

Self-ish Portrait (Rembrandt van Rijn)

by Chloe Robinson

Out of the paintings that were displayed, I was most drawn to a self-portrait of an artist called Rembrandt van Rijn. I was pulled towards this painting through its use of an assortment of colours and different mark-making, this combination alone allowed the piece of art to have a very natural and organic feel. This furthered my thoughts that there was a sense that this piece was not rushed nor forced in any way, that it was allowed to form as it was. From my first initial observations, I felt as though the use of colour was highly effective for this painting as after spending some time with the piece, I began to notice that the artist within the self-portrait seemed to be smiling or expressing a happy demeanor.

Rembrandt van Rijn was an artist whose paintings, prints, and drawings have continued to move, perplex, and surprise viewers for nearly four hundred years. (Dickey and Rijn, 2017, 11) Rembrandt was described as 'one of the greatest portrait artists of the 17th century, emerged as the Renaissance period came to a close and taking inspiration from the Italian masters, marked the beginning of the Dutch Baroque age. Rembrandt's particular artistic genius is his ability to render the appearance of his portrayals realistically, embracing their natural state, even in his multitude of self-portraits. One of the overarching Renaissance motifs is idealism.' (Godfrey et al., 2023, 2413).

After looking into Rembrandt, I noticed that similarly to his work, Andrew also embraced the portraits natural states allowing them to portray realistic. This developed the painting further making it more open to interpretation and digestible for the viewer to process, catching the viewers' attention through the use of Andrews choice of colour palette.

Chloe Robinson is an artist based in Scunthorpe. They are currently studying Fine Art at the University of Lincoln and previously studied A-level art and photography, as well as completing their Art Foundation course.

Dickey, S. and Rijn, V. (2017) *Rembrandt and his circle: insights and discoveries*. [eBook]. Amsterdam: Amsterdam University Press. Available from https://eds-p-ebshost-com.proxy.library.lincoln.ac.uk/eds/ebookviewer/ebook/ZTAwMHh3d19fMTY5MTcwMI9fQU41?sid=d1dec2fd-fabc-4559-b7c3-147642e2bb6f@redis&vid=0&format=EB&lpid=lp_11&rid=0 [accessed 17 February 2024].

Godfrey, H., Leibovitch-Reiben, Z. and Thiede, R. (2023) Skin through the lens of Rembrandt van Rijn. *European Academy of Dermatology & Venereology*, 37(12) p2413-2414. Available from <https://onlinelibrary-wiley-com.proxy.library.lincoln.ac.uk/doi/full/10.1111/jdv.19274> [accessed 16 February 2024].

