



Workshop Of Rembrandt Harmensz. Van Rijn (1606-1669) Self-portrait By Rembrandt



16 000 EUR

Signature : Atelier de Rembrandt

Period : 17th century

Condition : Très bon état

Material : Oil painting

Length : 57.5 cm, 76 cm avec le cadre

Width : 46.5, 66 cm avec le cadre

Description

Workshop of Rembrandt Harmensz. van Rijn(1606-1669)Portrait of Rembrandt Wearing a Wide-Brimmed Hat17thcentury, after his 1632 self-portrait.Oil on re-stretched canvas, 57.5 cm by 46.5 cm. Antique frame, 76 cm by 66 cmOur painting is a studio replicaof Rembrandt's 1632 self-portrait held at the Burrell Collection inGlasgow. Another version very similar to our painting is held at the National MuseumNational Museum in Warsaw (inv. M.Ob.296).Rembrandt is depicted in a bust portrait, almost facing forward,wearing a wide-brimmed black hat. He is dressed in a dark suit,accented on the front with small gilded ornaments, and a wide, turned-down white collarthat serves as the composition's primary source of light.The face stands out against a dark brown background thanks toside

Dealer

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lighting that highlights the cheek, the eye, and the bridge of the nose, while the rest of the face remains in the shadow cast by the hat. The skin tones are rendered in a range of beige, pinkish, reddish, and brown hues, with more intense accents around the eye, nose, mustache, and the lips. The wide white collar is rendered with long, radiating brushstrokes, modulated with white, gray, and ochre, with a more pronounced texture along its edge. The black coat blends largely into the darkness of the background, while the garment's ornamentation is suggested by a few orange-brown and golden brushstrokes. The composition echoes the Self-Portrait painted by Rembrandt in 1632 and now housed in the Burrell Collection in Glasgow. It is also related to the early replica held at the National Museum in Warsaw.

Rembrandt's Studio and the Practice of Replicas in the 17th Century

When Rembrandt Harmensz. van Rijn (1606-1669) settled permanently in Amsterdam in the early 1630s, his reputation grew rapidly. After his formative years in Leiden, he worked in Amsterdam within the circle of the art dealer and entrepreneur Hendrick Uylenburgh, whose studio played an important role in the development of his career as a portrait painter. From this period onward, Rembrandt received numerous commissions and gradually surrounded himself with students, assistants, and young painters who came to train under him and help him distribute his works; commissions were plentiful. The studio of a great 17th-century Dutch painter should not be understood merely as a place where assistants mechanically executed minor parts of the master's paintings. It was also a place of training and inspiration, where students studied his approach to composition, his use of light, his painting technique, and his way of rendering expressions. Painters such as Gerrit Dou, Govert Flinck, Ferdinand Bol, Carel Fabritius, and Samuel van Hoogstraten, at various times, were trained by Rembrandt or worked within his circle. They learned from his works and sometimes adopted his pictorial

vocabulary so closely that it is difficult today to distinguish certain studio productions from the master's own works. This closeness was not accidental. In the artistic training of the 17th century, copying or reinterpreting the master's compositions was part of the training. Students could study an original, reinterpret its composition, execute a variation, or work from a model used in the studio. A single idea could thus give rise to several paintings differing in size, medium, detail, or execution. Rembrandt's self-portraits occupy a special place within this phenomenon. Rembrandt depicted himself throughout his career, in paintings, drawings, and engravings. His own face served as an immediately available model for studying expressions, light, and physiognomic features. But some of Rembrandt's images were also reproduced by his students and those around him.