

WEBVTT

1

00:00:00.000 --> 00:00:13.980

Tom Rassieur: Yo, actually. You can see his printing a facsimile of his printing press behind. And this is pretty much the setup that he would have had you see his printmaking tools over here if my finger is pointing the right direction and

2

00:00:15.120 --> 00:00:20.940

Tom Rassieur: You need you see that he likes to have some some very nice light flowing into the room and

3

00:00:21.090 --> 00:00:22.620

Tom Rassieur: These are prints hanging out to dry.

4

00:00:24.210 --> 00:00:30.240

Tom Rassieur: So printmaking was a central part of Rembrandt's activities and this actually is a photo of the room.

5

00:00:30.330 --> 00:00:36.030

Tom Rassieur: Where he did it. Now I am going to attempt to share my screen and

6

00:00:36.210 --> 00:00:36.990

Tom Rassieur: Here we go.

7

00:00:39.330 --> 00:00:41.460

16512602573: Host disable attendee screen sharing

8

00:00:45.000 --> 00:00:46.800

16512602573: Host I can I

9

00:00:47.550 --> 00:00:50.580

16512602573: Share. I think that's you. I can't share my screen.

10

00:00:54.930 --> 00:00:56.820

Tom Rassieur: I'm a co host. Now, maybe I can share

11

00:00:57.660 --> 00:00:59.130

Tom Rassieur: And here we go.

12

00:01:00.780 --> 00:01:01.350

Tom Rassieur: You see it.

13

00:01:03.210 --> 00:01:03.840

16512602573: We're good.

14

00:01:04.890 --> 00:01:05.430

16512602573: Okay.

15

00:01:07.680 --> 00:01:08.760

Tom Rassieur: Now I have to, I have to

16

00:01:09.000 --> 00:01:10.950

Tom Rassieur: I'm sorry I have to shrink you all down so I can see

17

00:01:10.950 --> 00:01:23.100

Tom Rassieur: The screen. So the exhibition that we're discussing today is called Rembrandt and conversation. And as you can see here, it's on viewing the Winton Jones gallery that's 344

18

00:01:23.220 --> 00:01:25.170

Tom Rassieur: As you know, that's the small gallery.

19

00:01:25.230 --> 00:01:27.210

Tom Rassieur: Off the gallery that contains the

20

00:01:27.240 --> 00:01:28.470

Early Italian pictures.

21

00:01:30.510 --> 00:01:31.740

16512602573: The show is a

22

00:01:33.450 --> 00:01:34.020

Tom Rassieur: Do this.

23

00:01:36.480 --> 00:01:47.490

Tom Rassieur: There we go, that this show is a is a small one, there are just a couple of dozen works, but it's a dent show at the same time, and it's been an opportunity for me.

24

00:01:47.850 --> 00:02:02.010

Tom Rassieur: To put out not only some of our finest Rembrandt's but also to put out masterpieces from other parts of the collection because this show is about Rembrandt's interests in other artists and other artists interest in Rembrandt.

25

00:02:03.600 --> 00:02:20.730

Tom Rassieur: And in a sense that what I want to look at is the long artistic dialogue that occurs over time as artists look at one another and react to the work sometimes positively sometimes very negatively. Sometimes there are images, sometimes there's vandalism.

26

00:02:21.960 --> 00:02:23.700

Tom Rassieur: Anything can happen and

27

00:02:25.020 --> 00:02:25.440

Tom Rassieur: I

28

00:02:28.560 --> 00:02:31.530

Tom Rassieur: Were getting that more Ding Dongs there. Okay, sorry.

29

00:02:32.730 --> 00:02:33.240

Tom Rassieur: The

30

00:02:36.690 --> 00:02:46.170

Tom Rasseur: The thing about Rembrandt is that he was extraordinary. In his knowledge of the art of earlier times, and he was also an avid

31

00:02:49.290 --> 00:03:01.590

Tom Rasseur: RT stuff trying to find out about the art of his own time and he because he was an incredibly competitive guy. And in the early days of his career, he was trying to compete with people who are immediately around him.

32

00:03:01.620 --> 00:03:04.020

Tom Rasseur: Fellow students his teachers.

33

00:03:04.230 --> 00:03:05.790

Tom Rasseur: And whatnot and

34

00:03:06.000 --> 00:03:10.860

Tom Rasseur: Then as as as his career developed. He started trying to compete against

35

00:03:11.550 --> 00:03:25.050

Tom Rasseur: The major artists of his own time and then the major artists, the Renaissance and the major artists of all time and reacting to them, as I say, sometimes positively sometimes negatively sometimes attempting to assume their persona.

36

00:03:26.520 --> 00:03:30.600

Tom Rasseur: I'm going to start out here with a pair of nudes. These are

37

00:03:32.400 --> 00:03:56.910

Tom Rasseur: Both Dutch words and you're probably not familiar with the artists on the left, Jacob yaka math them. This is actually Rembrandt's stepson or excuse me 100 goltzius his stepson and goltzius was the hero of Dutch art in the era before Rembrandt, but at the same time that goltzius was

38

00:03:57.000 --> 00:03:57.600

Rochelle's iPhone: Active

39

00:03:58.080 --> 00:04:06.870

Tom Rassieur: There was another artist named Abraham blow mark, who was a activity tracked. He was a major painter at a very long career. He had lots and lots of students.

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00:04:07.980 --> 00:04:09.630

Tom Rassieur: And so his style.

41

00:04:11.250 --> 00:04:18.420

Tom Rassieur: evolved over time but but his, his work was very, very influential and so here we have an image of Dan is

42

00:04:18.900 --> 00:04:23.670

Tom Rassieur: A story of a of a beautiful young woman who's being held captive but

43

00:04:24.900 --> 00:04:32.070

Tom Rassieur: Zeus wants her. And so here we we see, let me see if I can do the pointer thing here. Let's, let's try this. This is a first for me. Okay.

44

00:04:33.450 --> 00:04:38.010

Tom Rassieur: Now I've lost the pointer. Oh, here, here it is. Yeah.

45

00:04:38.070 --> 00:04:38.880

Kara: If you just clicked on it.

46

00:04:38.970 --> 00:04:47.460

Tom Rassieur: Okay, so, so here we here we see that the God up here raining a shower of gold down on that down on on Dan, I

47

00:04:49.860 --> 00:04:51.660

Tom Rassieur: Know now on the on the

48

00:04:52.980 --> 00:05:15.690

Tom Rasseur: On the right side of your screen you see Rembrandt reacting to this type of new this type of of sleek slightly inflated balloon looking new that that blow Martin math and have provided for us. And you see Rembrandt's Diana, the goddess of the hunt looking very, very different indeed.

49

00:05:16.740 --> 00:05:27.300

Tom Rasseur: She is she's feeling the the full effect of gravity and she she's not just inflated. We can see also that will see also if I do a close up here.

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00:05:27.660 --> 00:05:38.640

Tom Rasseur: You can see that that Rembrandt's handling it was line the way he's making his print is entirely different. A very strong reaction against the the formalism that you see on the on the engraving.

51

00:05:39.120 --> 00:05:45.630

Tom Rasseur: On the left, you see, you see that that's a high precision work of art requiring great deal of planning and

52

00:05:46.980 --> 00:05:57.570

Tom Rasseur: Discipline skill, whereas as Rembrandt strong. He varies his strokes with an etching needle. He's sometimes he's scribbling sometimes he's scratching.

53

00:05:58.560 --> 00:06:09.420

Tom Rasseur: He's it's it's very flexible very systematic something quite different from what we see in the math. And so we have we have the difference in in

54

00:06:13.200 --> 00:06:25.950

Tom Rasseur: In his way of approaching a goddess and in terms of our overall form and the end in the way he actually does his, his printmaking techniques.

55

00:06:27.270 --> 00:06:32.940

Tom Rasseur: Are you getting I'm sorry on my screen I'm suddenly getting those line across it. Are you getting that too.

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00:06:35.250 --> 00:06:35.730

Tom Rasseur: Don't know.

57

00:06:37.110 --> 00:06:37.620

Tom Rasseur: Anyway,

58

00:06:37.800 --> 00:06:39.150

Kara: Yeah, somebody

59

00:06:42.420 --> 00:06:53.940

Tom Rasseur: Okay, I don't know. I don't know where that's coming from. I don't know if I can get rid of it now or not. Um, let me see if it helps if I turn off the pointer. No. Okay. Um,

60

00:06:55.380 --> 00:07:00.330

Tom Rasseur: But here you can see that that this is an instance of Rembrandt bring a

61

00:07:02.520 --> 00:07:18.090

Tom Rasseur: A radical young artist an artist who really wants to stick his finger in the eye of the establishment and do something very, very different. He's mocking what they're doing in this case and showing a very, very different approach to to his art.

62

00:07:24.390 --> 00:07:28.950

Tom Rasseur: Continuing news, but in this case the perhaps the most famous Nudes of all Adam and Eve.

63

00:07:30.300 --> 00:07:40.230

Tom Rasseur: This is a obviously a subject that that many, many, many artists have approached, but the image that you see on the left, the album Rector engraving from

64

00:07:41.730 --> 00:08:03.720

Tom Rasseur: Was a milestone, this was this was considered by many of the greatest engraving ever made at the time it was made and it became a benchmark in many ways for its technique remarkably fine engraving astounding control that director was able to bring to his work, but it was also a

65

00:08:05.160 --> 00:08:12.390

Tom Rasseur: A benchmark in terms of the depiction of the of the male and female new the human form in printmaking

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00:08:13.710 --> 00:08:25.410

Tom Rasseur: It is. It's an art one on one image even today that this was this was a, a, an image that all other artists, pretty much had to measure themselves against once der had made it

67

00:08:26.700 --> 00:08:35.430

Tom Rasseur: And he even recognize this and in making it. If you look at the tablet up on the the tank for the branch near the parent there.

68

00:08:36.090 --> 00:08:53.670

Tom Rasseur: You'll see that the that the image is very fully signed it even tells tells the the viewer that that Ders and nurenberg suggesting that this he knew this print would have a very, very wide circulation and I think of it as a manifesto of his

69

00:08:55.200 --> 00:09:15.630

Tom Rasseur: Of his approach to art at this point where he's saying that to, in essence, to go back to the a and the, the highest form of art, you need to go back to the two man and art in their greatest purity have seen in the art of the ancients the art. The art that came down from from Ancient Rome.

70

00:09:18.480 --> 00:09:30.420

Tom Rasseur: The they are the figures of Adam and Eve or virtually statues brought to life. And we'll see more about that later. The middle work is by this figure that I was talking about earlier.

71

00:09:31.230 --> 00:09:42.030

Tom Rasseur: Hundred goltzius it says design and again executed by his, his stepson and this is done in 1606. And as I said, the

72

00:09:43.920 --> 00:09:47.070

Tom Rasseur: goltzius was the hero of Dutch art in the

73

00:09:48.300 --> 00:09:53.280

Tom Rasseur: In the era before Rembrandt. In fact 1606 is the year of Rembrandt's birth.

74

00:09:54.780 --> 00:10:04.140



Tom Rassiour: In this image, you see that the that the figures have been are made much more lively there. There's a more relaxed attitude toward the figures.

75

00:10:05.250 --> 00:10:06.360

Tom Rassiour: And the

76

00:10:08.160 --> 00:10:22.020

Tom Rassiour: There's, there's a more personal engagement between them as well. And then we come to Rembrandt on the on the far right and he's taken this even further and we see him.

77

00:10:23.640 --> 00:10:30.990

Tom Rassiour: Having it with Adam and Eve actually having a conversation and where I'm going to zoom in on that a second. So we'll, we'll look at some more.

