



Rembrandt Harmensz Van Rijn Paintings

Ernst van de Wetering



Rembrandt Harmensz Van Rijn Paintings:

Rembrandt Harmensz Van Rijn Rembrandt Harmenszoon van Rijn,1981 Original Drawings by Rembrandt Harmensz van Rijn Rembrandt Harmensz Van Rijn,2013-06-29 *Rembrandt Harmensz Van Rijn* ,1976 **(Rembrandt Harmensz Van Rijn) Rembrandt** Rembrandt Harmenszoon van Rijn,Wilhelm Reinhold Walter Koehler,1953 **Original Drawings by Rembrandt Harmensz Van Rijn** Rembrandt Harmensz Van Rijn,2013-11-21 **Rembrandt: The Painter Thinking** Ernst van de Wetering,2016-04-18 Throughout his life Rembrandt van Rijn 1606 1669 was considered an exceptional artist by contemporary art lovers In this highly original book Ernst van de Wetering investigates why Rembrandt from a very early age was praised by high placed connoisseurs like Constantijn Huygens It turns out that Rembrandt from his first endeavours in painting on had embarked on a journey past all the foundations of the art of painting which were considered essential in the seventeenth century In his systematic exploration of these foundations Rembrandt achieved mastery in all of them thus becoming the pittore famoso that count Cosimo the Medici visited at the end of his life Rembrandt never stopped searching for ever better solutions to the pictorial problems he saw himself confronted with this sometimes led to radical decisions and alterations in his way of working which cannot simply be explained by attributing them to a change in style or a natural development In a quest as rigorous and novel as Rembrandt s Van de Wetering shows us how Rembrandt dealt with the foundations of his art and used them to try and become the best painter the world had ever seen His book sheds new light both on Rembrandt s exceptional accomplishments and on the practice of painting in the Dutch Golden Age at large

Rembrandt van Rijn Masterpieces of Art Susan Grange,2016-04-07 Rembrandt Harmenszoon van Rijn was the leading painter and graphic artist of the Golden Age of Dutch Art He excelled in imbuing his art with the deepest and most lifelike emotion with rich detail and stunning lighting This richly enjoyable book gives the reader an illuminating overview of the life work and influences of the artist before going on to showcase the most stunning and varied examples of his oeuvre broken down into themes Portraits Landscape Narrative Self portraits and Etchings Drawings Discover his versatility in the range of works selected from the electric *The Storm on the Sea of Galilee* to the treasured *The Night Watch* with its triumph in chiaroscuro and energy A visual feast it will underline the artist s status as a true master **Rembrandt. The Painter at Work** Ernst Wetering,2025-10-01 Rembrandt s paintings have been admired throughout centuries because of their artistic freedom But Rembrandt was also a craftsman whose painting technique was rooted the tradition This sweeping examination of Rembrandt s oeuvre is the result of a lifelong search for the artist s working methods his intellectual approach to painting and the way in which his studio functioned Ernst van de Wetering demonstrates how this knowledge can be used to tackle questions about authenticity and other art historical issues Approximately 350 illustrations half of which are reproduced in colour make this book into a monumental tribute to one of the worlds most important painters **Rembrandt Paintings** Horst Gerson,Rembrandt Harmenszoon van Rijn,1968 Oversized art book **Rembrandt Harmensz Van Rijn V.**

