However, the two lateral strips of town views featured in *The Art of Painting* are not present in the works of other painters. It is curious that Vermeer, who was at the height of his powers, was mentioned only briefly in *Beschryvinge der Stadt Delft* Description of the City of Delft published in by Dirck van Bleyswick, while other painters, now considered far less important, receive great praise. Ironically, Van Bleyswick also lamented that at times the fame due to great artists comes only after their death. Located precisely to the left of the standing Clio is a view of the Hof in The Hague see image above , seat of the government of the Seventeen Provinces. The female figure on the top of the cartouche symbolizes the "unity and separation" of the Seventeen Northern and Southern Provinces. She is holding the coat of arms of the North and South in her left and right hands respectively. Some critics have supposed that they allude to someone missing from the scene. In this picture, the chair seems to have a function as a repoussoir device to augment the illusion of depth. Perhaps the second background chair was included to offer the observer a comparison of relative sizes in order to enhance the sensation of depth. The map may be seen as an extensive panorama of military history of the war of liberation of the Seventeen Provinces from Spanish rule. Only one complete original print of this map has survived. It was discovered in the double bottom of a chest that had been locked for years, in "Skokloster" a house built by the Swedish admiral Wrangler, near Uppsala in Sweden. The central part was printed with nine separately engraved sheets. Other painters, including Jacob Ochtervelt and Nicolas Maes, appear to have used the same map six times in their paintings. The crossbar on which the painting is poised could be lowered and raised by a very simple system of pegs and holes. Some critics have noted that the left-hand leg of the easel seems to have not erroneously omitted as it approaches the tiled floor. However, if one carefully projects the upper contours it can be seen that in reality it fits snugly, unseen, behind the two left legs of the stool on which the painter is seated. Although Vermeer specialists do not believe that *The Art of Painting* was conceived primarily as a self-portrait, there is no reason why the artist would have not wished to leave at least some testimony of himself. The manner in which it blends imperceptibly into the colors of the background is one of the most suggestive but least noticed passages of the work. It has been remarked more than once that the black beret,

despite its realistic appearance, has been barely modeled. Simple berets of this kind were, and still are, considered a typical attribute of painters. There exist other paintings in which the artist turns his back towards the viewer but only rarely do they completely conceal his face. The viewer must imagine what he looked like. Vermeer also used it for at least one other allegorical painting, the late *Allegory of Faith*. Her trumpet signifies fame. The thirst for fame was considered a fundamental stimulus to artistic production. By placing Clio at the center of his allegory, Vermeer emphasizes the importance of history to the visual arts. Theorists argued that the highest form of artistic expression was history painting which comprised biblical, mythological, historical and allegorical subjects. Curiously, Vermeer himself practiced true history paintings only at the outset of his career. By placing this allegory in a contemporary setting, he may have wished to prove that the lofty values of history painting could also be achieved when represented in modern settings. In any case, *The Art of Painting* demonstrates that Vermeer was aware of the major artistic debates which circulated among the cultural elite of the time. History, obviously, was related to the concept of fame. The ancient Greek artists understood their work held potential as a vehicle for fame and by the fourth century B.C. The self-portrait served as a prominent and sophisticated signature for artists like Phidias, who, for example, included his image in the guise of a warrior on the massive cult statue of Athena in the Parthenon. Vermeer portrays the back side of the volume where one would not expect to see an inscription, thus, avoiding the risk of becoming overtly didactical and precluding our purely visual enjoyment of the work. The trumpet stands for fame. A Cavalier self portrait.

8: Johannes Vermeer Paintings Art - Girl with a Pearl Earring

The Art of Painting Oil on canvas, x cm Kunsthistorisches Museum, Vienna: Signature: Signed on map, to the right of the girl. Provenance: Mentioned in in an act signed by Vermeer's widow, conveying the painting to her mother.