78

00:10:31.950 --> 00:10:44.580

Tom Rassiour: But I want to go back to this idea of the ancients influencing or being of interest. Our director and here are some examples of sculpture that may well have

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00:10:45.300 --> 00:10:57.570

Tom Rassiour: The probably influenced Ders depiction of the human form the Apollo Belvedere is in the Vatican. It was recently discovered at the time the term made it is print it was it was

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00:10:58.020 --> 00:11:19.020

Tom Rassiour: It was a newsworthy object and and the Venus Domenici. This is this current. This example is in the the feed see with with the icons taking care of it every day for us and but it's it's actually in a sense a bit of a stand in for other Venus figures.

81

00:11:20.310 --> 00:11:34.740

Tom Rassiour: Now the question arises as to how der would have known how could he enter into this conversation, what would he know about these pieces it to my knowledge, or did not go to Rome. By the time he had made this image. There's some people think that her went to Rome later.

82

00:11:35.820 --> 00:11:39.690

Tom Rassiour: It's that, that to me is a highly inconclusive speculation.

83

00:11:41.100 --> 00:11:49.470

Tom Rassiour: But nonetheless, he could have had access to these works, perhaps their drawings made by other artists or through through

84

00:11:50.760 --> 00:12:00.630

Tom Rassiour: Sculptures which we'll see in a second. I want. I actually, I, I forgot that I put this in. I flipped the image around for you here because I think that it makes it even more clear what the

85

00:12:01.710 --> 00:12:05.010

Tom Rassiour: borrowings are from from the other figures.

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00:12:06.240 --> 00:12:12.900

Tom Rassiour: Especially if you look at their at their, their legs and the and the the Qantas of their bodies.

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00:12:13.980 --> 00:12:14.400

Tom Rassiour: And

88

00:12:16.470 --> 00:12:27.420

Tom Rassiour: As I said dirt did not go to Rome, as far as I know, and but maybe Rome came to him through work, such as the ones you see in the middle, by

89

00:12:28.260 --> 00:12:39.780

Tom Rassiour: A sculptor named antique. Oh, he was his real name was Pierre Jacobo Laurie bond Cosi but everybody called him antique Oh, because he was obsessed with the antique and he would make

90

00:12:40.680 --> 00:12:49.260

Tom Rassiour: Small generally small symptoms large but statuette such as these, which are you know about a foot tall and

91

00:12:51.600 --> 00:12:52.470

Tom Rassiour: And provide

92

00:12:53.820 --> 00:13:04.440

Tom Rasseur: reproductions of these famous antiquities so that so that a scholar collector could have these sitting around to admire and to show off his own area addition.

93

00:13:05.520 --> 00:13:15.480

Tom Rasseur: Obviously these are bronzes there replica replicable. There are multiple casts of these bronzes today even and it's very possible that that

94

00:13:16.260 --> 00:13:27.180

Tom Rasseur: Things like this traveled to nurenberg where we're direct could have seen them. And I think especially of his close friend Philly bald pair camera, who is a highly educated man who had traveled and studied in Italy.

95

00:13:27.690 --> 00:13:37.350

Tom Rasseur: And was very, very wealthy and may well it'd be trans in was his passion was translating ancient texts into

96

00:13:39.480 --> 00:13:40.380

Tom Rasseur: Into German

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00:13:41.490 --> 00:13:47.580

Tom Rasseur: So it's, it's very clear that he is the type of person that would have had interest in this. And so he could have been a source for

98

00:13:48.630 --> 00:13:51.000

Tom Rasseur: For her knowing those antiquities.

99

00:13:53.490 --> 00:13:56.670

Tom Rasseur: So German says print. And then we have goetzus

100

00:13:57.990 --> 00:14:08.130

Tom Rasseur: Working in in 1606 and giving it giving this a very different approach. I love this print. It's full of good humor.

101

00:14:09.180 --> 00:14:20.190

Tom Rassiour: I very much appreciate the fact that the tree has a belly button and an armpit and an elbow and it even has a fig leaf for its root. It's a wonderful thing.

102

00:14:21.540 --> 00:14:26.370

Tom Rassiour: And we, we also know that I'll show you in a sec, that that

103

00:14:28.140 --> 00:14:38.520

Tom Rassiour: Rembrandt very probably looked at this print and almost always for any major artists, we can assume that Rembrandt knew their art for a couple of reasons.

104

00:14:39.060 --> 00:14:52.740

Tom Rassiour: One. He was a major collector of prints and drawings and he he had baskets and boxes of them. There was an inventory taken at the time was bankruptcy and their lists and lists and lists and

105

00:14:53.160 --> 00:14:59.760

Tom Rassiour: Some specific some rather general but we just know that he had a lot of them. And I, when you think about Rembrandt.

106

00:15:00.810 --> 00:15:06.180

Tom Rassiour: preparing his designs. I think you need to think about him being in his

107

00:15:07.380 --> 00:15:08.790

Tom Rassiour: In his home.

108

00:15:10.770 --> 00:15:25.830

Tom Rassiour: Thinking of subjects to to work on it and then going to his print collection and pulling out prints, such as these, that would allow him to think about what our other artists have done. The other way that he could have seen them and we know is

109

00:15:26.940 --> 00:15:29.610

Tom Rassiour: Is through visiting auctions and

110

00:15:31.080 --> 00:15:32.490

Tom Rasseur: You have to remember that.

111

00:15:34.080 --> 00:15:42.780

Tom Rasseur: Amsterdam and Rembrandt's time was kind of like New York is today or London. It's a center of the art market major commercial center.

112

00:15:43.320 --> 00:16:00.780

Tom Rasseur: And there was a tremendous amount of art flowing through the auction rooms in Amsterdam, and we know that Rembrandt attended because he made drawings of objects that were being auctioned off sometimes noting their prices and and

113

00:16:01.980 --> 00:16:14.250

Tom Rasseur: He's also listed as a buyer on several occasions, sometimes buying bolts of print by artists such as specifically operator and another artist will be talking about a little later on.

114

00:16:16.710 --> 00:16:31.110

Tom Rasseur: This is the drawing the Goltzius made for for math and to work from it. The drawing is in the British Royal Collection today. And you can see that it's very elegantly and fluently done

115

00:16:32.310 --> 00:16:41.070

Tom Rasseur: And actually has a much stronger linear character than the than the engraving that resulted from it, which is much more tonal in character, but

116

00:16:42.120 --> 00:16:49.740

Tom Rasseur: There are indications throughout the drawing with the gray wash additions of what the shading should be like and

117

00:16:50.970 --> 00:16:51.690

Tom Rasseur: You can see that

118

00:16:52.950 --> 00:16:59.130

Tom Rasseur: Goltzius is reserved the red largely for the figures to give them a nice flushing tone.

119

00:17:03.270 --> 00:17:04.200

Tom Rassiour: And then we have Rembrandt.

120

00:17:06.330 --> 00:17:21.540

Tom Rassiour: Who's added drama to the story as well as humor and so we have two figures who are no longer sculptures, who are no longer built like superheroes. Now we have sort of a weedy Adam and

121

00:17:22.410 --> 00:17:30.360

Tom Rassiour: A stout Eve and they are having a conversation and Eve is offering the apple and

122

00:17:31.080 --> 00:17:38.640

Tom Rassiour: Rembrandt is giving us this marvelous gesture. I'm going to turn the pointer on just to indicate this that you see, you see.

123

00:17:39.150 --> 00:17:49.770

Tom Rassiour: Adams left hand. It's as though it's simultaneously reaching for the apple and fending it off. It's just not sure Rembrandt leaves us right on the cusp of this decision.

124

00:17:50.220 --> 00:18:02.940

Tom Rassiour: And then with Adams right hand, he's it's as though he's he's kind of shaking his hand pointing his finger to the skies and he told us not to do this. He told us not to go near this tree and

125

00:18:04.770 --> 00:18:24.810

Tom Rassiour: And you know it's it's just a symphony of light as well. We have the play of shadow over these figures and we we have this palpable sense of flashing us and it's achieved through that scribbling Rembrandt technique, rather than the highly precise technique of his predecessors.

126

00:18:29.010 --> 00:18:32.730

Tom Rassiour: You can see in the one of the reasons that we know that

127

00:18:33.900 --> 00:18:46.680

Tom Rassiour: That Rembrandt was looking at the mathematical to sprint is this elephant here in the background and elephant is actually a fairly rare thing to find in in Adam and Eve prints. But look, you there. There's an elephant right there.

128

00:18:48.090 --> 00:19:07.380

Tom Rassiour: But a Rembrandt, just the year before he made this print had seen an elephant for his first time this elephant name is ham skin and he was a famous elephant, he he lived a pretty long life and he traveled around Europe, and it's a pretty well documented film.

129

00:19:09.750 --> 00:19:15.330

Tom Rassiour: And it's the, it's an Indian elephant, not an African elephant see from the little from the smaller ears.

130

00:19:16.740 --> 00:19:34.140

Tom Rassiour: And you can see Rembrandt's fascination with the mass and the texture of this beast. The, the, that that free technique that I use and is drawing is perfect for capturing the the the wonderful or off great texture of the elephants hide.

131

00:19:36.090 --> 00:19:37.980

Tom Rassiour: Another instance of Rembrandt.

132

00:19:39.270 --> 00:19:40.800

Tom Rassiour: Thinking about other artists.

133

00:19:41.850 --> 00:19:50.730

Tom Rassiour: That plays into this, into this image is again going back to our tour in the design of the conception of

134

00:19:50.730 --> 00:19:52.260

Tom Rassiour: Having this demon

135

00:19:52.590 --> 00:19:53.250

Tom Rassiour: At the upper

136

00:19:56.100 --> 00:19:56.970

Tom Rassiour: At the upper

137

00:19:58.860 --> 00:20:01.680

Tom Rassiour: Right corner of the of the Adam and Eve image.

138

00:20:02.730 --> 00:20:09.090

Tom Rassiour: Lo and behold, the a figure with a very similar haunches appears at the upper right corner.

139

00:20:09.540 --> 00:20:31.080

Tom Rassiour: Of another image by her that deals with Adam and Eve, because this is the figure of this is the scene of Christ descent into limbo to free the and baptize souls. And who do we have here. But Adam and Eve in a in close proximity almost in conversation as well. So it could be that

140

00:20:33.240 --> 00:20:39.180

Tom Rassiour: Rembrandt was taking inspiration from from from der while criticizing him at the same time.

141

00:20:43.350 --> 00:20:47.490

Tom Rassiour: And we're actually very, very fortunate to be able to have this lineup.

142

00:20:48.600 --> 00:20:55.890

Tom Rassiour: The are our Rembrandt Adam and Eve is is a very good example of a fine example I'll say

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00:20:57.060 --> 00:21:12.930

Tom Rassiour: Our art. Our director Adam and Eve Mia is one of the finest in the world. It is a spectacularly good impression and the, the, the goal to sprint is surprisingly scarce and this is and

144

00:21:14.040 --> 00:21:21.390

Tom Rassiour: This is on loan to the to the exhibition front and it is the best example I've been able to find anywhere.

145

00:21:29.160 --> 00:21:46.590

Tom Rassiour: A charming subject that that that Rembrandt dealt with is is something akin to Christmas caroling and trick or treating. And this is the the the the the singing of the star. The star of the kings, the ideas that on January 6

146



00:21:47.730 --> 00:21:56.910

Tom Rassiour: The day of the of the epiphany. The, the, this is the day that celebrates the arrival of the, of the three magic at

147

00:21:58.170 --> 00:22:08.460

Tom Rassiour: Bethlehem to see the Baby Jesus and in in Holland and some other European countries, there was a tradition of taking a

148

00:22:09.870 --> 00:22:23.310

Tom Rassiour: Paper lander in the shape of a star and marching through the streets and visiting people on their doorsteps singing carols and hoping for little handouts of, you know, treats or money or whatever and

149

00:22:25.920 --> 00:22:36.840

Tom Rassiour: One of the earliest depictions of this custom is in the print on the left which is an engraving by yonfan Delta after a painter named Peter Milan.

