Rembrandt PowerPoint Lesson
Briefly compare these two paintings. What do they have in common? How are they different? Do they say something about the subjects beyond describing a likeness? Do you get a sense of the subjects’ personality? Can you surmise the relationship between the subjects? What do you notice about the way light is used in these paintings?
Group 1
Compare and contrast these paintings and be prepared to make a two-minute presentation summarizing your findings. Don't just describe the paintings; analyze them in terms of the elements and principles of design. Consider these questions as you work.

Pieter Lastman was Rembrandt's teacher. Do you notice any similarities in style?
How is Rembrandt's use of light different from Lastman's?
Which painting has a greater visual impact? Why?
How does Rembrandt use light (values) as a compositional tool?
Is there another aspect to Rembrandt’s use of light beyond drama?
Is one painting more realistic than the other? Why?

Pieter Lastman ca. 1583 – 1633
The Lamentation of Abel, oil on panel

Rembrandt Harmensz. van Rijn 1606 – 1669
Supper at Emmaus (1628)
oil on paper
Group 2

Compare and contrast these paintings and be prepared to make a two minute presentation summarizing your findings. Don't just describe the paintings; analyze them in terms of the elements and principles of design. Consider these questions as you work.

Organizing a large number of people into a cohesive and interesting composition is a difficult visual problem. How has each artist solved this problem? How did Rembrandt solve this problem? Did each artist use light as a dramatic and compositional device? Did the artists give everyone in the painting equal attention? Do you think that Rembrandt may have had an agenda beyond creating a group portrait? Which image is the most baroque?
Rembrandt, THE NIGHT WATCH
(The Company of Captain Frans Banning Cocq and Lieutenant Willem van Ruytenhurch), 1642, 363 x 438 cm., Rijksmuseum, Amsterdam

Bartholomeus van der Helst
THE COMPANY OF CAPTAIN ROELOF BICKER (1639)
Rijksmuseum

HALS, Frans, Officers and Sergeants of the St Hadrian Civic Guard.
c. 1633, Oil on canvas, 207 x 337 cm, Frans Halsmuseum, Haarlem
Group 3
Compare and contrast these paintings and be prepared to make a two minute presentation summarizing your findings. Don't just describe the paintings; analyze them in terms of the elements and principles of design. Consider these questions as you work.

Which artist is more of a realist? How does each artist achieve drama in their painting? Each artist uses light in a different way to create focal points. How does their use of light differ? What are the differences in the way each artist portrays the people in his painting? Does one painting have more "psychological" drama?

Peter Paul Rubens
*The Adoration of the Magi* (1609)
Museo del Prado

Rembrandt
*Judas Repentant, Returning the Pieces of Silver* (1629)
Private Collection, England
Group 4
Compare and contrast these paintings and be prepared to make a two minute presentation summarizing your findings. Don't just describe the paintings; analyze them in terms of the elements and principles of design. Consider these questions as you work.

A self-portrait is more than a look in the mirror. It is a portrayal of oneself for an audience. What do you think these artists were trying to convey about themselves? Both men are at the height of their careers; does it show? Are they portraying themselves as painters? Is one of them revealing more about himself than the other?

Peter Paul Rubens
Self-Portrait (1623)
Windsor Castle, Royal Collection

Rembrandt
Self-Portrait at the Age of Thirty-four (1640)
London, National Gallery
Group 5:
Compare and contrast these paintings and be prepared to make
a two minute presentation summarizing your findings. Don't just
describe the paintings; analyze them in terms of the elements
and principles of design. Consider these questions as you work.

These are paintings of married couples. Some art historians
believe that Rembrandt's self-portrait with Saskia is probably a
portrayal of the biblical story of the prodigal son. Others believe
that it is a revealing portrait of the youthful couple's lifestyle. In
any case, do you see an evolution in style and in treatment of
the subject of love in his later painting? Do you think Rubens
would have portrayed himself similarly? What image is Rubens
trying to convey about himself and his wife versus Rembrandt?
How has Rembrandt conveyed the intimate mood in the Jewish
Bride? Consider how he is manipulating the elements of design.

