



Portrait Of A Young Man - Pupil Of Rembrandt



9 360 EUR

Signature : Élève de Rembrandt

Period : 17th century

Condition : Bon état

Material : Oil painting on wood

Width : 26cm

Height : 28cm

Description

This small portrait is of a young man, staring inquisitively out towards the viewer. The realism of his appearance is striking, with great care taken in the depiction of the man's features - for example, his full lips and the slight bump in the bridge of his nose. The man wears a rich burgundy doublet and a black cap and is adorned with gold accessories, indicating a degree of wealth - it is likely that this is a miniature portrait for a wealthy patron. The warm flesh tones of this painting and the intricate rendering of the man's curly brown hair demonstrate the artistry of the painter, who has successfully captured the image of youth within his brushstrokes. Rembrandt's Pupils Upon completing his artistic education, Rembrandt opened a studio and began to take students - the first of which were Gerrit Dou and

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Isaac Jouderville. The studio functioned as an art school, in which materials and guidance were provided - contrary to the studios of his peers, Rembrandt did not offer lodging to his pupils. The families of prospective pupils had to pay Rembrandt 100 guilders (enough for a house at the time) for this artistic education, and the profits from any works produced by pupils under Rembrandt would be paid to the master rather than kept by the student-artist - this contributed substantially to the master's income. When taking on pupils, Rembrandt looked for those who could already paint, and guided their styles to reflect his. By choosing pupils who were somewhat experienced artists, Rembrandt had an array of painters that could be involved at any stage of assisting with the creation of his works - in this way, Rembrandt's pupils often functioned as studio assistants as well. In order to perfect Rembrandt's style, pupils would paint copies of their teacher's works, sometimes adding their own distinct variations. They would use the same subjects and models as Rembrandt himself, and would accompany him on outdoor trips to paint nature and landscapes. The extensive copying and utilisation of same source materials has rendered Rembrandt's work and the work of his pupils difficult to differentiate, even in the modern era. At least 50 pupils were taught by Rembrandt, with many continuing on to become his studio assistants. A few graduated into successful artists in their own right - for example, Govaert Flinck, Willem Dorst, Ferdinand Bol, Nicolaes Maes and Gottfried Kneller. With these artists, the influence of Rembrandt is noticeable within their works despite their own distinct styles. Many other pupils changed vocation, or simply never gained recognition for their work.