150

00:22:37.560 --> 00:22:50.820

Tom Rassiour: And van de Velde Peter minus x is a landscape and genre painter who is quite skilled, but he's a little over ship overshadowed by a figure, you may be interested in his name is Judith Aleister

151

00:22:51.900 --> 00:22:59.970

Tom Rassiour: I'm just, I'm going, going on a tangent here but but Peter Milan was married to a woman who was one of the finest painters and 17th century Holland and

152

00:23:01.410 --> 00:23:08.040

Tom Rassiour: And his, his star, so to speak, it's been a little bit overshadowed by hers to the modern times.

153

00:23:10.290 --> 00:23:19.980

Tom Rassiour: So young van de Velde was a printmaker who made original works of art and largely landscapes, but he also made reproductive works.

154

00:23:21.510 --> 00:23:29.220

Tom Rassiour: To proliferate, the designs by other artists. The maligned painting is lost as far as I know. I haven't been able to find it.

155

00:23:30.720 --> 00:23:33.600

Tom Rassiour: So this, this print is the record. We have on it.

156

00:23:34.770 --> 00:23:42.420

Tom Rassiour: You can see that that van de Velde and malign have have captured the essence of the of the

157

00:23:42.930 --> 00:23:58.710

Tom Rassiour: Incense the physical surroundings, they show you that the street, they have the, the, a bit of dramatic lighting and crowds walking along, carrying the star on with a on a stick. That's propped up on the shoulder of the second man to the right.

158

00:24:01.080 --> 00:24:14.460

Tom Rassiour: And it's a very nice little print, but when you see Rembrandt taking up the subject and the only the only printed example, the only example I know of that he could have looked at is the is the young van developer

159

00:24:16.770 --> 00:24:27.330

Tom Rassiour: And he takes the somewhat unusual subject and transforms it into his own image, and I'm going to, I'm going to advance yourself and look at a little larger.

160

00:24:31.440 --> 00:24:32.970

Tom Rassiour: What you see in this print

161

00:24:34.860 --> 00:24:42.270

Tom Rassiour: Is that you don't see a lot and it takes you a while to see you have to look at this for a while to

162

00:24:43.230 --> 00:25:03.060

Tom Rassiour: It doesn't hit you all at once. The way the van does instead, you have to be in that dark street and you have to let your eyes adjust. And so you can see all those children who are standing in the foreground center and you can, it's pretty easy to make out the the the

163

00:25:04.470 --> 00:25:07.530

Tom Rassiour: White edges of the clouds of their hoods.

164

00:25:09.540 --> 00:25:18.390

Tom Rassiour: But you have to keep looking and let your eyes and just to see their bodies and to see their faces and hear the we see that the

165

00:25:20.820 --> 00:25:24.960

Tom Rassiour: Rembrandt is showing us the back of the figure that's holding the the the star.

166

00:25:26.100 --> 00:25:32.280

Tom Rassiour: You see the star has a wheel on if there's a little string that allowed to turn and they've come to the door of

167

00:25:34.050 --> 00:25:43.740

Tom Rassiour: Of a bundled up family. You can see they're wearing their hats and heavy clothing, even though they're indoors and the, the, the children who have come to

168

00:25:44.880 --> 00:25:55.770

Tom Rassiour: To sing and entertain and and and and beg for at the door of this well off family who obviously live in a

169

00:25:57.480 --> 00:26:07.620

Tom Rassiour: An expensive home, we see that that we can see the molding on the edges of the stone above that you see the figure that's looking out at us and there's a bright flash of light over her head.

170

00:26:08.160 --> 00:26:25.380

Tom Rassiour: And if we look up, we see the door jamb. And we see that this has has carved molding and this is a stone or heavy wooden building that that is embellished in ways that that middle and lower classes really class houses work.

171

00:26:26.550 --> 00:26:41.160

Tom Rasseur: We also know that this House is on a canal and which is a very expensive address in Amsterdam, and we we know there's that it's on the canal, because if we look to the left, we see a horizontal line.

172

00:26:42.510 --> 00:26:47.160

Tom Rasseur: And that's describing the the the the

173

00:26:48.450 --> 00:26:55.110

Tom Rasseur: Edge of the embankment on the other side of the canal and we we see that there's another star there and there's a there's a

174

00:26:55.710 --> 00:27:09.780

Tom Rasseur: Giving us the idea that there's an another group out trick or treating. And if we look up from there, we see that there's a window and somebody has come to the window on the second floor of the house and they're looking out and

175

00:27:10.740 --> 00:27:16.290

Tom Rasseur: And and listening and looking and taking in this marvelous annual site.

176

00:27:19.380 --> 00:27:31.350

Tom Rasseur: And I think that Rembrandt has really brought us into the, the real feeling and the tone. The them. You have a greater sense of the mystery and the dampness and the the

177

00:27:32.610 --> 00:27:42.030

Tom Rasseur: The communality of this this event that was not so apparent in the work of an earlier artists.

178

00:27:43.440 --> 00:27:58.020

Tom Rasseur: The example that we're showing in the exhibition is a marvelous one and I really suggest you go and spend some time looking at it carefully, letting your eyes adjust and taking in all the detail and

179

00:28:00.630 --> 00:28:03.870

Tom Rasseur: Interesting psychological aspects of this print that

180

00:28:05.280 --> 00:28:06.630

Tom Rassiour: That Rembrandt has offered us

181

00:28:10.350 --> 00:28:25.530

Tom Rassiour: A famous print that deals with with light is St. Jerome in his study. This is another work by arbiter it's from 1514 many consider this the the year of the pinnacle of his skill as an engraver

182

00:28:26.220 --> 00:28:37.200

Tom Rassiour: And it depicts St. Jerome in his study, and we see that ST. JEROME IS HERE IN HIS his cell perspective is a little accelerated to push him back into the room.

183

00:28:38.250 --> 00:28:46.320

Tom Rassiour: He's hunched over a little lectern I hadn't he is hard at work, translating the Bible. He's the

184

00:28:47.430 --> 00:28:48.990

Tom Rassiour: He's the figure who translated

185

00:28:50.100 --> 00:28:51.990

Tom Rassiour: The Bible from

186

00:28:53.100 --> 00:28:59.130

Tom Rassiour: From both Greek and Hebrew into Latin, which is the modern vernacular of his time.

187

00:29:00.690 --> 00:29:10.920

Tom Rassiour: We were not allowed in the space there. There are a couple of steps that bars from it. We have the architectural surrounding on the left and the top that keep us away.

188

00:29:11.610 --> 00:29:20.700

Tom Rassiour: There's a lion protecting protecting Jerome, and we have to we'd have to step over the line. He doesn't look ferocious but I'm not sure we'd want to disturb the lion. If

189

00:29:21.570 --> 00:29:34.380

Tom Rassiour: And Jerome would definitely know we'd arrived. There's a dog. There is slippers are on the floor, making this a very domestic scene. He's reminded of his own mortality with the skull that's on the on the

190

00:29:35.880 --> 00:29:40.500

Tom Rassiour: On the window ledge. There's a small crucifixion there to remind him what this is all about.

191

00:29:41.730 --> 00:29:50.250

Tom Rassiour: He was a powerful figure, and we know that because his Cardinals hat is is plunked on the is hanging on the wall at the back at the back of the room.

192

00:29:51.570 --> 00:30:07.200

Tom Rassiour: But it's the marvelous play of life here that that we, many of us think of it is spiritual light and we see that there's a halo around Jerome, and as though he's receiving heavenly inspiration as he's doing his translation wonderful absolutely marvelous engraving.

193

00:30:09.630 --> 00:30:11.340

Tom Rassiour: But this is Rembrandt's reaction to

194

00:30:12.630 --> 00:30:19.200

Tom Rassiour: A complete it's it's it's so fascinating that it is again all about spiritual light.

195

00:30:19.980 --> 00:30:30.780

Tom Rassiour: And it shares many, many elements of the other image, yet it's completely different. Obviously, it's about muted light. It's about a spiritual light that doesn't come to us immediately.

196

00:30:31.110 --> 00:30:37.440

Tom Rassiour: Again, it's one of these time release images where we have to let her eyes adjust and see what's going on. And the the

197

00:30:38.430 --> 00:30:53.910

Tom Rassiour: There are so many sharing elements of this work, we can see a fascination with architecture, especially with the stairs in the background. The spiral staircase in the center and we can see the the beam. It's borrowed right from her and the at the top.

198

00:30:54.930 --> 00:31:09.900

Tom Rassiour: We have the stairs at the bottom. And let's look a little closer and see some further detail you can. I'm going to blow some things up here so you can see them even better. So here we have the skull. That's

199

00:31:11.190 --> 00:31:18.120

Tom Rassiour: In here, it's this is where it where it is in the image and you can see the skull right here.

200

00:31:19.410 --> 00:31:24.510

Tom Rassiour: The crucifixion right here the crucifix again shared by

201

00:31:26.220 --> 00:31:42.300

Tom Rassiour: her from her this you can see us makeup is the Cardinals hat which is nailed not plot against the back of the wall, the way the Duras but it's, we're seeing it from the side a side view and it's been

202

00:31:43.740 --> 00:31:47.310

Tom Rassiour: Hung on a nail that's that's been driven into the

203

00:31:48.570 --> 00:32:05.070

Tom Rassiour: The side of the spiral staircase. So the disk, the descriptive elements of the two images can be seen as being the same but Rembrandt has again, change the psychology and this is a very much of an interior image.

204

00:32:07.020 --> 00:32:08.640

Tom Rassiour: More melancholy certainly

205

00:32:10.320 --> 00:32:30.930

Tom Rassiour: But we see that in this case, the Germans were struggling more for his inspiration and is we don't see him with his hit we see him resting his head on his left hand and his right hand is writing, hands down. He's not right. He's, he's not able to

206

00:32:33.840 --> 00:32:42.870

Tom Rassiour: Work as quickly as dura St. Jerome, he has. He's thinking about it and he's he's pondering every move that he makes because of course he is.

207

00:32:44.340 --> 00:32:51.570

Tom Rassiour: He is dealing with the Word of God and providing that access to God to God's word for other people.

208

00:32:59.010 --> 00:33:13.410

Tom Rassiour: When we think of when we think of Holland in the 17th century, we think of it as a strongly Protestant country. And so much so that Catholics, though they were tolerated as which is the word that's often used.

209

00:33:14.670 --> 00:33:15.420

Tom Rassiour: Were

210

00:33:17.070 --> 00:33:22.860

Tom Rassiour: Forced to practice their religion behind closed doors. They literally had hidden churches you the if you want to see.

211

00:33:24.450 --> 00:33:28.710

Tom Rassiour: The old some of the Catholic Churches of Rembrandt's time

212

00:33:30.000 --> 00:33:36.990

Tom Rassiour: And you go see them. They're actually behind facades that that look very much like those of houses and sometimes they're down alleyways

213

00:33:38.460 --> 00:33:44.460

Tom Rassiour: So the Catholics could practice, but they couldn't practice in a way that would rub it another in the Protestants faces.

214

00:33:45.540 --> 00:33:50.970

Tom Rassiour: Rembrandt's own relationship to religion is is interesting in that

215

00:33:52.290 --> 00:33:59.730



Tom Rassiour: He has roots on strong roots on both sides and his, his father was a was a Protestant member of the

216

00:34:01.200 --> 00:34:05.460

Tom Rassiour: Of the Dutch Reformed Church, but his mother was a Catholic and

217

00:34:07.230 --> 00:34:11.730

Tom Rassiour: And Rembrandt clearly became familiar with both traditions.

218

00:34:13.590 --> 00:34:26.670

Tom Rassiour: Sometimes he makes images that that when that looked very Catholic to us at first blush substances Virgin and Child in the clouds in this tradition that that goes back to

219

00:34:27.840 --> 00:34:31.440

Tom Rassiour: Italian art of the Counter Reformation. And here we have Federico bocce.

