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Rembrandt. the Self-Portraits Penguin Putnam

This catalogue explores the development of self-portraiture in Europe from the seventeenth to the nineteenth century, from Rembrandt to Sickert. It examines the diverse ways in which artists have sought to portray themselves according to the role in society the artist wished to play and the intended audience of the portraits.

[Self-portraits](#) Courier Corporation

Catalog of an exhibition at the Cincinnati Art Museum, Mar. 8-May 21, 2008.

[Facing the World](#) Stanford University Press

A collection of Rembrandt's self-portraits throughout his life.

Rembrandt Harmony

H. Perry Chapman has produced the first comprehensive treatment of the entire body of

Rembrandt's self-portraits in their cultural and historical setting and in the context of the artist's life. Prevailing scholarship has tried to discredit the idea that the self-portraits stemmed from any particular inner need, but Chapman counters by presenting fascinating evidence that they represent a conscious and progressive quest for individual identity in a truly modern sense. "H. Perry Chapman, in my view, gives us the Rembrandt we need in the 1990s. . . . [Her] sensitivity to questions of style and expression, combined with original research, leads to a conclusion . . . that 'Rembrandt's lifelong preoccupation with self-portraiture can be seen as a necessary process of identity formation or self-definition'--in short, autobiography."--Walter Liedtke, *The Journal of Art* "Chapman is a graceful writer. Her arguments are balanced, well documented, and vigorously pursued. . . . The publication of this book is cause for gratitude and joy."--Thomas D'Evelyn, *Christian Science Monitor*

[Discoveries: Rembrandt](#) Hyperion

Esta excelente y prestigiosa introducción al arte occidental, cuya edición ha sido ampliada para España por el catedrático de la Universidad Delfín Rodríguez Ruiz, ofrece a los lectores: - Un texto

actualizado que incorpora los más destacados desarrollos y descubrimientos recientes, así como una detallada revisión de interpretaciones ya clásicas. - Un diseño cuidadoso que incorpora texto e ilustraciones en lectura complementaria y paralela. - Especial atención al papel histórico de la mujer en el arte, incluyendo la obra de veintiseis significativas mujeres artistas. - Un glosario ilustrado y una extensa y detallada bibliografía científica. - 1600 ilustraciones, 200 de ellas a todo color. - 17 mapas y 14 cronologías.

Rembrandt Harry N. Abrams

- A story almost too unlikely to be true - For nearly 100 years in the collection of the king of The Netherlands and in 1921 stolen to turn up in 1945 Rembrandt in a red beret: the vanishings and reappearances of a self-portrait follows the fortunes of a fascinating painting along two lines. First is the history of the painting as a precious collector's object, a story almost too unlikely to be true. In 1823 it was bought by the future King Willem II as one of his first purchases for the greatest collection of paintings ever assembled by a Dutch individual. For nearly a hundred years it remained with his heirs, coming to Weimar. Then, in 1921 it was stolen from the Weimar Museum,

to turn up in 1945 in Dayton, Ohio, owned by a man who said he bought it in 1934 from a German sailor on the New York waterfront. What followed is revealed in this book for the first time, based on declassified U.S. government information. In 1947 the U.S. government seized the Rembrandt under such strict terms that 20 years later, when it wanted to return it to Germany, it was forced to go into legislative and diplomatic gymnastics to do so. Upon its return, an heir to the Weimar title sued for its restitution, and after seven years of one trial after another, she got it. She sold it in 1983 to the private collector who still owns it. Since 1921 it has been on public display only for 10 days in Dayton (1947) and 10 weeks in Washington (1967). The book also traces the critical history of the painting as a Rembrandt. In 1969 his authorship was disputed by Horst Gerson, an opinion that was seconded by the Rembrandt Research Project. Examining all the evidence and arguments, the eminent Rembrandt specialist Gary Schwartz comes to the conclusion that there is no reason not to accept the painting for what it looks like - a self-portrait of the great master, painted by his own hand.

Visions of the Self: Rembrandt and Now Moyer Bell Limited

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 guild. 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.

Face to Face University of Washington Press

Ein Gemälde Rembrandts stellt ein lebendige Einheit dar, die die Vielfalt der Gedanken und Gefühle seines künstlerischen Schöpfers widerspiegelt und seinen eigenen Regeln folgt. Menschliche Charaktere und ihre geistige Verfassung: Dieser motivische Grundansatz zieht sich wie ein roter Faden durch all seine Schaffensphasen. Gequält von familiären Problemen, nahm er Zuflucht in der Malerei, die allem Anschein nach gerade von diesen unruhigen und sorgenvollen Zeiten profitierte. Seine Angst in dem Optimismus seiner Themen und in der Stärke der dunklen Farben ausblendend, war er schließlich siegreich.

