

A reproduction of Rembrandt's self-portrait from 1669, showing him in a dark, wide-brimmed hat and a dark coat with a fur collar. The background is a soft, neutral tone.

ALBERT BLANKERT

# REMBRANDT

## A GENIUS AND HIS IMPACT

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# Rembrandt A Genius And His Impact

**Stéphane Symons**



## **Rembrandt A Genius And His Impact:**

**Rembrandt** Albert Blankert, Rembrandt Harmenszoon van Rijn, National Gallery of Victoria, 1997 This book presents the first critical review of recent conclusions about Rembrandt's oeuvre many of which have proved unfounded It also reveals that his work has always inspired legends and myths as well as convoluted interpretations Rembrandt National Gallery of Australia, **Rembrandt, a Genius and His Impact** Albert Blankert, National Gallery of Victoria, Art Exhibitions Australia Limited, 1997\* *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 Rembrandt, 1997 **The Impact of a Genius** Albert Blankert, Groninger Museum, 1983 Catalogus van een in 1983 gehouden tentoonstelling in het Groninger Museum over het werk van Rembrandt en vooral dat van zijn leerlingen en navolgers in de 17e eeuw **Rembrandt** Albert Blankert, 1997 **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: 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 de' 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

**The Ashgate Research Companion to Dutch Art of the Seventeenth Century** Wayne Franits, 2017-07-05 Despite the tremendous number of studies produced annually in the field of Dutch art over the last 30 years or so and the strong contemporary market for works by Dutch masters of the period as well as the public's ongoing fascination with some of its most beloved painters until now there has been no comprehensive study assessing the state of research in the field As the first study of its kind this book is a useful resource for scholars and advanced students of seventeenth century Dutch art and also serves as a springboard for further research Its 19 chapters divided into three sections and written by a team of internationally renowned art historians address a wide variety of topics ranging from those that might be considered traditional to others that have only drawn scholarly attention comparatively recently

*Rembrandt and the Female Nude* Eric Jan Sluijter, Rembrandt Harmenszoon van Rijn, 2006 Rembrandt's extraordinary paintings of female nudes Andromeda Susanna Diana and her Nymphs Dana Bathsheba as well as his etchings of nude women have fascinated many generations of art lovers and art historians But they also elicited vehement criticism when first shown described as against the grain anticlassical even ugly and unpleasant However Rembrandt chose conventional subjects kept close to time honored pictorial schemes and was well aware of the high prestige accorded to the depiction of the naked female body Why then do these works deviate so radically from the depictions of nude women by other artists To answer this question Eric Jan Sluijter in *Rembrandt and the Female Nude* examines Rembrandt's paintings and etchings against the background of established pictorial traditions in the Netherlands and Italy Exploring Rembrandt's intense dialogue with the works of predecessors and peers Sluijter demonstrates that more than any other artist Rembrandt set out to incite the greatest possible empathy in the

viewer an approach that had far reaching consequences for the moral and erotic implications of the subjects Rembrandt chose to depict In this richly illustrated study Sluijter presents an innovative approach to Rembrandt's views on the art of painting his attitude towards antiquity and Italian art of the Renaissance his sustained rivalry with the works of other artists his handling of the moral and erotic issues inherent in subjects with female nudes and the nature of his artistic choices

Rembrandt's Passion Series Simon McNamara, 2015-05-13 Rembrandt's Passion Series is the name given to five paintings of similar size and format executed over a six year time frame 1633-39 The works were commissioned by Frederick Hendrick Prince of Orange and Stadtholder of the United Provinces for his gallery at The Hague Although each of the paintings depicts a traditional scene from the Passion of Christ they do not form anything like a complete Passion Cycle Seven years later Hendrick ordered a further two works of the same size and format of subjects from the Nativity of Christ Six of the seven paintings now hang in the Alte Pinakothek Munich As the works were executed between Rembrandt's well documented early Leiden period and his rapid rise to prominence as a portraitist in Amsterdam the works have not attracted the scholarly attention they might although the commission was undoubtedly the most prestigious of the young Rembrandt's career Rembrandt's Passion Series is the first monograph to focus solely on this important group of paintings by the most famous artist of the Dutch Golden Age In it Simon McNamara traces the history of the commission by way of extant documentation places the works in a seventeenth century Dutch religious milieu and shows how the series is both reflective of contemporary theological exegesis and embedded in theoretical artistic debates of the age The book also highlights the extraordinary nature of the self images seen in three of the paintings and discusses the legacy of the series in later graphic works by Rembrandt and in paintings by his pupils In doing so Rembrandt's Passion Series presents a series of unifying factors both stylistically and thematically for the works that allows the Passion Series to be properly and finally called a series

