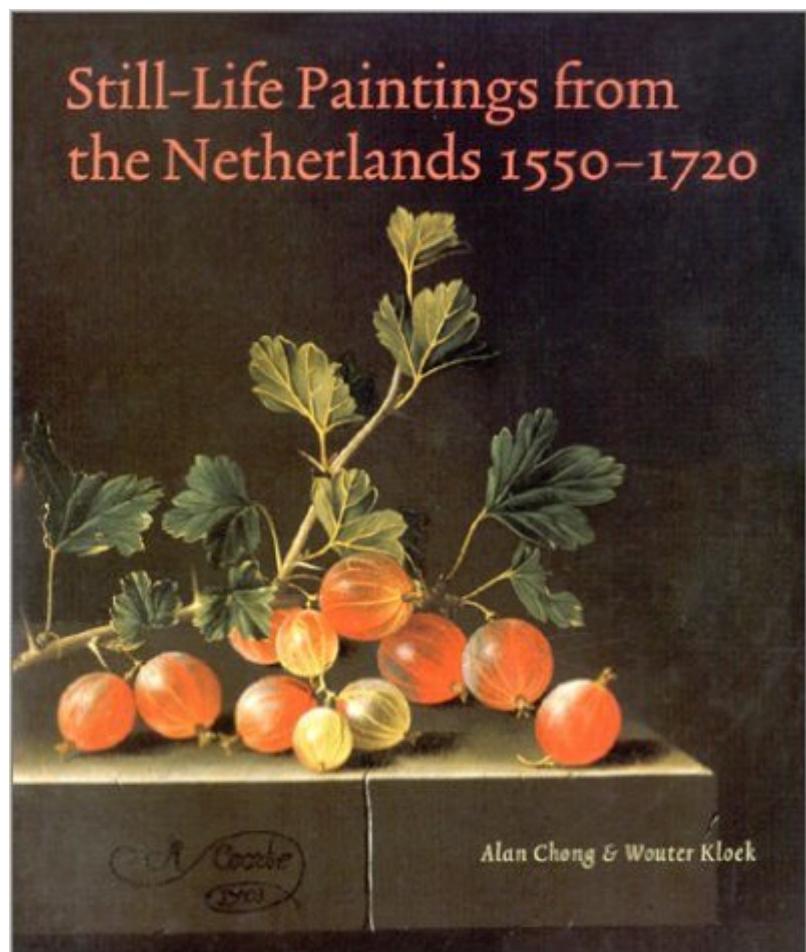


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Still-Life Paintings From The Netherlands, 1550-1720



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Customer Reviews

Many art books are published each year and it is not often that a book comes along that stops me in my tracks. Such has been my reaction to this book. It is oversized, has plenty of color reproductions and the special quality of this book is the detailed reproductions that are included. One can actually study the brushwork and details of many of the paintings throughout the book. There is a visual feast for the reader here as well as thoughtful essays on the artists and their work. Artists need good libraries to refer to and to inspire them and this book is one of those rare books which does both. It is a rare volume - being the catalog of the show by the same name. It is now out of print and finding it is difficult. It a book to relish, study, ponder and keep for a lifetime. Although the price may be on the higher end, it is worth every penny and more. It will not fail to provide insight into what makes a truly great painting. The work is from the golden age of still life painting. You'll never see better still lifes than the ones in the book. Enjoy and learn from the best!

This book accompanied the exhibition at 2 museums: Rijksmuseum, Amsterdam, June 19, 1999-Sept. 19, 1999, and The Cleveland Museum of Art, Oct. 31, 1999-Jan. 9, 2000. (The Dutch edition is Het Nederlandse Stilleven, 1550-1720.) The 6 essay titles, in shortened form, are 1. "The Associations of Still Life Painting" by Alan Chong; 2. "The Magic of Still Life" by Wouter Kloek; 3. "The Status of Still Life in Netherlandish Art Literature of the 17th-Century" by Guido Jansen; 4. "Trompe L'Oeil Negotiations" by Celeste Brusati; 5. "Painting & Reality in the 17th-Century 'Banquetje'" by Julie Berger Hochstrasser ; and 6. "The Market for Netherlandish Still Lifes,

1600-1720" by John Loughman. The catalogue begins on p. 104. Each exhibited painting is reproduced in color. The lengthy entries are further illustrated with related images in b&w. Most of the entries were written by the 2 curators--Alan Chong & Wouter Kloek. Fourteen entries were written by Betsy Wieseman (p. 320). There is so much useful information here to interpret these stunning paintings. I found Chong's & Hochstrasser's essays particularly enlightening. But, I confess I still see these works as mysterious, even after losing myself in the entries.

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