220

00:34:32.460 --> 00:34:33.480

Tom Rassiour: With his

221

00:34:34.800 --> 00:34:41.040

Tom Rassiour: Madonna and the clouds are very sweet charming image everything that the Council of Trent wanted so that the

222

00:34:42.030 --> 00:34:56.430

Tom Rassiour: So that Catholicism and religious stories would be appealing to the lady. And the idea was that you you want you want to appeal to to to motherhood and the feelings of family and the domesticity

223

00:34:57.930 --> 00:34:58.470

Tom Rassiour: And

224

00:34:59.850 --> 00:35:07.320

Tom Rassiour: brooch. He gives it to us in heavenly form with with this adoring mother and her child, and of course the the child is

225

00:35:08.610 --> 00:35:20.040

Tom Rassiour: Is Jesus and he has superhuman power. So he's able to bless us even at this very early age, and we have the angels, the angels looking on now.

226

00:35:21.210 --> 00:35:23.340

Tom Rassiour: 30 years later, we have

227

00:35:24.870 --> 00:35:34.560

Tom Rassiour: Abraham alomar whom I mentioned before, with regard to the to the Dan, I print blow Mark working Utrecht very Catholic city. He was a Catholic

228

00:35:36.270 --> 00:35:40.380

Tom Rassiour: It was in the sense of the Catholic stronghold of the region and

229

00:35:41.430 --> 00:35:41.730

Tom Rassiour: And

230

00:35:43.020 --> 00:35:52.650

Tom Rassiour: Abraham blow Mart and teamed up with his son Cornelis in this case to produce a devotional image for private use this a small print. It's

231

00:35:53.700 --> 00:36:00.750

Tom Rassiour: It's well I don't know, five by seven, something like that. It's a very modest sized work of art to be

232

00:36:02.100 --> 00:36:07.440

Tom Rassiour: To be in enjoyed and used in the home as an aid to prayer and as as a

233

00:36:08.820 --> 00:36:20.850

Tom Rassiour: As an inspiration for devotion and you can see that blow Mart has really amped up the, the idea of Mary in his Mary is less a

234

00:36:23.490 --> 00:36:29.910

Tom Rassiour: Domestic virgin in heaven, but she's really the queen of having with stars all around her and

235

00:36:31.320 --> 00:36:35.700

Tom Rassiour: An aura that is even more pronounced than than that of the broken

236

00:36:37.170 --> 00:36:39.900

Tom Rassiour: And then there's Rembrandt and the

237

00:36:40.980 --> 00:36:52.170

Tom Rassiour: Rembrandt superficially looks the same as the others, but he's, he has he has twisted them and changed it very much, it changed the image to a great degree psychologically and religiously.

238

00:36:53.340 --> 00:36:53.850

Tom Rassiour: The

239

00:36:56.910 --> 00:36:57.990

Tom Rassiour: It's commonly

240

00:36:59.010 --> 00:37:05.130

Tom Rassiour: Understood that the Rembrandt was looking at the brooch he when he, when he made this his, his acting

241

00:37:06.180 --> 00:37:16.740

Tom Rassiour: It's less well known that that he was looking at the blow. Mark and but I think that you can detect the glow. Mark element that that

242

00:37:18.000 --> 00:37:27.000

Tom Rassiour: Are in Rembrandt's work by looking at the cloud formation and the and the way the Virgin sits on a much more solid shelf of cloud then then

243

00:37:28.470 --> 00:37:46.590

Tom Rasseur: Then Baroque cheese Madonna does. Now I'm going to go a step further here and and flip the Rembrandt image. Remember when you're working on a printing plate you work in one direction, but when you print the image comes out in a mirror of the flipped image of the

244

00:37:47.700 --> 00:37:55.470

Tom Rasseur: Direction that you were working on on the copper plate. And when we do this, we're looking so now we're looking at the at the at the plate.

245

00:37:57.150 --> 00:37:59.040

Tom Rasseur: As Rembrandt.

246

00:38:00.210 --> 00:38:02.670

Tom Rasseur: drew it in a sense, and

247

00:38:05.070 --> 00:38:10.080

Tom Rasseur: And here you can see the tilt to the Madonna's head as much work the way it wasn't the others. The

248

00:38:11.190 --> 00:38:26.130

Tom Rasseur: As far as the, the blue Mark connection that embankment of clouds is again at the left and the bottom. The same way it was there. It makes sense that he would have seen the blow. Mark, because it's a Dutch print issued into a household that issued

249

00:38:27.300 --> 00:38:28.920

Tom Rasseur: In his childhood.

250

00:38:30.030 --> 00:38:37.680

Tom Rasseur: And his mother was wealthy enough to buy prints and may well have had an inclination to have something like this for personal use.

251

00:38:38.700 --> 00:38:49.950

Tom Rasseur: So remember, it may have actually even grown up with that image and discovered the throat you later. That's probably a little bit more. It's a little more remote from grandparents roots and so he probably didn't encounter that until a little later in his life.

252

00:38:51.600 --> 00:38:58.380

Tom Rassiour: But we see we can see big differences in. Oh, wait a second. And what what Rembrandt has done. I'm going to go back here.

253

00:39:00.900 --> 00:39:13.560

Tom Rassiour: He has moved that or on that halo. I mean, Mary is surrounded by light, but it's not light emanating from her head, the way it is in the brooch in the blow, Mark.

254

00:39:14.340 --> 00:39:27.630

Tom Rassiour: Instead, it's a it's a heavenly field of light, but the but the real aura is directly on Christ said in the Baby Jesus and all the all the rays are coming from him.

255

00:39:28.830 --> 00:39:33.990

Tom Rassiour: And transforming this into much more Protestant image that is not

256

00:39:35.220 --> 00:39:48.900

Tom Rassiour: So focused on the Virgin Mary is the intercession of Christ. The in Protestant theology there that individuals have direct access and and that and Christ is the direct Savior and

257

00:39:50.490 --> 00:39:58.230

Tom Rassiour: This is what Rembrandt's getting it in his transformation of this image. We also see that it's no longer an image of a

258

00:39:59.850 --> 00:40:07.050

Tom Rassiour: Of a an adoring mother just enjoying the fact that she's holding her child.

259

00:40:08.640 --> 00:40:28.110

Tom Rassiour: Now we have a mother and sorrow. This is a, this is a Mary who anticipates what's going to become a person and is feeling the know the full weight of that tragic story and is already in a sense. Morning, his warning is fate.

260

00:40:30.360 --> 00:40:39.240

Tom Rassiour: I'm going. If you look at the, if you look at the room rate, you may see that there's a little head upside down here, see that face it's upside down.

261

00:40:40.470 --> 00:40:46.530

Tom Rassiour: Some people will, you know, you might say that well maybe that's maybe that's one of these little angels that we see up here in the

262

00:40:46.920 --> 00:40:58.680

Tom Rassiour: In the other figures, but I think that there's something different going on here. And I think that actually Rembrandt started with a plate in this orientation as with the

263

00:41:00.750 --> 00:41:14.790

Tom Rassiour: Upside down from what he had what he eventually did and he has started the Madonna, the Virgin's face. But if you look really carefully, you'll see that that hurt you see her hair here and you see the hair as part of the middle

264

00:41:16.050 --> 00:41:18.480

Tom Rassiour: And that is a no no for Rembrandt.

265

00:41:19.710 --> 00:41:36.270

Tom Rassiour: Rembrandt never shows the Virgin's here never and he's been he's been copying these images here where you see the part of her hair protruding from from her her from her job from her veil.

266

00:41:38.040 --> 00:41:38.580

Tom Rassiour: And

267

00:41:40.290 --> 00:41:53.340

Tom Rassiour: And so, that is that is not Rembrandt's way of doing it. He always shows her head fully covered and and so he flipped the plate over and continue to work and develop the image into this

268

00:41:54.570 --> 00:42:10.590

Tom Rassiour: heart wrenching image that shows the the wrenches is one way that the the joy of the Christ child and the idea of a savior and it wrenches in the other way of the maternal care.

269

00:42:11.760 --> 00:42:15.750

Tom Rassiour: Feeling the weight of that eventuality.

270

00:42:20.190 --> 00:42:20.670

Tom Rasseur: Okay.

271

00:42:23.190 --> 00:42:24.810

Tom Rasseur: This is a very peculiar print

272

00:42:25.920 --> 00:42:26.460

Tom Rasseur: And

273

00:42:27.990 --> 00:42:37.830

Tom Rasseur: It is obviously unfinished. It shows Rembrandt and ship it shows a an artist and we may need it a

274

00:42:39.000 --> 00:42:46.620

Tom Rasseur: To help you with that. Here's the artist way down low kind of crouching before a chair is, you know, probably a little lower than the

275

00:42:47.190 --> 00:43:06.720

Tom Rasseur: maybes on that on a on a chair, but really low. And there's his he's wearing a cap. He's looking up at the model. He's got a drawing tablet on his, on his knee. And there's his right hand reaching up to draw. We have the accouterments of the studio here. Their props like swords and

276

00:43:09.120 --> 00:43:11.190

Tom Rasseur: flasks arrows.

277

00:43:14.310 --> 00:43:18.570

Tom Rasseur: A shield, you know, the kinds of things that Rembrandt like to dress up as models in

278

00:43:19.440 --> 00:43:25.080

Tom Rasseur: We see the the model is standing on a little platform. That's the flat part and they're the two legs.

279

00:43:25.530 --> 00:43:37.020

Tom Rassiour: And beneath that we see a little pot that would have held coals for the head to allow warm throws up to try and keep her warm on a damp Amsterdam day because she's standing there and she's nude.

280

00:43:39.750 --> 00:43:47.430

Tom Rassiour: In the background, we see a plaster cast of a figure here and some exotic fabric draping down something from

281

00:43:48.150 --> 00:44:05.490

Tom Rassiour: Something from far away something very, very luxurious. We have a chimney. Here we have. And then we have here a big palm frond the symbol of fame and we have an easel. We see the the top of the easel here and we see on it that there's a painting that is

282

00:44:06.840 --> 00:44:09.420

Tom Rassiour: Just barely indicated, if at all.

283

00:44:11.100 --> 00:44:23.670

Tom Rassiour: And the obvious disjuncture is that the image is very finally finished in the back. And it's, it's very roughly executed in the foreground and is incomplete.

284

00:44:25.020 --> 00:44:34.800

Tom Rassiour: Now I told you that Rembrandt like to broaden his, his field of competition is is the range of competitors that he had

285

00:44:35.400 --> 00:44:49.410

Tom Rassiour: What's going on here, in my opinion, is that rebellion is reacting to a book that was published just just two years earlier in Latin. The book is published in Amsterdam.

286

00:44:50.040 --> 00:44:59.730

Tom Rassiour: In 1637 it appeared in Latin. It appeared in English, also in Amsterdam and 1638 the Dutch addition to that come out till 1641

287

00:45:01.080 --> 00:45:07.710



Tom Rassiour: But it is a book that Rembrandt would have had access to either directly or through friends who were

288

00:45:08.880 --> 00:45:21.360

Tom Rassiour: More learned than he was. And the book is by figure Franciscans genius. The younger, who was a linguist and an historian

289

00:45:22.440 --> 00:45:41.190

Tom Rassiour: Who went back to the writings of the ancients the writings of ancient Rome and collected the writings that he that he could find that was scattered through larger books and he pulled them out and created an anthology, in a sense of the writings of ancient writings on art.

290

00:45:42.420 --> 00:45:43.410

Tom Rassiour: And the

291

00:45:47.700 --> 00:45:48.120

Tom Rassiour: The

292

00:45:49.200 --> 00:45:55.140

Tom Rassiour: In Latin. The book is known as to pick two or a veteran, but in English. It's known as the painting of the ancients.