Rethinking Rembrandt Ediciones AKAL

Solo unos cuantos devotos de la forma se han acercado a las radicales contribuciones que Rembrandt Harmenszoon van Rijn aportó al arte del autorretrato. Rembrandt desafió las convenciones consagradas por sus predecesores y transformó este formato en un medio capaz de comunicar profundidad emocional, en lugar de plasmar simplemente el aspecto físico en un ambiente adecuado o lujoso como era habitual. Con más de 80 obras que abarcan pinturas, grabados y dibujos, los autorretratos que el holandés realizó a lo largo de su vida son un medio para fijar lo efímero, ya sean momentos de evolución individual frente al paso inexorable del tiempo o de emociones y gestos faciales que desaparecen sin rastro con la misma rapidez con la que aparecieron. Durante las cuatro décadas en que fueron pintados, una constante llama la atención en todas las técnicas y estilos: el empeño de Rembrandt por presentarse desde múltiples perspectivas, de celebrar la multiplicidad del individuo y de apostar por un retrato natural y sin filtros de la expresión emocional. Además de las preocupaciones temáticas presentes en el conjunto de autorretratos de Rembrandt, las creaciones también son un ejemplo de innovación técnica y experimentación. La luz baña un hombro mientras medio rostro está sumido en la sombra sobre un fondo oscuro. Sus rizos indisciplinados, marcados sobre una pátina húmeda de pintura de tonos terrosos con un lápiz de caña de punta deshilachada, parecen reflejar la luz que cae sobre ellos, arremolinados con la energía alborotada de la sorpresa que el rostro de Rembrandt expresa tan a menudo. En toda su obra encontramos una humanidad inequívoca, cada pincelada expresiva y cada detalle confuso se traducen en una caracterización resuelta y honesta de sí mismo, de todas sus debilidades, sentimientos encontrados y etapas de la vida. Esta monografía, publicada en conmemoración del 350o aniversario de la muerte del artista, presenta todos los autorretratos de Rembrandt en impresionante tamaño XL. Desde sus primeros

experimentos cuando tenía 22 años hasta su último autorretrato pintado un año antes de su muerte, esta colección monumental es testimonio de una vida dedicada a revolucionar la práctica pictórica en forma y contenido.

Rembrandt by Himself Springer

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 Parkstone International

Becommentarieerd overzicht van ca. negentig schilderijen, etsen en tekeningen met zelfportretten van Rembrandt.

How Rembrandt Reveals Your Beautiful, Imperfect Self Parkstone International

El espíritu, el carácter, la vida, la obra y el método de pintar de Rembrandt son un completo misterio. Lo que podemos adivinar de su naturaleza esencial proviene de sus pinturas y de incidentes triviales o trágicos de su infortunada existencia; su inclinación por la vida ostentosa lo obligó a declararse en bancarrota. Sus desgracias no son del todo comprensibles y su obra refleja ideas perturbadoras e impulsos contradictorios que emergen de las profundidades de su ser, como la luz y las sombras en sus cuadros. A pesar de todo, tal vez nada en la historia del arte causa una impresión más profunda de unidad que sus pinturas, compuestas de elementos tan distintos y llenos de significados complejos. El espectador siente que el intelecto de Rembrandt, esa mente genial, grandiosa, osada y libre de toda servidumbre que lo guiaba a través de las más elevadas reflexiones y los más sublimes ensueños, se deriva de la misma fuente que sus emociones. De ahí el trágico elemento que plasmó en todo lo que pintaba, sin importar el tema; en su obra coexiste la desigualdad con lo sublime, algo que puede parecer la consecuencia inevitable de una existencia tan tumultuosa. Pareciera como si aquella personalidad singular, extraña, atractiva y casi enigmática hubiera sido lenta para desarrollarse, o al menos para alcanzar su completa expansión. Rembrandt demostró talento y una visión original del mundo a muy temprana edad, como lo prueban sus grabados de la juventud y sus primeros autorretratos realizados alrededor de 1630. Sin embargo, en la pintura no encontró de inmediato el método necesario para expresar las cosas, todavía incomprensibles, que deseaba expresar; le faltaba ese método audaz, completo y personal que admiramos en las obras maestras de su madurez y ancianidad. A pesar de su sutileza, en su época se le juzgó brutal, lo que ciertamente contribuyó a alejar a su público. A pesar de ello, desde sus inicios y una vez logrado el éxito, la iluminación fue parte importante de su concepción de la pintura y la convirtió en el principal instrumento de sus investigaciones de los misterios de la vida interior. Ya le había revelado la poesía de la fisonomía humana cuando pintó El filósofo meditando o La Sagrada Familia, tan maravillosamente absorba en su modesta intimidad, o, por ejemplo, en El ángel Rafael dejando a Tobías. Muy pronto aquello no fue suficiente. La guardia nocturna marca de inmediato la apoteosis de su reputación. Tenía una curiosidad universal y vivía, meditaba, soñaba y pintaba replegado en sí mismo. De los grandes venecianos tomó prestados sus temas, convirtiéndolos en un arte que brotaba de una vida interior de emociones profundas. Los temas mitológicos y religiosos los trató de la misma manera que sus retratos. Todo lo que tomaba de la realidad y hasta de las obras de otros lo transmutaba al instante en parte de su propia sustancia.

Rembrandt Springer Science & Business Media

This lavishly illustrated reading of the structure and meaning of portraiture asks what happens when portraits are interpreted as imitations or likenesses not only of individuals but also of their acts of posing. Includes 84 illustrations, 40 in color.

Rembrandt Taschen

"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 Himself Ediciones AKAL

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

Fictions of the Pose W Books

An exploration of painting through 2000 years of art history, focusing on self-portraits by such artists as Leonardo da Vinci, Rembrandt, Gorky, and Picasso.

Rembrandt's Self-Portraits Peter Lang Gmbh, Internationaler Verlag Der Wissenschaften

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.

Rembrandt's Self-portraits Rizzoli Publications

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 includessome 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 Tholinxand 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.

Five Hundred Self-portraits

This evocative and fascinating book presents 500 of the world's greatest self-portraits, arranged in a simple chronological sequence from ancient times to the late twentieth century.

A Corpus of Rembrandt Paintings IV

Rembrandt, one of the greatest painters of all time, was sensationally successful as a young man but lonely, bankrupt, and virtually ignored by the end of his life--when he painted some of his most powerful works. This book traces his life and career and analyzes his paintings, including his unique handling of light, which would change the course of art forever. 204 illustrations, 169 in full color.