



# Rembrandt By Himself

**Christopher White, Quentin Buvelot**



## **Rembrandt By Himself:**

**Rembrandt by Himself** Christopher White, Quentin Buvelot, 1999      **Rembrandt by Himself**, 1999      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'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's Self-portraits** Rembrandt Harmenszoon van

Rijn,1963      **The Self-Portrait: A Cultural History** James Hall,2014-04-22 Sheds new light on the long history of self portraiture with fresh interpretations of famous examples and new works ideas and anecdotes This broad cultural history of self portraiture brilliantly maps the history of the genre from the earliest myths of Narcissus and the Christian tradition of bearing witness to the prolific self image making of today s contemporary artists Focusing on a perennially popular subject the book tells the vivid history of works that offer insights into artists personal psychological and creative worlds Topics include the importance of the medieval mirror craze in early self portraiture the confessional self portraits of Titian and Michelangelo the mystique of the artist s studio from Vermeer to Vel zquez the role of biography and geography for serial self portraitists such as Courbet and Van Gogh the multiple selves of modern and contemporary artists such as Cahun and Sherman and recent developments in the era of globalization Comprehensive and beautifully illustrated the book features the work of a wide range of artists including Beckmann Caravaggio D rer Gentileschi Ghiberti Giotto Goya Kahlo Kauffman Magritte Mantegna Picasso Poussin Raphael Rembrandt and Van Eyck The full range of the subject is explored including comic and caricature self portraits invented or imaginary self portraits and important collections of self portraiture such as that of the Medici      *Rembrandt by Himself* Christopher White,Quentin Buvelot,1999 Becommentarieerd overzicht van ca negentig schilderijen etsen en tekeningen met zelfportretten van Rembrandt      **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's Enterprise** Svetlana Alpers,1990 Drawing on and furthering the enterprise of Rembrandt scholars who have been reinterpreting the artist and his work over the past 25 years Alpers presents new considerations about Rembrandt s handling of paint his theatrical approach to his models his use of his studio as an environment under his control and his relationship to those who bought his work Her study is timely in light of recent research showing that well known works attributed to Rembrandt are by followers instead Alpers developed her text from a lecture series and the prose gains readability by retaining some of the flavor of a talk Still this will find its audience chiefly among scholars and specialists in the field Kathryn W Finkelstein M Ln Cincinnati Copyright 1988 Reed Business Information Inc From Library Journal      *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     The Visible and the Invisible Daniela Hammer-Tugendhat, 2015-03-10 The book addresses the scientific debates on Rembrandt Metsu Vermeer and Hoogstraten that are currently taking place in art history and cultural studies These focus mainly on the representation of gender difference the relationship between text and image and the emotional discourse They are also an appeal for art history as a form of cultural studies that analyses the semantic potential of art within discursive and social contemporary practices Dutch painting of the seventeenth century reflects its relationship to visible reality It deals with ambiguities and contradictions As an avant garde artistic media it also contributes to the emergence of a subjectivity towards the modern bourgeois It discards subject matter from its traditional fixation with iconology and evokes different imaginations and semantizations aspects that have not been sufficiently taken into account in previous research The book is to be understood as an appeal for art history as a form of cultural science that analyses the semantic potential of art within discursive and social contemporary practices and at the same time demonstrates its relevance today Works by Rembrandt Metsu Vermeer Hoogstraten and others serve as exemplary case studies for addressing current debates in art history and cultural studies such as representation of gender difference relationship between text and image and emotional discourse     The Patron's Payoff Jonathan K. Nelson, Richard J. Zeckhauser, 2014-03-10 An analysis of Italian Renaissance art from the perspective of the patrons who made conspicuous commissions this text builds on three concepts from the economics of information signaling signposting and stretching to develop a systematic methodology for assessing the meaning of patronage     *Visual Methodologies* Gillian Rose, 2016-03-26 Now in its Fourth Edition *Visual Methodologies* An Introduction to Researching with Visual Materials is a bestselling critical guide to the study and analysis of visual culture Existing chapters have been fully updated to offer a rigorous examination and demonstration of an individual methodology in a clear and structured style Reflecting changes in the way society consumes and creates its visual content new features include Brand new chapters dealing with social media platforms the development of digital methods and the modern circulation and audiencing of research images More Focus features covering interactive documentaries digital story telling and participant mapping A Companion Website featuring links to useful further resources relating to each chapter A now classic text *Visual Methodologies* appeals to undergraduates graduates researchers and academics across the social sciences and humanities who are looking to get to grips with the complex debates and ideas