Rembrandt
Jewish Bride: Issac and Rebecca (c.1662)

Peter Paul
Rubens
Self-Portrait
with Isabella
Brant (1610)
Munich, Alte
Pinakothek

Rembrandt
Self-Portrait with
Saskia (c.1635)
Dresden, Gemldegalerie,
Group 6
Compare and contrast these paintings and be prepared to make a two-minute presentation summarizing your findings. Don't just describe the paintings; analyze them in terms of the elements and principles of design. Consider these questions as you work.

What do these artists have in common in the way they paint? Look at the way they handle the paint. Are the surfaces smooth or brushy? Do you think the paintings are finished or unfinished? Why? What makes the Rembrandt especially lively, a captured moment? Are they both using light in the same way? Does one painting give you more sense of the personality of the subject?

Frans Hals
*Portrait of a Man* (early 1650)
*New York, Metropolitan Museum of Art*

Rembrandt
*Portrait of Jan Six* (1654)
*Amsterdam, Six Collection*
Group 7

• Compare and contrast these paintings and be prepared to make a two-minute presentation summarizing your findings. Don't just describe the paintings; analyze them in terms of the elements and principles of design. Consider these questions as you work.

Describe the evolution of Rembrandt's style between 1626 and 1661. How has his painting changed? How does his history painting compare to his French contemporary, Nicolas Poussin? Can you see the classical influence? How does Rembrandt's use of light make him unique?
Rembrandt
*The Oath Swearing of Claudius Civilis* (1661-62)
Stockholm, National Museum

Nicolas Poussin
*The Rape of the Sabine Women* (1634)
The Metropolitan Museum of Art

Rembrandt
*History Painting* (1626)
Stedelijk Museum De Lankenhal, Leiden
Group 8
Compare and contrast these paintings and be prepared to make a two-minute presentation summarizing your findings. Don't just describe the paintings; analyze them in terms of the elements and principles of design. Consider these questions as you work.

These self-portraits were made twenty-seven years apart. What has changed? Some things haven't changed. He is wearing a costume in both paintings. Why do you think he dresses up? What do these paintings say about Rembrandt? Consider that the 1658 portrait was created during his most acute financial difficulties. Can you detect what he might have been thinking? How does he use the language of paint to convey how he feels?

Rembrandt
*Rembrandt in Oriental Costume with Poodle* (1631)
*Musee des Beaux Arts de la Ville de Paris*

Rembrandt
*Self-Portrait* (1658)
*New York, Frick Collection*
Group 9
Compare and contrast these paintings and be prepared to make a two-minute presentation summarizing your findings. Don't just describe the paintings; analyze them in terms of the elements and principles of design. Consider these questions as you work.

What has changed in Rembrandt's style? Both paintings make use of light as an expressive tool. What has changed in the way he uses light? His Return of the Prodigal is a profoundly moving painting. How do you think he achieved this mood? Does this painting reflect something about Rembrandt the man, as well as Rembrandt the painter?

Rembrandt
The Blinding of Samson (1636)
Frankfurt, Stadelsches Kunstinstitut

Rembrandt
The Return of the Prodigal Son (1669)
St. Petersburg, Hermitage

courtesy of www.rembrandtonline.org
Group 10
Compare and contrast these paintings and be prepared to make a two-minute presentation summarizing your findings. Don't just describe the paintings; analyze them in terms of the elements and principles of design. Consider these questions as you work.

Take note of the dates of the paintings. What do these paintings have in common compositionally? Do you think Rembrandt was aware of the Rubens? How are they using light and color differently? What is the difference in the way that they painted the body of Jesus? Which one is more baroque? Does one or both artists reflect the influence of Caravaggio?

Peter Paul Rubens
Descent from the Cross (1611-14) Antwerp Cathedral

Rembrandt
Descent from Cross (1633)
Munich, Alte Pinakothek
Group 11
Compare and contrast these paintings and be prepared to make a two-minute presentation summarizing your findings. Don't just describe the paintings; analyze them in terms of the elements and principles of design. Consider these questions as you work.

These are the artistic giants of their century portraying themselves during the last year of their lives. What do these portraits say about the men they were and the lives they led? Justify your observations with specific details from the paintings. Compare their painting styles. How does the way they handle paint effect your perception of each man? How do the compositions of each painting effect your perception of each man?

Peter Paul Rubens
*Self-Portrait* (1639)
Vienna, Kunsthistoriches Museum

Rembrandt
*Self-Portrait* (1669)
Mauritshuis, The Hague