293

00:45:57.900 --> 00:46:12.000

Tom Rassiour: And in this book. Remember, I would have learned about a couple of artists, the two most who were singing who were elevated as the two top artists of the of antiquity and they were, but they were not

294

00:46:15.270 --> 00:46:22.770

Tom Rassiour: They were not Roman ours. They were Greek artists and one of them was a Belize and the other ones petacci these

295

00:46:24.150 --> 00:46:34.860

Tom Rassiour: These artists were were considered to be superior to all others. And what did he learned about the the artists. What about a palace. He learned that

296

00:46:35.280 --> 00:46:47.070

Tom Rassiour: That he worked incredibly quickly apologies was able to paint things that other the other artists were unable to capture because he was so quick from either hand and

297

00:46:49.080 --> 00:46:58.350

Tom Rassiour: And but the pictures that were most valued for those that were left unfinished at the time of his death, because in them, one could see his thoughts and his working processes.

298

00:46:59.520 --> 00:47:10.440

Tom Rassiour: And that, so this is this was recorded by by by Pliny the Elder and and jr has picked up on that and he published it.

299

00:47:10.980 --> 00:47:21.330

Tom Rassiour: And so what is Rembrandt do he works very, very quickly. Here he works very quickly and much of his work. And in this case, he leaves us a very, very obviously unfinished work.

300

00:47:22.830 --> 00:47:24.660

Tom Rassiour: The other artists is

301

00:47:25.860 --> 00:47:39.240

Tom Rassiour: Is Potage knees, and he was known for the high finish and detail of his work. And that's what Rembrandt is giving us in the background of this image and in a sense, Rembrandt is competing with both appellate and fatalities in this image.

302

00:47:42.270 --> 00:47:51.660

Tom Rassiour: I not going to show it here. I've shared share this with you before. And this interest of Rembrandt's especially when we were doing the Rembrandt in America show

303

00:47:53.100 --> 00:48:00.870

Tom Rassiour: Rembrandt felt this this connection so strongly that in his later years, he adopted.

304

00:48:01.350 --> 00:48:12.540

Tom Rassiour: A Belize's palette his color palette. It was said that appellate painted with just four colors and that was red, white, black and yellow. And for the last 10 years of his life. That's pretty much what Rembrandt painted

305

00:48:13.530 --> 00:48:24.660

Tom Rassiour: In that was pretty much the limit of his of his of his palate and he painted very quickly using the palette knife and working very, very broadly and as a as a scene in

306

00:48:25.740 --> 00:48:27.810

Tom Rassiour: Me is amazing. Lucretia

307

00:48:32.130 --> 00:48:45.390

Tom Rassiour: And it's really more of his early life where he painted in the protons any style is a young man right Rembrandt painted with great finish in detail and moved along to other styles over the course of his life.

308

00:48:47.520 --> 00:48:54.120

Tom Rassiour: So in a sense, this this print becomes a both a manifesto and a challenge.

309

00:48:56.100 --> 00:48:58.380

Tom Rassiour: Saying that Rembrandt has as

310

00:49:00.000 --> 00:49:10.890

Tom Rassiour: overreaches as least equaled these works and this, this is involved with truly in the literature of art of Rembrandt's time

311

00:49:11.520 --> 00:49:22.020

Tom Rassiour: I mentioned the gutsiest as the hero of chart in the time in the in the generation before Rembrandt and 16th for a couple of years before. Remember I was born.

312

00:49:22.470 --> 00:49:33.450

Tom Rassiour: Another painter Carlton Mander came out with a book called The, the shoulder book The painter book. The book of painters and it was sort of a Dutch northern

313

00:49:34.380 --> 00:49:49.290

Tom Rassiour: Response to Giorgio Vasari his writings about the Italians and so it has biographies of of many Dutch artists, but also gets into art theory. And one of the areas that that is dealt with is the concept of emulation me lots to

314

00:49:51.180 --> 00:50:04.380

Tom Rassiour: The idea of emulation is that is pretty much the, the core idea of this exhibition and that its competition and its reaction. And it's trying to improve upon what other artists have done and

315

00:50:05.220 --> 00:50:14.610

Tom Rassiour: This is a a central idea of Van Mander saying if you want to. If you really want to be a great artist. This is what you do. And indeed, that is what Rembrandt it

316

00:50:16.380 --> 00:50:28.620

Tom Rassiour: I'm one of the artists that Rembrandt admired most was the hero of Dutch art of the Renaissance and this is an artist and Lucas fan live and he's a contemporary of yours.

317

00:50:29.580 --> 00:50:40.680

Tom Rassiour: We don't know his exact birth year it is. It was long said that it was a rough that it was it was set at somewhere around the mid 1419 1496 ish

318

00:50:42.060 --> 00:50:42.750

Tom Rassiour: Which

319

00:50:43.890 --> 00:50:44.730

Tom Rassiour: Maybe

320

00:50:45.870 --> 00:50:58.830

Tom Rassiour: Pushing the envelope to try and make Lucas, a more of a project prodigy than he really was. And we're going to look at an image that deals with that in a minute. But the idea is that Lucas was a figure that

321

00:50:59.490 --> 00:51:10.200

Tom Rassiour: Have consummate talent and was in a sense that the the standard for the Dutch the wagger enter was the standard for the for the for the Germans.

322

00:51:11.880 --> 00:51:20.550

Tom Rassiour: On the left you see an engraving by Lucas, maybe 1515 of the triumphal Mordecai. And the story is that

323

00:51:22.740 --> 00:51:25.620

Tom Rassiour: Is in the book of Esther and

324

00:51:26.670 --> 00:51:27.750

Tom Rassiour: Esther is

325

00:51:28.860 --> 00:51:31.740

Tom Rassiour: In the court of a hassle various who was a

326

00:51:33.240 --> 00:51:39.660

Tom Rassiour: Who was a Persian king. She was one of many wives, but her husband had a a

327

00:51:40.830 --> 00:51:42.660

Tom Rassiour: Vast domain and

328

00:51:44.550 --> 00:51:51.720

Tom Rassiour: And really sure her, though she was his wife. It was kind of a don't speak unless spoken to situation and

329

00:51:53.250 --> 00:52:01.890

Tom Rassiour: She was really meant to step back and and he was definitely considered her superior

330

00:52:03.810 --> 00:52:26.850

Tom Rassiour: She had an uncle who worked in the court because name is Mordecai and Mordecai overheard a conversation with that. Was that one of is where it says generals was happening. And this man's name was Haman Heyman was horrible. I am a semi and he decided that that

331

00:52:27.930 --> 00:52:36.960

Tom Rassieur: That the Jews should be exterminated. And he wanted to to conduct genocide against the Jews within NASA. Where's his kingdom and

332

00:52:38.160 --> 00:52:55.470

Tom Rassieur: Mordecai hears this and realizes that he is way too distant from the king to be able to do anything about this very powerful official who has concocted this evil plot. And so he goes to Esther and tells her what he is heard. And so asked her takes

333

00:52:57.210 --> 00:53:11.460

Tom Rassieur: Pretty much our life and our own hands and speaks up to her husband and says, you got this problem. Hey man is wants to kill your subjects kill the Jews, and I'm a Jew and you love me. And so don't save my people and

334

00:53:12.960 --> 00:53:16.650

Tom Rassieur: So a hassle. Whereas calls him on to his court.

335

00:53:18.210 --> 00:53:30.030

Tom Rassieur: And he says to him on. How should a hero be honored. How should a great man who has provide a great service to his king beyond and hey man, of course, thinks that

336

00:53:30.870 --> 00:53:41.400

Tom Rassieur: It has to whereas is talking about, hey man himself, and so he says, well, he should this person should be dressed in the kings finest garments and paraded through the streets on his horse and

337

00:53:43.170 --> 00:53:48.240

Tom Rassieur: That's. And then I asked awareness reveals that that he realizes that

338

00:53:49.440 --> 00:54:08.100

Tom Rassieur: That came out as a trader and he orders that Mordecai Esther's uncle. Who's, who's detected the plot should be the one who is given the royal treatment that that hey, mon wanted for himself. And so here we see him on forced to lead.

339

00:54:09.330 --> 00:54:14.250

Tom Rassieur: Mordecai on the on the King's Horses through the streets and receive the

340

00:54:15.270 --> 00:54:23.910

Tom Rasseur: The, the chairs of the the chairs the people and then Haman will be sentenced to death on the gallows that Lucas provides for us in the background.

341

00:54:25.470 --> 00:54:37.740

Tom Rasseur: So Rembrandt was the major collector of Lucas van license prints and it's it's actually one of the factors that led to remember and some extra eventual bankruptcy because those auction records, tell us that

342

00:54:38.100 --> 00:54:54.840

Tom Rasseur: Rim rim Grant was paying absolutely stupendous perhaps outrageous prices for rare Lucas's at auction. We know that look that Rembrandt knew everything about Lucas's work, including this this engraving. So here we see Rembrandt's take on the story.

343

00:54:56.010 --> 00:55:12.930

Tom Rasseur: And he is he's changed a couple of things considerably. One is that hey man, is no longer hidden behind the horse here and we would almost no only know that that this is hey mom because we see his hand here on the bridle leading the leading the parade.

344

00:55:14.820 --> 00:55:21.810

Tom Rasseur: But he's were very much cut off from him in the in the Lucas image but Rembrandt puts in front and center.

345

00:55:22.320 --> 00:55:35.430

Tom Rasseur: And here he is marching toward us with this, this figure that he can't stand right behind him being able to lord it over looking over his shoulder and Rembrandt has has amped up the

346

00:55:36.630 --> 00:55:50.340

Tom Rasseur: The luxury of the of the garments that that Mordecai is wearing because he has, he's got he's got a gold chain. He's got a more elaborate staff, he's wearing a fancier hat with a big sash and

347

00:55:51.150 --> 00:55:58.080

Tom Rasseur: He's really trying to contrast the fate of these two men even more strongly than his hero Lucas head.

348

00:55:59.100 --> 00:56:09.480

Tom Rassiour: Another thing you notice about this print is that unlike the Lucas, you don't look everywhere immediately at this point in the Lucas, you've got little details absolutely everywhere and you're I

349

00:56:11.190 --> 00:56:22.890

Tom Rassiour: May even even have a hard time finding the central characters Rembrandt frames Mordecai within the light of the of the darkened arch. He puts him on right up front.

350

00:56:23.520 --> 00:56:40.770

Tom Rassiour: And he he he fully realizes, and it's Potage and he's way. The image on the left side, but by the time we get to the right side. It's become the bellies way very quick, very sketchy. And this causes us to

351

00:56:41.760 --> 00:56:52.950

Tom Rassiour: In a sense, invent our own narrative, because we're going to scan across the image, rather than dancing around it with our eyes and it gives a great deal of organization and structure to this very chaotic scene that's before us.

352

00:56:54.420 --> 00:57:05.550

Tom Rassiour: For those of you who who who love Alfred Hitchcock. It is cameo appearances. He stole that one from Rembrandt to and here we have Rembrandt and Saskia playing the roles of a house.

353

00:57:05.550 --> 00:57:07.110

ekutzi: Awareness and Esther.

354

00:57:08.520 --> 00:57:21.150

Tom Rassiour: In this marvelous print. This is also I should I should point out that this print. It is also one of the first prints in which Rembrandt has used dry point in an extensive and expressive way.

355

00:57:22.200 --> 00:57:28.410

Tom Rassiour: Most of his or his earlier prints are executed almost purely an etching and

356

00:57:29.820 --> 00:57:42.480



Tom Rasseur: But at this point in his career, he's he's starting to try something new, and that is to dig directly into the copper the surface of the copper plate, rather than using the the chemical processes that produce etchings

357

00:57:43.920 --> 00:57:53.460

Tom Rasseur: And he's combined it with that chain but he's emphasizing it with the dry point the gift that yields these very velvety rich, deep

358

00:57:53.880 --> 00:58:05.760

Tom Rasseur: Lines these dark lines of, you know, probably much more like what he would achieve with charcoal charcoal or chalk and is drawing rather than the fine line that he would receive with a fine point quill pen.

359

00:58:07.230 --> 00:58:22.140

Tom Rasseur: And and that's what he's using to to really work up the tonality and increase the share the the shadows and contrast in this part of the image and in for later on that idea of dry point it's going to become important to us.