The classicizing facade of the new building-which unfortunately no longer exists-was surmounted by a bust of Apelles, the most famous painter of antiquity. The interior was decorated with allegorical representations of Painting, Architecture and Sculpture. Bramer was one of the officers of the guild in 1672, but in the following year he was succeeded by Vermeer, who was re-elected in 1673 and served on the board again in 1674 and 1675. The new quarters of the guild must have been still unfinished when Vermeer took office in 1673. Consequently he must have been involved, if not in the planning of the building, at least in its completion-particularly of its decorations, which included the symbolic representation of the arts, above all, the art of painting. The fact that Vermeer kept the painting during his lifetime, and the special care that he seems to have taken in its execution, suggest that it enjoyed a privileged place in his oeuvre, and may very well have been his easel for a period of years. A Self-portrait of Vermeer? The picture is certainly not the self-portrait which appeared at the auction in 1696 but the question of whether or not Vermeer is represented in it remains a favorite subject of speculation. The only features which we are allowed to discern are, in another of the details to which we may attach as much meaning as we choose, those of the Italianate mask. It is improbable that Vermeer yields, in any simple sense, information here of the way in which he worked. It would be unlike him to do so. There is something in the stolid, ingenuous manner in which this artist sets about his canvas to suggest that his purpose, as usual, was nearer to dissimulation. University of California Press, It stands as a kind of summary and assessment of what has been done. But here it all has a paradigmatic status due not only to its historic title but to the formality of its presentation. If this map is presented like a painting, to what notion of painting does it correspond? Vermeer suggests an answer to this question in the form of the word *Descriptio* prominently written on the upper border of the map just where it extends to the right of the chandelier over the easel. This was one of the most common terms used to designate the mapping enterprise. Mapmakers or publishers were referred to as "world describers" and their maps or atlases as the world described. Though the term was never, as far as I know, applied to a painting, there is good reason to do so. The aim of Dutch painters was to capture on a surface a great range of knowledge and information about the world. They too employed words with their images. Like the mappers, they made additive works that could not be taken in from a single viewing point. There was not a window on the Italian model of art but rather, like a map, a surface on which is laid out an assemblage of the world. But mapping is not only an analogue for the art of painting. It also suggested certain types of images and so engaged Dutch artists in certain tasks to be done. Vermeer confirms this kind of relationship between maps and pictures. Let us consider his *View of Delft*: This was a common scheme invented for engraved topographical city views in the sixteenth century. The *View of Delft* is an instance, the most brilliant of all, of the transformation from map to paint that the mapping impulse engendered in Dutch art. And some years later in his *Art of Painting* Vermeer recapitulated the map-to-painting sequence, far the small but carefully executed city views that border the map return his own *View of Delft* to its source. Vermeer puts the painted city view back into the mapping context from which it had emerged as if in acknowledgment of its nature. The founder of the business, C. Visscher, had premises near to those of Pieter van den Keere and Jodocus Hondius whose pupil he may have been. From about 1650 he designed a number of individual maps, including one of the British Isles, but his first atlas consisted of maps printed from plates bought from van den Keere and issued as they stood with some additions of his own, including historical scenes of battles and sieges for which he had a high reputation. Some maps bear the latinized form of the family name: Visscher first published it in 1657, the Netherlands had been "disunited" for some time; in fact, an official separation between North and South was imminent. The map offered them an extensive panorama of military history from the middle of the sixteenth century onwards. Visscher used a whole range of illustrative devices for his survey. The map is flanked by views of centres of power in the Northern and Southern Netherlands: The theme of military history was touched on by Visscher in the cartouche to the middle left of

the map:

9: Johannes Vermeer - Wikipedia

Johannes Vermeer, The Art of Painting, , oil on canvas, x cm (Kunsthistorisches Museum, Vienna). Speakers: Dr. Steven Zucker & Dr. Beth Harris. Created by Beth Harris and Steven.

