



Rembrandt Self Portrait

Pascal Bonafoux

A red circular graphic with a gradient, appearing as a semi-circle or a partial circle, located to the right of the name 'Pascal Bonafoux'.

Rembrandt Self Portrait:

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 [A Corpus of Rembrandt Paintings IV](#) Ernst van de Wetering, 2005-10-18 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 **How Rembrandt Reveals Your Beautiful, Imperfect Self** Roger Housden, Rembrandt Harmenszoon Van Rijn, 2005 Using the artist s self portraits as a starting point the author explains how Rembrandt

exemplifies the ability to confront life with passion honesty and an uncompromising acceptance of who we are **A Corpus of Rembrandt Paintings IV** Ernst van de Wetering, 2005-10-28 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's Self Portrait. Authenticity and Attribution*, 2019-11-20 Seminar paper from the year 2015 in the subject Art History of Art grade 2 0 language English abstract This essay aims to examine the Self portrait as a Young Man in the Walker Art Gallery Liverpool from around 1630 to Rembrandt Harmensz van Rijn 1606 1669 The paper tries to illuminate and contribute to the debate on its authenticity and attribution Preliminary the object s condition and material are examined to ensure a comprehensive visual analysis Next the portrait s visual and stylistic characteristics are explored while considering possible changes due to damage restoration and alteration The following section investigates the portrait from an art historical point of view and in the light of the research on the object on Rembrandt and on seventeenth century workshop practise The essay concludes with an attribution of the object to Rembrandt s workshop and reflects the author s opinion based on the detailed visual examination and the comprehensive study of the research regarding the portrait in question The painting was examined by the Rembrandt Research Project as well as by other scholars throughout the last decades However the opinions regarding the painting s authenticity are divided While its current owner the Walker Art Gallery Liverpool accepts it as autograph Rembrandt others like Ernst van de Wetering as part of the Rembrandt Research Project reject its authenticity and attribute the portrait to his workshop On behalf of the Museum of Greenland this study analyses the different viewpoints illuminates the issues of the object s authenticity and formulates an argument for its attribution Rembrandt, Self-portraits Christopher Wright, 1982 A collection of Rembrandt s self portraits throughout his life **Rembrandt** Volker Manuth, Marieke de Winkel, 2019

Commemorating the 350th anniversary of the artist's death this comprehensive monograph renders all of Rembrandt's self portraits in breathtaking XL resolution from his first experimentations at age twenty two to his final self portrait painted a year before his death

Rembrandt Face to Face Stephanie Dickey, 2006 This book is a close examination of one of the earliest of the more than seventy self portraits in painting drawing and print that Rembrandt produced Painted around 1629 it depicts a young artist in his twenties in gorget and cap The phrase Rembrandt self portrait instantly conjures up an image of a world weary ruddy cheeked man donning a floppy hat and gazing at us benignly while alert to the source of his next guilder By stark contrast the Clowes Rembrandt portrays a soft whiskered youth with a surprised expression open mouth and dashing military garb The spontaneity of this image sets it apart from much else in Rembrandt's oeuvre Stephanie S Dickey's penetrating study of the Clowes Rembrandt is a model of acute observation and rigorous research By retracing the place of this work in Rembrandt's canon Dutch society in the early 17th century the genre of self portraiture and pertinent iconographical traditions she allow us to approach a work familiar to many with fresh eyes

Rembrandt by Himself Rembrandt Harmenszoon van Rijn, 1991 **Rembrandt** Pascal Bonafoux, 1985 Looks at the face of the artist through over 100 of his self portraits from his first one at the age of nineteen to the last painted a few months before his death

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 *Rembrandt* Stephanie Dickey, 2004 This is the first monograph devoted to Rembrandt's etched portraits of himself and his contemporaries Between 1633 and 1665 Rembrandt etched less than two dozen formal portraits yet this small body of work includes some of his most finely crafted and widely sought after prints Rembrandt depicted influential preachers of the Remonstrant Reformed and Mennonite faiths as well as prominent citizens such as the tax administrator Jan Wtenbogaert the wealthy connoisseur Jan Six the physician Arnout Tholinx and the landscape painter Jan Asselijn Most of these men participated in a circle of artists poets and patrons who thought of themselves as a Dutch Parnassus For this community of art lovers the celebration of individual character and accomplishment in products ranging from imposing portrait sculptures to witty occasional verses was a central preoccupation This book brings together contextual evidence such as preparatory studies inscribed copies and literary responses of Rembrandt's etched portraits

Rembrandt's Self-portraits Rembrandt Harmenszoon van Rijn, 1963 *A Corpus of Rembrandt Paintings* J. Bruyn, Ernst van de Wetering, C. J. van Nes, Stichting Foundation Rembrandt Research Project, 1982 1 1625 1631 2 1631 1634 3 1635 1642 4 The self portraits 5 Small scale history paintings 1642 1669 6 Rembrandt's paintings revisited a complete survey

Rembrandt Christopher Wright, 1990-02 **Essays in Self-portraiture** Andrew Small, 1996 Essays in Self Portraiture is the first book length study devoted entirely to comparing the written self portrait of Montaigne with the painted self portraits of another artist Rembrandt The author begins by examining the nature of self portraiture which he defines in relationship to biography autobiography and portraiture

Thereafter he examines the origin and nature of self portraiture as a toponymical phenomenon By pairing specific self portraits the author compares Rembrandt and Montaigne in terms of courtiership and in terms of religious wisdom and ignorance The book closes by showing how both artists used dissimilarity in their self portraits By selectively embracing and rejecting certain exemplars Montaigne and Rembrandt constructed two of our most complete examples of the early modern self

Rembrandt by Rembrandt Pascal Bonafoux, 2019-08-13 Reproduces most of Rembrandt's self portraits with commentary about each *Rembrandt's 'Self-portrait in a studio'*. Seymour Slive, **Rembrandt's Self-portraits** H. Perry Chapman, Rembrandt Harmenszoon van Rijn, 1990 Examines all seventy five self portraits in their cultural and historical setting and looks at what they reveal about the artist *Visions of the Self: Rembrandt and Now*, 2020-09-15 A legendary painting by Rembrandt forms the centerpiece of this exploration of self portraits by leading artists of the twentieth and twenty first centuries Published to commemorate an exhibition presented by Gagosian in partnership with English Heritage this stunning volume centers on Rembrandt's masterpiece Self Portrait with Two Circles c 1665 from the collection of Kenwood House in London The painting is considered to be Rembrandt's greatest late self portrait and is accompanied here by examples of the genre from leading artists of the past one hundred years These include works by Francis Bacon Jean Michel Basquiat Lucian Freud and Pablo Picasso as well as contemporary artists such as Georg Baselitz Glenn Brown Urs Fischer Damien Hirst Howard Hodgkin Giuseppe Penone Richard Prince Cindy Sherman and Rudolf Stingel among others Also featured is a new work by Jenny Saville created in response to Rembrandt's masterpiece Full color plates of the works generous details and installation views of the exhibition accompany an expansive essay by art historian David Freedberg that provides a close look at the self portraits created by Rembrandt throughout his life and considers the role of the Dutch master as the precursor of all modern painting

Unveiling the Magic of Words: A Overview of "**Rembrandt Self Portrait**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Rembrandt Self Portrait**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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