360

00:58:23.310 --> 00:58:23.730

Tom Rasseur: Um,

361

00:58:25.230 --> 00:58:28.680

Tom Rasseur: I think I did that before so I think I'll skip this. Here we go.

362

00:58:30.540 --> 00:58:40.680

Tom Rasseur: Here we go with Christ present the people, the X home. This is a subject that is very clearly, one that is has been

363

00:58:42.240 --> 00:58:43.410

Tom Rasseur: was treated by

364

00:58:44.460 --> 00:58:53.310

Tom Rasseur: Major artists of the Renaissance. It was it as a central subject in Christian imagery and

365

00:58:54.480 --> 00:58:56.880

Tom Rassiour: Rent in taking it on and here

366

00:58:58.170 --> 00:59:09.300

Tom Rassiour: REM read is competing with Peter Paul Rubens in trying to make a baroque print that looks like like you've got a tidal wave crashing up with all these figures.

367

00:59:10.770 --> 00:59:11.190

Tom Rassiour: Just

368

00:59:12.210 --> 00:59:23.070

Tom Rassiour: Splashing toward you. An upward and we have very strong pure mental structure and strong diagonals that that that draw attention to the figures.

369

00:59:24.540 --> 00:59:28.590

Tom Rassiour: The, the, the whole exercise here is

370

00:59:29.880 --> 00:59:44.520

Tom Rassiour: Is a competition with Rubens in this print is much, much larger than you normally see in a Rembrandt print and the print isn't isn't entirely by Rembrandt. He is enlisted we believe the help of an artist name Johan his fan fleet, who was

371

00:59:45.690 --> 00:59:47.250

Tom Rassiour: Models talent, frankly,

372

00:59:48.420 --> 01:00:00.630

Tom Rassiour: But Rembrandt was looking for somebody who could help him publish reproductions of his designs and so that Rembrandt himself without you have to labor over the printing plate.

373

01:00:01.650 --> 01:00:12.900

Tom Rassiour: And then, then they can print these big copper plates on the large sheets that that were almost competitive paintings and would be the kind of thing that would be posted on a wall or

374

01:00:14.100 --> 01:00:23.580

Tom Rasseur: collected by very wealthy collectors who had librarians have helped huge albums that in which prints were collected and that practice was what

375

01:00:24.210 --> 01:00:38.610

Tom Rasseur: What was, what Rubens did to propel his own fame. This is just a I just chose this not for its subject matter. This is the iteration of the manager. But this idea of the, the, the very crowded.

376

01:00:39.300 --> 01:00:57.210

Tom Rasseur: Compositions lots and lots of figures, lots of movement and action and dramatic lighting and the scale. You can't tell. On your screen here, but these are, I mean, you know, these are a couple of feet tall. More that they're there. They have an impact and Luke.

377

01:00:58.260 --> 01:01:07.710

Tom Rasseur: Lucas westerman was was the best of large stable of artists that Rubens had working for him in his studio making

378

01:01:08.760 --> 01:01:13.230

Tom Rasseur: These reproductive prints after his design and spreading his, his fame.

379

01:01:15.810 --> 01:01:23.580

Tom Rasseur: So you it's, it's all about the the the big drama with Rembrandt here. I'm going to go back here a second and we'll, we'll look again at

380

01:01:24.720 --> 01:01:33.990

Tom Rasseur: cameo appearances. Here's Rembrandt leaning over the the pair up in here trying to catch the action and with the action is that that here we have

381

01:01:35.490 --> 01:01:47.700

Tom Rasseur: We have pilot sitting on his throne of judgment and this is the staff of judgment. This big long stick here and these figures are handing it to him saying, saying,

382

01:01:49.740 --> 01:02:08.940

Tom Rasseur: It's you judge Christ and convict him and. And as we know, pilot didn't want to do this. And he was very ambivalent about the whole thing. And he has that adjuster, not unlike what we saw in Adam and Adam and Eve. He's fending off the, the staff of judgment.

383

01:02:10.470 --> 01:02:16.500

Tom Rassiour: So, this is this is Rembrandt's rendition of the of the image in the 1630s now Rembrandt.

384

01:02:16.920 --> 01:02:34.920

Tom Rassiour: Was not just competitive with all other other artists. He was constantly critical of himself and he went back to subjects over and over again, over the course of his career and read rework the subjects with new insight and so here we see the the comparison of

385

01:02:35.970 --> 01:02:50.190

Tom Rassiour: What Rembrandt does in the in the 1650s compared to what he'd done almost 20 years earlier in the 1630 in in creating this image, and it is entirely different. In its character. It's almost as big in size.

386

01:02:51.420 --> 01:02:51.900

Tom Rassiour: And

387

01:02:53.040 --> 01:02:54.930

Tom Rassiour: But now we have a horizontal image.

388

01:02:56.010 --> 01:03:00.150

Tom Rassiour: One of Rembrandt's largest dry points and I'll get to that in a minute.

389

01:03:01.320 --> 01:03:10.500

Tom Rassiour: But here we see that it's a very different conception, it's it's it's orderly registers of figures. The action is compacted into tears.

390

01:03:11.340 --> 01:03:20.160

Tom Rassiour: We have a strong pyramidal structure, but it's no longer like a wave. It's just builds up, and up, and we have these very strong lines.

391

01:03:20.910 --> 01:03:34.380

Tom Rasseur: The strong horizontal the strong verticals, give me a powerful architecture to this image and we're not looking at the faces of the crowd, by and large, we're looking at the backs of the crowds. They've all got their own little body English, there is there.

392

01:03:35.460 --> 01:03:37.620

Tom Rasseur: As as they're watching the action.

393

01:03:38.760 --> 01:03:47.370

Tom Rasseur: And so let's look a little bit about what's feeding into this main thing is one of Lucas's most prominent engravings

394

01:03:48.090 --> 01:03:56.220

Tom Rasseur: His version of Christ presented the people executed when he was in 1510 and in Rembrandt's time, people would have thought that that

395

01:03:56.730 --> 01:04:03.720

Tom Rasseur: That Lucas made this when he was somewhere between 14 and 16 years old because that idea that Lucas was born in the mid

396

01:04:04.140 --> 01:04:13.560

Tom Rasseur: 1490s rather than around 1490 itself, which is what people generally believed today. So this is a this is a virtuoso print

397

01:04:14.370 --> 01:04:22.380

Tom Rasseur: executed by a prodigy in Rembrandt's view. I mean, he is a great artist. Regardless, but

398

01:04:23.250 --> 01:04:42.600

Tom Rasseur: This is one of those prints that Rembrandt would have pulled out of his, his files in order to consider what he wanted to do in transforming the the holo into it into a different kind of image a more Renaissance image, but we see that that this has a lot of

399

01:04:43.620 --> 01:04:45.450

Tom Rasseur: Similarities to

400

01:04:47.430 --> 01:04:53.010

Tom Rassiour: To Rembrandt's product and remember Rembrandt Rembrandt image reverses so the stairway is over here in Rembrandt.

401

01:04:53.340 --> 01:05:10.710

Tom Rassiour: And it's over here and Lucas, we have this crowd gathered before the the stage right here we have the crowd candidate before the stage, we have the figures who are up in the in the in the nearby buildings looking on and Rembrandt creates the same effect that we have here, but

402

01:05:11.850 --> 01:05:24.390

Tom Rassiour: Very much unlike the Lucas, the, the, the central theme is brought much further forward, whereas we have to play. Where's Waldo to find Christ in in the Lucas image will go back to a

403

01:05:25.500 --> 01:05:33.030

Tom Rassiour: Blow up here and here you see here you see Christ. And over here you see pilot with his staff of judgment here.

404

01:05:34.080 --> 01:05:43.110

Tom Rassiour: And but it but it's, it is you really pay attention to the crowd and the architecture and all this. And eventually you get around to finding

405

01:05:45.360 --> 01:05:47.850

Tom Rassiour: The center the protagonists of the action.

406

01:05:50.040 --> 01:05:57.930

Tom Rassiour: After you've looked at the print for a while and it's that's Lucas's way of making a time release print, whereas Rembrandt's was often controlling it with light.

407

01:05:59.520 --> 01:06:01.440

Tom Rassiour: So, so here you have

408

01:06:02.850 --> 01:06:10.620

Tom Rassiour: Rembrandt studying this print very carefully and transforming it, and what's informing that transformation, a couple of things. One, the arkadin

409

01:06:11.220 --> 01:06:17.700

Tom Rassiour: Right at this time. The, the largest cloud strongly classes sizing building

410

01:06:18.660 --> 01:06:29.070

Tom Rassiour: Built north of the Alps is is rising in Amsterdam. It's the Amsterdam City Hall, the Amsterdam town hall. It's now if you go to Amsterdam. It's what's now called the the

411

01:06:29.580 --> 01:06:47.190

Tom Rassiour: Royal Palace on the Dam Square. It was one of the, it was, it was the largest secular building constructed in Europe at the time, there were a guide books written about it for years, ever, ever after. I'm showing you 1770 addition of a book that went through multiple image.

412

01:06:48.330 --> 01:06:57.330

Tom Rassiour: Issue additions in multiple languages. I recently acquired a 16 1767 edition for for me.

413

01:06:58.170 --> 01:07:02.160

Tom Rassiour: A little earlier than one, but I didn't have a photograph for that. So just use this one but

414

01:07:02.550 --> 01:07:15.270

Tom Rassiour: You can see that there are elements here that that Rembrandt is thinking about the this class of sizing architecture. We even have a figure of justice up here. When you see the scales being held there and

415

01:07:17.070 --> 01:07:28.950

Tom Rassiour: And you see the that figure with a scales of justice here and the figures high up on the architecture of this class of sizing forums. You can see these plasters here that is Corinthian capitals, just like the

416

01:07:30.780 --> 01:07:33.060

Tom Rassiour: You see in the architecture of the

417

01:07:34.920 --> 01:07:36.900

Tom Rassiour: Of the of the new town hall.

418

01:07:38.070 --> 01:07:52.470

Tom Rassiour: Which was also the point of judgment in the this locus of judgment in Amsterdam, the. This is where the courts were in this, there were actually prisons beneath dungeons, pretty much, and and when

419

01:07:54.480 --> 01:08:02.250

Tom Rassiour: When judgments were being read. They were read to the public on a day is not unlike what Rembrandt shows us here shows us here.

420

01:08:03.030 --> 01:08:11.730

Tom Rassiour: The other thing that is playing into this is is that Rembrandt is really thinking about art of the Italian Renaissance and here. He's thinking about Raphael probably and

421

01:08:12.210 --> 01:08:20.610

Tom Rassiour: As known to him through engravings such as this one by Giorgio Vasari. That's a pretty large presence of impressive thing and

422

01:08:22.110 --> 01:08:35.400

Tom Rassiour: We see that that this is based on on a huge fresco that Raphael did and the stanza delis and mature and the Vatican, and it's the, the idea is that it's St. Paul, it

423

01:08:36.030 --> 01:08:45.000

Tom Rassiour: During his travels going to to Athens to preach and so we have various philosopher sitting around, but the, the, what we really want to see here is this

424

01:08:45.330 --> 01:08:51.030

Tom Rassiour: Is, is this the architecture of the nation's and there's these the the strong architectural

425

01:08:51.630 --> 01:09:04.110

Tom Rassiour: Structure of the image and the rows of figures that tears that registers all that organization that plays into Rembrandt here. And so, in a sense, he started off making a Rubens and then he

426

01:09:04.800 --> 01:09:16.380



Tom Rasseur: In the, in the earliest that 1613 image and then he's now he's transforming a Lucas into a Raphael creating, creating a competing with emulating

427

01:09:17.130 --> 01:09:32.670

Tom Rasseur: Renaissance art and in this work of 1653 now this engraving and this is not a great, this is a dry point. This is all dry point. It's a pretty large print. And this is really unusual because the process of

428

01:09:33.810 --> 01:09:49.620

Tom Rasseur: Dry point involves scratching directly with the surface of copper and that raises a little bird metal at the edge of the line which catches extra ink and retains it during the printing process. So you get these rich, velvety lines that I was showing you in the Mordecai print earlier.