Loewinson-Lessing, Zh Egorova, 1987 **Rembrandt Harmensz Van Rijn** Rembrandt (Harmensz van Rijn), 1971 A Corpus of Rembrandt Paintings V Ernst van de Wetering, 2013-12-12 This volume is the fifth volume of A Corpus of Rembrandt Paintings a project devoted to all Rembrandt's paintings This is the work of The Rembrandt Research Project consisting of a group of scholars led since 1993 by Professor Ernst van de Wetering The project began in 1968 with the aim of separating Rembrandt's own paintings from the vast number of Rembrandtesque paintings made by his many apprentices and followers Having opted for a chronological approach to the cataloguing of Rembrandt's paintings from 1625 till 1642 in the first three volumes it was decided in 1993 to adopt a thematic approach for further volumes This was largely to facilitate the recognition of different hands The new approach yielded much more information not only about Rembrandt's working methods but also about the function and meaning of his works This expanded field of view meant that etchings and drawings with similar themes also needed to be included In 2005 Volume IV appeared devoted to Rembrandt's self portraits in painting etching and drawing Volume V consists of a catalogue and analysis of the so called small scale history and genre paintings That theme was chosen because this type of complex work shows a variety of full length protagonists acting in different narrative settings For this reason in the 17th century painting etching or drawing biblical and mythological scenes was looked upon as an artist's greatest challenge The choice of this theme proved to be highly fruitful in several ways Small scale history pieces reveal Rembrandt's artistic ambitions most clearly They also offer the authors a much more accurate view of the daily routine in Rembrandt's studio his apprentices mostly copied this type of work or used it as a starting point for their own As a result it was easier to distinguish the works by the master himself from those of his pupils All aspects of the skills necessary to create a pictorial illusion play a part in the creation of small figured history paintings These aspects were referred to as the basis of the noble art of painting in Rembrandt's days Two seventeenth century painter theoreticians discussed these principles systematically in two books which up till now have only sporadically been consulted in the context of 17th century studio practice Karel van Mander wrote his *Grond der edel vry schilder const* Basis of the Art of Painting in 1604 and Samuel van Hoogstraten produced his *Inleyding tot de hooge schoole der schilder konst* Academy of Painting in 1678 Van Hoogstraten was a pupil of Rembrandt between 1642 and 48 Comparing the two books and considering them in relation to Rembrandt's oeuvre gradually reveals his original views on painting and how these had developed during his career Thus the authors of this new Volume of A Corpus have gained an unexpected and profound insight into Rembrandt's ideas and approach to his art The basic aspects of painting included the following topics function and methods of drawing human proportions various positions poses and gestures of figures ways of arranging a scene's protagonists in a composition facial expressions of a variety of emotions light shadows and reflected light landscape and animals draperies and articles of clothing methods of painting and various characteristics and uses of colours The way these basic aspects were selected and dealt with presumed that the more practical side to the art of painting would be learned by the apprentice in the daily routine

of his master's studio. With the development of art history in the nineteenth century the basic aspects of the art of painting listed above acquired the vague label of style. However the seventeenth century categorization of the basic aspects provides a much more acute means of probing the views and criteria for judging a painting by Rembrandt and his contemporaries than the concept of style. Volume V in the series *A Corpus of Rembrandt Paintings* breaks new ground from the point of view of art history not only in its approach to Rembrandt as an artist but more particularly to his thinking about painting. Moreover a detailed comparison of Rembrandt's works and those by his apprentices who based their works on his led to a profound and detailed understanding of Rembrandt's views on pictorial quality. In art historical literature quality usually does not feature prominently since it is regarded as being too subjective. This comparative approach together with the analysis of seventeenth century categories of thought about painting have given the research on Rembrandt a new impetus at the same time allowing us to see more clearly through seventeenth century eyes. That is why the new volume of the *Corpus* is an important publication not only for art historians but also for all who want to fully enjoy the numerous works of art that date back to the Dutch Golden Age now scattered in museums around the world.