Lady Seated at a Virginal c. No drawings have been positively attributed to Vermeer, and his paintings offer few clues to preparatory methods. There is no other 17th-century artist who employed the exorbitantly expensive pigment lapis lazuli natural ultramarine either so lavishly or so early in his career. In this way, he created a world more perfect than any he had witnessed. A comparable but even more remarkable, yet effectual, use of natural ultramarine is in *The Girl with the Wine Glass*. The shadows of the red satin dress are underpainted in natural ultramarine, [31] and, owing to this underlying blue paint layer, the red lake and vermilion mixture applied over it acquires a slightly purple, cool and crisp appearance that is most powerful. His subjects offer a cross-section of seventeenth-century Dutch society, ranging from the portrayal of a simple milkmaid at work, to the luxury and splendour of rich notables and merchantmen in their roomy houses. Besides these subjects, religious, poetical, musical, and scientific comments can also be found in his work. He also painted with ochres, bone black and azurite. Of these 20 pigments, seven principal pigments which Vermeer commonly employed include lead white, yellow ochre, vermilion, madder lake, green earth, raw umber, and ivory or bone black. Falco, another proponent of the theory. Uncovering the Truth behind the Masterpieces in which specifically claimed that Vermeer had used a camera obscura to create his paintings. It was also postulated that a camera obscura was the mechanical cause of the "exaggerated" perspective seen in *The Music Lesson* London, Royal Collection. In, American entrepreneur and inventor Tim Jenison developed the theory that Vermeer had used a camera obscura along with a "comparator mirror", which is similar in concept to a camera lucida but much simpler and makes it easy to match color values. He later modified the theory to simply involve a concave mirror and a comparator mirror. Neurobiologist Colin Blakemore, in an interview with Jenison, notes that human vision cannot process information about the absolute brightness of a scene. This theory remains disputed. List of paintings by Johannes Vermeer and Category: Johannes Vermeer Vermeer produced a total of fewer than 50 paintings, of which 34 have survived. The same subject was also painted by Vermeer. Practically all of his surviving works belong to this period, usually domestic interiors with one or two figures lit by a window on the left. They are characterized by a sense of compositional balance and spatial order, unified by a pearly light. Mundane domestic or recreational activities are imbued with a poetic timelessness e. A few of his paintings show a certain hardening of manner and are generally thought to represent his late works. From this period come *The Allegory of Faith* c. A select number of connoisseurs in the Netherlands did appreciate his work, yet even so, many of his works were attributed to better-known artists such as Metsu or Mieris. Han van Meegeren was a 20th-century Dutch painter who worked in the classical tradition. He became a master forger, motivated by a blend of aesthetic and financial reasons, creating and selling many new "Vermeers" before being caught and tried. Unsourced material may be challenged and removed. His dizziness increased; he fixed his gaze, like a child upon a yellow butterfly that it wants to catch, on the precious patch of wall. He felt that he had rashly sacrificed the former for the latter A fresh attack struck him down In the film, the grandmother calls the painting "Woman Admiring Pearls", but it is actually called *Woman with a Pearl Necklace*. Dutch composer Louis Andriessen based his opera *Writing to Vermeer* 1998, libretto by Peter Greenaway on the domestic life of Vermeer. The film was nominated for Oscars in cinematography, art direction, and costume design. The name could be spelled in the Dutch Johan or Johannes, French Joan, Italian Giovanni, Greek Johannīs, or other style depending on background, education, or family tradition. As there was another Reijnier Jansz at that time in Delft, it seemed necessary to use the pseudonym "Vos", meaning Fox. From onward, he had changed his alias to Vermeer. She kept on working at the inn helping her parents, serving drinks and making beds. They were not allowed to build new churches, so services were held in hidden churches so-called *Schuilkerk*. Catholics were restrained in their careers, unable to get high-ranking jobs in city administration or civic guard. It was impossible to be elected as a member of the city council; therefore, the Catholics were not represented in the provincial and national assembly. One

child died after this document was written. These paintings were sold in Amsterdam the following year in a much-studied auction, published by Gerard Hoet.

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