429

01:09:51.330 --> 01:10:01.500

Tom Rasseur: It's a, it's something that Rembrandt really love, and I'm sure it's collectors love that that that warm, rich feeling that that that has that a great deal of technicality.

430

01:10:03.360 --> 01:10:08.910

Tom Rasseur: But the problem with it with it was that it wasn't commercially viable because in those days the

431

01:10:10.590 --> 01:10:18.750

Tom Rasseur: The processes to strengthen those those little bitty bits of birth, which involved playing in the modern for a week, we played iron onto the surface of the

432

01:10:19.170 --> 01:10:29.100

Tom Rasseur: elector lyrically under the surface of the plate and that protects those little virtually filings of copper and keeps them from wearing away and breaking down so readily

433

01:10:30.150 --> 01:10:40.230

Tom Rasseur: But Rembrandt didn't have that luxury. And so when he would print his prints very quickly the plates would wear now Rembrandt was clearly a great printer because

434

01:10:41.250 --> 01:10:46.770

Tom Rasseur: His dry points are existing much greater numbers than those of others and without wearing

435

01:10:48.030 --> 01:10:55.080

Tom Rassiour: Hugely significantly. And so they were very careful about that that delicate dry point surface, but nonetheless other artists would never

436

01:10:55.860 --> 01:11:11.460

Tom Rassiour: Put all the time and energy into making a big drive point like this because before long the effect would be lost and their, their labor doesn't produce thousands of impressions and produces dozens of impressions and therefore, they don't have the same

437

01:11:12.870 --> 01:11:18.360

Tom Rassiour: economic potential that that more traditional printmaking techniques had

438

01:11:20.460 --> 01:11:40.230

Tom Rassiour: And I believe the reason that the Rembrandt made the this big dry point in us dry point for this big print at this time is that he had a big problem, and that is that his house which is I am theoretically sitting in right now in his studio his house.

439

01:11:41.790 --> 01:11:45.900

Tom Rassiour: In Amsterdam, the Rembrandt house museum was built.

440

01:11:46.950 --> 01:12:05.190

Tom Rassiour: On a street that was essentially a dike in raised up as part of the landfill on which remember much of Amsterdam is built. In other words, you had you have very marshy soggy soil. And so the street was built up a raised area of

441

01:12:07.440 --> 01:12:18.510

Tom Rassiour: Artificially rather raised above the marshy pulled her land so marshland in the back of the back of the house was built on that marshy soil and and by

442

01:12:19.590 --> 01:12:23.520

Tom Rassiour: We know from a lawsuit that his neighbor filed against Rembrandt.

443

01:12:24.870 --> 01:12:40.170

Tom Rassiour: The house the wall that they share they share a common wall between the two houses that wall subsided about 30 inches into the into the muck in the back. And you can imagine what your house would look like if you if you hit 30 inches of subsidence

444

01:12:41.430 --> 01:12:45.570

Tom Rassiour: And you'd be calling the permit jack guy. And that's what the what.

445

01:12:46.740 --> 01:12:55.440

Tom Rassiour: What Rembrandt's neighbor wanted to do Rembrandt said no. And that's why he was sued and, in the event, the neighbor won the lawsuit and so

446

01:12:55.860 --> 01:13:02.370

Tom Rassiour: There was all kinds of construction work going on to to to shore up that wall and raise it up again.

447

01:13:03.180 --> 01:13:07.980

Tom Rassiour: You can imagine the dust in the house, and this is awful for an artist like Rembrandt because

448

01:13:08.370 --> 01:13:17.130

Tom Rassiour: You can't paint, because all that stuff will stick to the surface, your paintings. He's a printmaker with making etchings which requires impeccable cleanliness and

449

01:13:17.670 --> 01:13:25.470

Tom Rassiour: If the dust gets on the surface of the plate in the ass me and the varnishes applied the varnish will pop off in certain areas and the plates will be disfigured

450

01:13:25.860 --> 01:13:41.790

Tom Rassiour: And so Rembrandt resorted to mechanical technique this direct scratching the surface of the plate to make his, his dry point. And so he put all this artistic energy into making a couple of big prints this and

451

01:13:43.080 --> 01:13:48.810

Tom Rassiour: The so called three crosses a big crucifixion scene, which is obviously a pendant to this image.

452

01:13:50.160 --> 01:13:57.450

Tom Rassiour: The. In fact, there's only one painting that I can think of that is dated 1653. And remember, and to have and that is the

453

01:13:58.470 --> 01:14:01.920

Tom Rassiour: One of them at Aristotle contemplating the bust of Homer, so you can

454

01:14:03.210 --> 01:14:05.970

Tom Rassiour: That and that is a very highly regarded picture.

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01:14:07.200 --> 01:14:15.420

Tom Rassiour: 15 1650 was a great year artistically for Rembrandt skill in his and his invention, but it wasn't such a good year for commercial

456

01:14:18.990 --> 01:14:30.360

Tom Rassiour: Two years later, Rembrandt returns to the same printing plate and changes it and he changes it remarkably, we see that he has completely rethought this image and

457

01:14:31.230 --> 01:14:43.590

Tom Rassiour: He is. He is. He's made some very significant changes. He's actually reworked practically every line every major line of the images is reworked so we're going to bear in on some details here.

458

01:14:44.730 --> 01:14:57.540

Tom Rassiour: So here you see the central figures you have you have a pilot here and here and actually pilot has not changed as much as as other elements of the of the plate.

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01:14:58.080 --> 01:15:07.530

Tom Rassiour: But we can see that he's changed. Lots of things changed the architecture. Here you see that he's altered the arch and he's rethinking even simple things like the

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01:15:08.880 --> 01:15:18.210

Tom Rassiour: This base here on on which the sculptures above are going to be seen and and here you see these got a second line. And so one line and

461

01:15:18.600 --> 01:15:26.910

Tom Rasseur: And you see this figure where he's going over that figure this figure, and probably worn a little bit. The dry point. And so he's touched it up and he's added more

462

01:15:27.660 --> 01:15:37.920

Tom Rasseur: More shadow really worked on it. But what do you. And so then we see we see what's probably paramus here in the story involves pilot haven't asked the crowd. Do I free

463

01:15:38.280 --> 01:15:46.500

Tom Rasseur: Free Christ or free browse the price they say free Brown was crucified Christ will look at the difference between Christ and the two images.

464

01:15:47.160 --> 01:16:01.200

Tom Rasseur: In the image on the left of 1653 he's practically the Holy Ghost. You just barely outlined in that appellate way and if he's just a there you just feel like he is a spirit standing there.

465

01:16:02.370 --> 01:16:12.570

Tom Rasseur: And then look at what at 1655 Christ is now very much a skin and bones man sinew he's obviously gone

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01:16:13.980 --> 01:16:25.470

Tom Rasseur: And he's a much more earthly human figure with whom we can have a much stronger sense of empathy, a very much more direct contact for the viewer.

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01:16:28.080 --> 01:16:31.710

Tom Rasseur: And what else has he changed. He's changed the

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01:16:34.410 --> 01:16:47.640

Tom Rasseur: The middle of the whole foreground, all those wonderful figures that we have saw from the back with all their great body English was even this little babies, but has been sacrificed Rembrandt a scrape very visibly over the surface here.

469

01:16:48.660 --> 01:16:58.140

Tom Rassiour: And has scraped and sanded away the central part of his image and instead he's replaced it with with

470

01:16:59.070 --> 01:17:11.970

Tom Rassiour: These arches here that lead us down into some darkness, like a dungeon, like the basement jails of the Amsterdam town hall and there is a big pit. Here we see that there's an opening between us and them.

471

01:17:13.560 --> 01:17:17.880

Tom Rassiour: And it's almost like it's a pit to hell and that we are

472

01:17:18.900 --> 01:17:41.250

Tom Rassiour: We have a choice to make here. And because Rembrandt has completely transformed the psychology. We are no longer watching the action. We are now participants and we stand in directly across from Christ. And we are the ones we have to judge whether Christ will be crucified or not.

473

01:17:42.600 --> 01:17:46.470

Tom Rassiour: And completely changing those ecology in a profound way.

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01:17:48.360 --> 01:17:57.690

Tom Rassiour: This is a Spectacular. Spectacular feat on Rembrandt's part to transform this image. And so he has gone from

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01:17:59.370 --> 01:18:06.240

Tom Rassiour: From making a Rubens to transforming a Lucas into a Raphael, and finally he turns the image into a Rembrandt.

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01:18:08.250 --> 01:18:14.580

Tom Rassiour: It. This is one of the great passages of western art. I just think this is this is a

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01:18:15.810 --> 01:18:27.570

Tom Rassiour: willingness to sacrifice his own image, and to take these chances and rethink and rethink and rethink and be self critical is absolutely marvelous and I will tell you something. This

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01:18:28.200 --> 01:18:39.690

Tom Rassiour: This exhibition that we have here is, is pretty much unique in America in for the sole reason that that we have both the before and the after version of the

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01:18:41.700 --> 01:18:43.380

Tom Rassiour: Of the later.

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01:18:45.870 --> 01:18:49.290

Tom Rassiour: Versions, and we have the Lucas engraving.

481

01:18:50.460 --> 01:19:03.210

Tom Rassiour: And you can't you can't find that in another American Museum. Maybe the mat. But I think that their Lucas is so badly damaged, it may not even be exhibited and

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01:19:05.460 --> 01:19:09.450

Tom Rassiour: So it's remarkable to be able to see the layout that you see in this exhibition

483

01:19:12.720 --> 01:19:13.440

Tom Rassiour: I will

484

01:19:15.390 --> 01:19:32.850

Tom Rassiour: Continue on here so we in the last image we saw Rembrandt sacrificing his own plate to make an advance. Now we're going to see what he does with the work of another artist, one of his heroes Hercules saviors was a somewhat older than Rembrandt. Historically, he is

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01:19:34.380 --> 01:19:45.360

Tom Rassiour: Kind of a and if he reputation, it's, it's the trope is. And I don't know if it's true that that he that he died by falling down the stairs, while drunk and

486

01:19:47.550 --> 01:20:02.940

Tom Rassiour: But Rembrandt love sacred work he collected as Prince the Prince are very rare. The largest collection of saviors prints in America contains to Prince. The only places that really have substantial holdings are Amsterdam Berlin and

487

01:20:04.290 --> 01:20:04.800

Tom Rassiour: London.

488

01:20:05.970 --> 01:20:23.520

Tom Rassiour: Which you have dozens of them there. But it seems that the Savior's printed up most know eight or 10 impressions from its Prince, he but what he's trying to do is make printed paintings, he worked with extremely fine textures and he sometimes pretty colors. Remember, it never did that.

489

01:20:24.660 --> 01:20:34.500

Tom Rassiour: But he was he was very interested in his work. Here's a saviors of the story of Tobias, and the angel. And so here we have the archangel raphael

490

01:20:34.950 --> 01:20:45.780

Tom Rassiour: Accompanying to BIOS on it on a on a high adventure journey. And this is a subject that Rembrandt. Love you, what you made many images of the story of Tobias, and the angel.

491

01:20:46.860 --> 01:20:54.930

Tom Rassiour: So his love for saviors and his love for the story of Tobias would lead us to believe that he definitely saw this print

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01:20:56.160 --> 01:21:00.540

Tom Rassiour: In fact, he not only saw the print, but he

493

01:21:02.400 --> 01:21:06.180

Tom Rassiour: I'll get to that. Sorry, I'm going to jump ahead and

494

01:21:07.200 --> 01:21:20.100

Tom Rassiour: He not only saw the the the print he owned the plate and we're going to get to what he did with it to back up. This is not in the show but but just to let you know that this is part of this artistic conversation that keeps going through time.