Rembrandt Harmensz Van Rijn Rembrandt (Harmensz van Rijn), 1989 **A Corpus of Rembrandt Paintings IV** Ernst van de Wetering, 2010-07-19 Volume IV of *A Corpus of Rembrandt Paintings* deals uniquely with the self portraits of Rembrandt. In a clearly written explanatory style the head of the Rembrandt Research Project and Editor of this Volume Ernst van de Wetering discusses the full body of work of paintings and etchings portraying Rembrandt. He sets the different parameters for accepting or rejecting a Rembrandt self portrait as such whilst also discussing the exact working environment of Rembrandt and his apprentices. This workshop setting created a surroundings where apprentices could be involved in working on Rembrandt paintings making it more difficult to determine the hand of the master. Van de Wetering who is one of the Rembrandt experts of our day and age goes down to great detail to explain how the different self portraits are made and what techniques Rembrandt uses also giving an overview of which paintings are to be attributed to the Dutch Master and which not. In the additional catalogue the self portraits are examined in detail. In clear and accessible explanatory text the different paintings are discussed larded with immaculate images of each painting. Details are shown where possible as well as the results of modern day technical imaging like X radiography. This work of art history and art research should be part of every serious art historical institute university or museum. Nowhere in the art history have all Rembrandt's self portraits been discussed in such detailed and comparative manner by an authority such as Ernst van de Wetering. This is a standard work for decades to come.

Rembrandt Ernst van de Wetering, 2000 In this book Rembrandt's pictorial intentions and the variety of materials and techniques he applied to create his fascinating effects are unravelled in depth. This book offers a view of Rembrandt's daily practice and artistic considerations while simultaneously providing a more three dimensional image of the historical artist in general. Back cover *Rembrandt in Southern California* Anne T. Woollett, 2009 This lovely volume presents the fourteen stunning Rembrandt paintings held in

five Southern California museums provides biographical information about Rembrandt and discusses when and how so many important works entered Southern California collections the third largest assemblage of Rembrandt paintings in the United States Reproductions of the fourteen paintings are shown in full along with details Together these works attest to the remarkable range of Rembrandt's achievement throughout his long career *Rembrandt, 1606-1669* Michael Bockemühl, 2000 Baroque *Rembrandt Harmensz Van Rijn* Rembrandt, 1975 The Paintings of Rembrandt Rembrandt Harmenszoon van Rijn, 1936 **Rembrandt** Rembrandt Harmenszoon van Rijn, H. Perry Chapman, Cincinnati Art Museum, 2008 Catalog of an exhibition at the Cincinnati Art Museum Mar 8 May 21 2008

This book delves into Rembrandt Harmensz Van Rijn Paintings. Rembrandt Harmensz Van Rijn Paintings is a vital topic that must be grasped by everyone, ranging from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Rembrandt Harmensz Van Rijn Paintings, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:
 - Chapter 1: Introduction to Rembrandt Harmensz Van Rijn Paintings
 - Chapter 2: Essential Elements of Rembrandt Harmensz Van Rijn Paintings
 - Chapter 3: Rembrandt Harmensz Van Rijn Paintings in Everyday Life
 - Chapter 4: Rembrandt Harmensz Van Rijn Paintings in Specific Contexts
 - Chapter 5: Conclusion
2. In chapter 1, the author will provide an overview of Rembrandt Harmensz Van Rijn Paintings. This chapter will explore what Rembrandt Harmensz Van Rijn Paintings is, why Rembrandt Harmensz Van Rijn Paintings is vital, and how to effectively learn about Rembrandt Harmensz Van Rijn Paintings.
3. In chapter 2, this book will delve into the foundational concepts of Rembrandt Harmensz Van Rijn Paintings. This chapter will elucidate the essential principles that must be understood to grasp Rembrandt Harmensz Van Rijn Paintings in its entirety.
4. In chapter 3, the author will examine the practical applications of Rembrandt Harmensz Van Rijn Paintings in daily life. The third chapter will showcase real-world examples of how Rembrandt Harmensz Van Rijn Paintings can be effectively utilized in everyday scenarios.
5. In chapter 4, this book will scrutinize the relevance of Rembrandt Harmensz Van Rijn Paintings in specific contexts. This chapter will explore how Rembrandt Harmensz Van Rijn Paintings is applied in specialized fields, such as education, business, and technology.
6. In chapter 5, this book will draw a conclusion about Rembrandt Harmensz Van Rijn Paintings. This chapter will summarize the key points that have been discussed throughout the book.

This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Rembrandt Harmensz Van Rijn Paintings.

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Rembrandt Harmensz Van Rijn Paintings Introduction

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