in visual analysis and interpretation      Rembrandt, Self-portraits Christopher Wright,1982 A collection of Rembrandt's self portraits throughout his life      **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      **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's Religious Prints** Charles M. Rosenberg,2017-09-11 A stunning catalogue of the seventy religious prints from the 2017 exhibition featuring detailed background information on each piece. Rembrandt's stunning religious prints stand as evidence of the Dutch master's extraordinary skill as a technician and as a testament to his genius as a teller of tales. Here several virtually unknown etchings collected by the Feddersen family and now preserved for the ages at the University of Notre Dame are made widely available in a lavishly illustrated volume. Building on the contributions of earlier Rembrandt scholars noted art historian Charles M. Rosenberg illuminates each of the seventy religious prints through detailed

background information on the artist's career as well as the historical religious and artistic impulses informing their creation. Readers will enjoy an impression of the earliest work *The Circumcision* 1625-26, the famous *Hundred Guilder Print*, the enigmatic eighth state of *Christ Presented to the People*, one of a handful of examples of the very rare final posthumous state of *The Three Crosses*, and an impression and counterproof of *The Triumph of Mordecai*. From the joyous epiphany of the coming of the Messiah to the anguish of the betrayal of a father Jacob by his children, from choirs of angels waiting to receive the Virgin into heaven to the dog who defecates in the road by an ancient inn, *The Good Samaritan*. Rembrandt's etchings offer a window into the nature of faith, aspiration, and human experience ranging from the ecstatically divine to the worldly and mundane. Ultimately, these prints, modest, intimate, fragile objects, are great works of art which, like all masterpieces, reward us with fresh insights and discoveries at each new encounter. Despite many reliable catalogues of Rembrandt's etchings, very few have focused on the religious content of these prints. The outstanding range of the Feddersen Collection offers an excellent occasion for closer examination of Rembrandt's development as a printmaker but also as a spiritual, devout Christian, especially evident from his thoughtful return to the same subjects across his career. Charles Rosenberg and his team at the Smit Museum deserve our thanks for fresh analysis of Rembrandt's religious prints combined with the latest scholarship on the artist and his etchings output. Rembrandt scholars but also all lovers of the artist will want to consult this important catalogue. Larry Silver, author with Shelley Perlove of *Rembrandt's Faith: Church and Temple in the Dutch Golden Age*. Rembrandt's etchings of religious themes capture the emotional heart of their subjects through a uniquely inventive approach to both technique and content. The seventy prints gathered by Jack and Alfrieda Feddersen span the full range of Rembrandt's production and offer an outstanding resource for appreciation and research. This catalogue tells the fascinating story of how the collection was formed and brings a fresh analysis to each print. Charles Rosenberg's extensive catalogue entries will be useful reading for anyone interested in the history of European art and one of its most talented practitioners. Rembrandt van Rijn. Stephanie Dickey, Queen's University. **Rembrandt by Rembrandt** Pascal Bonafoux, 2019-08-13. Reproduces most of Rembrandt's self-portraits with commentary about each. **Rembrandt's Roughness** Nicola Sutor, 2018-04-03. Roughness is the sensual quality most often associated with Rembrandt's idiosyncratic style. It best defines the specific structure of his painterly textures which subtly capture and engage the imagination of the beholder. Rembrandt's Roughness examines how the artist's unconventional technique pushed the possibilities of painting into startling and unexpected realms. Drawing on the phenomenological insights of Edmund Husserl as well as firsthand accounts by Rembrandt's contemporaries, Nicola Sutor provides invaluable new perspectives on many of the painter's best-known masterpieces, including *The Anatomy Lesson of Dr. Deyman*, *The Return of the Prodigal Son*, and *Aristotle with a Bust of Homer*. She focuses on pictorial phenomena such as the thickness of the paint material, the visibility of the colored priming, and the dramatizing element of chiaroscuro, showing how they constitute Rembrandt's most effective tools for extending the

representational limits of painting Suthor explores how Rembrandt developed a visually precise handling of his artistic medium that forced his viewers to confront the paint itself as a source of meaning its challenging complexity expressed in the subtlest stroke of his brush A beautifully illustrated meditation on a painter like no other Rembrandt's Roughness reflects deeply on the intellectual challenge that Rembrandt's unrivaled artistry posed to the art theory of his time and its eminent role in the history of art today     **Humanity in God's Image** Claudia Welz, 2016 A study which suggests human beings are created in the image of an invisible God an idea that can only be conceptualized in the imagination



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