Rembrandt, Reputation, and the Practice of Connoisseurship Catherine B. Scallen, 2004 Annotation Elizabeth A Kaye specializes in communications as part of her coaching and consulting practice She has edited Requirements for Certification since the 2000-01 edition *Rembrandt* Ernst van de Wetering, 1997 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 Rembrandt The Painter at Work is the result of a lifelong search for Rembrandt's working methods his intellectual approach to the art of 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 world's most important painters The book is if one may be allowed to say such a thing about a serious scholarly work a gripping good read Christopher White The Burlington Magazine This is a very rich book a deeply felt analysis of an artist whom the author knows better than almost any other living scholar Christopher Brown Times Literary Supplement Gender and Emotions in

Medieval and Early Modern Europe: Destroying Order, Structuring Disorder Susan Broomhall, 2016-03-03 States of emotion were vital as a foundation to society in the premodern period employed as a force of order to structure diplomatic transactions shape dynastic and familial relationships and align religious beliefs practices and communities At the same time societies understood that affective states had the potential to destroy order creating undesirable disorder and instability that had both individual and communal consequences These had to be actively managed through social mechanisms such as children s education acculturation and training and also through religious intellectual and textual practices that were both socio cultural and individual Presenting the latest research from an international team of scholars this volume argues that the ways in which emotions created states of order and disorder in medieval and early modern Europe were deeply informed by contemporary gender ideologies Together the essays reveal the critical roles that gender ideologies and lived structured and desired emotional states played in producing both stability and instability *More Than Life* Stéphane

Symons, 2017-09-15 *More Than Life* Georg Simmel and Walter Benjamin on Art is the first book to trace the philosophical relation between Georg Simmel and his one time student Walter Benjamin two of the most influential German thinkers of the twentieth century Reading Simmel s work particularly his essays on Michelangelo Rembrandt and Rodin alongside Benjamin s concept of *Unscheinbarkeit* inconspicuousness and his writings on Charlie Chaplin *More Than Life* demonstrates that both Simmel and Benjamin conceive of art as the creation of something entirely new rather than as a mimetic reproduction of a given The two thinkers diverge in that Simmel emphasizes the presence of a continuous movement of life whereas Benjamin highlights the priority of discontinuous interruptive moments With the aim of further elucidating Simmel and Benjamin s ideas on art Stéphane Symons presents a number of in depth analyses of specific artworks that were not discussed by these authors Through an insightful examination of both the conceptual affinities and the philosophical differences between Simmel and Benjamin Symons reconstructs a crucial episode in twentieth century debates on art and aesthetics

Rembrandt Ernst van de Wetering, 2009-04-06 Ernst van de Wetering s wonderful book has taken us further than almost any study over the past twenty years towards an understanding of the machinery of Rembrandt s genius No one attempting to write about Rembrandt in the future will be able to do so without taking this fine work into account Simon Schama Who would not have wanted to look over Rembrandt s shoulder while he painted Among the countless books on Rembrandt that by Ernst van de Wetering comes closest to conveying something of this experience because the author combines the

qualifications of a trained connoisseur and of a practising painter Ernst Gombrich **Rembrandt's Faith: Church and Temple in the Dutch Golden Age**, From Heritage to Terrorism Brian Simpson, Cheryl Simpson, 2010-07-26 *From Heritage to Terrorism* Regulating Tourism in an Age of Uncertainty takes a critical approach to the role of the law in shaping and defining tourism and the tourism experience It utilizes a range of legal documents and materials from across a variety of disciplines to achieve its objectives **Dutch Art** Sheila D. Muller, 2013-07-04 An illustrated feast for the eye and intellect

Dutch Art explores developments in art art history art criticism and cultural history of the Netherlands from the artists workshops for the Utrecht Dom in 1475 to the latest movements of the 1990s it is lavishly illustrated with 147 black and white photographs and 16 pages in full color More than 100 internationally recognized scholars museum professionals artists and art critics contributed signed essays to this monumental work including historians sociologists and literary historians



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