

REMBRANDT van Rijn

1606-1669

Words We Will Use Today:

Sketch: a rough or unfinished drawing

Shading: using different levels of light and dark to create the illusion of depth

Point of View: the position from which something is observed

1. Introduction

Considered the greatest artist of the Dutch school, Rembrandt was a master of light and shadow whose paintings, drawings, and etchings made him a giant in the history of art. His paintings are famous for their brushwork, rich color, and use of light and shadows. His drawings provide a vivid record of life in Amsterdam where he lived.

2. Self-Portrait, 1629

Rembrandt was 23 when he painted this portrait of himself. He was already skilled in the use of light and shadow. He had also begun to experiment. In this painting, Rembrandt used the wooden end of a brush to achieve the bold accents in his hair. During his life, Rembrandt painted over 70 self-portraits.

3. Self-Portrait, 1659

Rembrandt was 53 in this portrait. In 1658, his paintings, drawings, possessions, and contents of his home were sold at an auction to pay his debts. His dignity and suffering are reflected in his face.

4. “The Syndics”, 1662

(Also known as The Board of the Clothmaker’s Guild) In this painting the men appear to be reacting to the viewer. This use of the viewer’s point of view adds a moment of drama without detracting from the individuals in the group.

5. “Cottage Among the Trees”

This sketch has a central point of view of a house surrounded by trees; rather than show depth of perspective, the center focal point emphasizes the subject of study.

6. “Cottage Beside a Canal”

Notice how the trees and house in the foreground are drawn darker than the buildings in the background. This makes them appear closer and the lighter objects further away.

7. “Open Landscape with Houses and a Windmill”

This sketch shows how Rembrandt often used a loose style of sketching; the trees and buildings are represented by fluid lines and strokes, rather than physically accurate drawings. Notice the windmill in the background, a familiar sight in Amsterdam - do we have a windmill in our neighborhood? (Yes, we do!)

8. “Untitled”

This sketch has a point of view from a road leading to a village. Once again, the style is loose and flowing, with scribbles and lines forming the objects rather than specific details.