495

01:21:21.210 --> 01:21:32.880

Tom Rassiour: Savers has clearly been looking at the work of of Hendrick OUT WHO WAS THE GUY WHO ENGRAVED just he was he was a talented amateurs just made seven engravings



496

01:21:33.600 --> 01:21:42.090

Tom Rasseur: And here you see one that he made after print by a notable northern artist who went to Italy and became a very significant figure Adam Alzheimer

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01:21:42.990 --> 01:21:57.840

Tom Rasseur: And so how it made a just a few lovely prints based on on Alzheimer's work and you can see that it is informed what saviors is shows in his in his own image.

498

01:21:59.280 --> 01:22:23.910

Tom Rasseur: So here's a here's and now what happens Rembrandt got ahold of the Savior's printing plate and he transformed it not just slightly, but he transformed it into a different subject he, he, he's a faced Tobias in the angel and he's replaced them with the Holy Family on the flight into Egypt.

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01:22:25.350 --> 01:22:26.640

Tom Rasseur: And let's look at

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01:22:27.810 --> 01:22:28.830

Tom Rasseur: Some details here.

501

01:22:30.000 --> 01:22:30.510

Tom Rasseur: You can

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01:22:31.530 --> 01:22:40.290

Tom Rasseur: You know, I wonder whether he actually intended to change it to the Holy Family at the outset.

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01:22:40.860 --> 01:22:46.950

Tom Rasseur: I there's sometimes I wonder whether he was going to continue to work on Tobias, the angel. It's you see this, this

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01:22:47.610 --> 01:23:00.690

Tom Rasseur: Stick here. You know I you think that that and look where to biases leg was there there's there's Tobias is calf and you can see his kneecap here and you can see where all that are maybe that's the that's actually

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01:23:01.260 --> 01:23:10.590

Tom Rassiour: That his kneecaps up here. That's the bottom of his trousers. But anyway, you can see where where where Tobias was in the plate.

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01:23:11.070 --> 01:23:24.900

Tom Rassiour: And there's the staff here. And I wonder, you know, sometimes wonder whether Rembrandt was starting off by trying to give Tobias a walking stick for his long journey. But nonetheless, he, I don't know that he was doing that, but it's sort of an odd thing there.

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01:23:26.370 --> 01:23:36.300

Tom Rassiour: he winds up taking out those figures and inserting His Holy Family on the flight and they each have yet another subject that Rembrandt does repeatedly in his career.

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01:23:37.380 --> 01:23:49.470

Tom Rassiour: It's just one sentence in the Bible, but many artists and Rembrandt foremost, I loved the the open ended this of the story of the of the flight and Egypt and

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01:23:51.180 --> 01:23:51.930

Tom Rassiour: They

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01:23:54.570 --> 01:24:01.020

Tom Rassiour: And embellished it and looked for all the different possibilities that they could find within the idea of the Holy Family

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01:24:02.160 --> 01:24:11.970

Tom Rassiour: On their migration seeking refuge, just as many people aren't today and, as highlighted in the as current target gallery exhibition

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01:24:12.690 --> 01:24:25.950

Tom Rassiour: You can still see up here, the wings of the of the archangel and and you can see that Rembrandt's disguise the top of the ring wings with with the the tree tree branches there but he's had to work hard to

513

01:24:26.970 --> 01:24:31.140

Tom Rassieur: To face this figure, but he's done it and

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01:24:32.760 --> 01:24:42.030

Tom Rassieur: And and he's change. And in doing. You can see that he's very much change the scale of the image in whereas before we're, we're pretty much close up on on

515

01:24:43.020 --> 01:25:03.210

Tom Rassieur: On the on the figures now the figures are smaller and everything recedes into the distance, giving an even greater sense of depth to the panorama, and then Rembrandt further increases that that sense of depth by burnishing through the this area here to create this extended River Valley.

516

01:25:04.560 --> 01:25:21.960

Tom Rassieur: Opening up the landscape and creating a greater sense of space. And so here we have a, an act of creative vandalism where Rembrandt has sacrificed the printing plate of a man that he admired enormously in order to make his own image.

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01:25:23.490 --> 01:25:23.850

Tom Rassieur: And

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01:25:25.140 --> 01:25:35.700

Tom Rassieur: If you may have a hard time seeing what's Rembrandt's work and what's and what is saviors in the standard image. And so what I've done here is taking a picture of the

519

01:25:36.180 --> 01:25:44.250

Tom Rassieur: Back shy shining a light through the print and then took a snapshot from the back in here I flipped it around so that so that will come out in the same direction.

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01:25:44.640 --> 01:25:58.560

Tom Rassieur: As the print. And here you can see all these heavy lines are Rembrandt's work and all that, that those very fine lines. Our saviors work. And so by looking at it this way, you can see more clearly what singers and what's

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01:26:02.490 --> 01:26:14.670

Tom Rassiour: The exhibition includes examples of other artists, looking at Rembrandt's work and that in the in the show, we have a fascinating.

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01:26:15.510 --> 01:26:24.540

Tom Rassiour: Work by an Italian which we're going to get to in a second. But we have to we have to look at the roots of it first remembrance close

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01:26:25.350 --> 01:26:35.310

Tom Rassiour: Friend and rival was a man named beyond lievens who was also from Rembrandt's hometown of Amsterdam, he also studied hometown of light and and he also studied with

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01:26:35.970 --> 01:26:49.170

Tom Rassiour: Peter last man and Amsterdam before Rembrandt DID HE WAS YOUNGER THAN Rembrandt, but he was he was he was out of the gate faster and so Rembrandt was a young man in a hurry, trying to keep up with him. And in the early

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01:26:50.640 --> 01:26:57.810

Tom Rassiour: lievens made a series of old man heads like this. These studies of these, of these figures there who were

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01:26:59.010 --> 01:27:09.510

Tom Rassiour: Picture. So there's the Dutch word is shoulder Arctic and so the, the idea is that, and shoulder is is painting. And so we are shoulder is paint as a painting and and

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01:27:11.250 --> 01:27:20.100

Tom Rassiour: The idea is that all those those wisdom features are are of interest to look at. It's like looking at a tumble down building you look at a wizard or person.

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01:27:20.700 --> 01:27:30.450

Tom Rassiour: And so we have this this old man who's actually a model that Rembrandt and leave and shared and so lievens makes this etching here as part of a group

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01:27:31.080 --> 01:27:40.650

Tom Rassiour: And then Rembrandt responds by making his own version. And again, you got to remember that this is flipped around. So when Rembrandt was working. It was very much

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01:27:40.980 --> 01:27:49.050

Tom Rassiour: Looking at lievens and trying to emulate him emulating in the term in the sense of doing the same thing, but also doing it better.

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01:27:50.310 --> 01:28:04.740

Tom Rassiour: Rembrandt has acknowledged his debt to some degree. And here he signed the print run brand career Tucker and which essentially means Rembrandt retouched this this image and he's reworked it

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01:28:06.540 --> 01:28:27.060

Tom Rassiour: As print. It's commonly dated to around 1635 I personally think that it might be a little bit earlier, but it doesn't matter, all, all that much. I would kind of like to know the the dating a little more closely for reasons that will see around 1631 Rembrandt made

533

01:28:28.350 --> 01:28:34.260

Tom Rassiour: He beyond the series of for that he, in which he is rethinking

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01:28:36.060 --> 01:28:44.550

Tom Rassiour: Your lievens he's made he's making pictures of his, his own old men. This fellow is always long believe

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01:28:45.090 --> 01:28:55.560

Tom Rassiour: long considered to be Rembrandt's father, but he's not. He was simply a model who worked for Rembrandt and for lievens and for any appears in the work of other artists have their moment in in life.

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01:28:58.350 --> 01:28:59.880

Tom Rassiour: So we have these two

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01:29:01.110 --> 01:29:10.650

Tom Rassiour: etchings by Rembrandt and a few years ago, or I don't know maybe maybe 40 years ago now. It's been a while.

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01:29:11.670 --> 01:29:15.750

Tom Rassiour: This sheet of paper turned up and it is a

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01:29:16.920 --> 01:29:25.290

Tom Rassiour: These are drawn copies of the Rembrandt prints. Obviously, this is the back of the the print you see on the left, and this is the head of the you see on the right.

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01:29:25.650 --> 01:29:37.590

Tom Rassiour: And it's just a little. It's just a little sheet of sketches and these have long been attributed to an artist named Giovanni Benedetto can still the only there's some people who think that they may be by his brother amen solid tour.

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01:29:39.450 --> 01:29:45.270

Tom Rassiour: It's hard to say, but we'll stick with Giovanni Benedetto for now.

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01:29:46.320 --> 01:29:51.330

Tom Rassiour: The main point is that this is the earliest evidence

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01:29:53.340 --> 01:30:09.090

Tom Rassiour: Of Italian interest in Rembrandt's art this sheet of paper and and the evidence of his knowledge of Rembrandt and interest is pair is obviously manifest in the making copies

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01:30:10.500 --> 01:30:25.650

Tom Rassiour: So what does pistol, the only do with this. He adds to the series of this artistic conversation and we so we go from lievens to Rembrandt to custom. The only in making oltmanns hats and this actually became

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01:30:26.910 --> 01:30:33.030

Tom Rassiour: A major activity for Christine only let's see if we can get to hear

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01:30:34.170 --> 01:30:47.520

Tom Rassiour: he winds up making this is just this is just a sampling of some of the, some of these these character study heads. These are in Dutch, these are called trophies. And the idea is that it's a fantasy had. It's not a true portrait.

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01:30:48.270 --> 01:30:58.680

Tom Rassiour: It's it's a just an evocative image of a person often somebody who is exotic sized or somebody who is

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01:30:59.820 --> 01:31:03.570

Tom Rassiour: Shoulder Arctic picturesque, but sometimes just anybody

549

01:31:05.070 --> 01:31:17.460

Tom Rassiour: So, so that triggers that interesting on the crystal Leonean part in in making these images. And one thing you can also want to go back here and I want you to see that he's also

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01:31:18.000 --> 01:31:28.890

Tom Rassiour: Paying attention to Rembrandt's way of drawing the scribbles and being pretty much on systematic he's really picking up with that Rembrandt technique and this this

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01:31:29.850 --> 01:31:37.080

Tom Rassiour: Rembrandt was looking at Italian technique and in some cases, but then he taught this Italian, his way of doing it.

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01:31:37.470 --> 01:31:50.070

Tom Rassiour: And this is going to lead to actually the way to Apollo edges and Venice and the following century. And so the but this is the seed where this form of etching in Italy it get started.

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01:31:54.030 --> 01:32:00.630

Tom Rassiour: Now the sheet has the sheet is is doubly interesting and that it's used on both sides.

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01:32:01.170 --> 01:32:09.000

Tom Rassiour: And we have the drawing on one side and the, the other side of the sheet. It's hard to say, which is the front, which is the back because the both so interesting.

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01:32:09.390 --> 01:32:23.010

Tom Rassiour: Is an image of the dream of Joseph and I'm showing it to you upside down here intentionally because that's the way we show it in the exhibition from the stage and you can see what the orientation of the of the sheet of

556

01:32:24.420 --> 01:32:36.360

Tom Rassiour: The, this would be upside down. If you were to just turn the sheet over and of course we can't flip the sheet around in the exhibition. So the decision was taken to show the drawings right side up in the in the in the print upside down.

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01:32:37.770 --> 01:32:43.500

Tom Rassiour: So here it is right side up. And this is a unique trial proof for Castelli Tony's

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01:32:45.000 --> 01:33:03.570

Tom Rassiour: Print of the dream of Joseph, and this is a one relates to a series of incidents in the Bible where Joseph, we just see here is is asleep dreaming and an angel comes to him and points his finger to explain what the hell is going on in his life.

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01:33:04.800 --> 01:33:17.670

Tom Rassiour: That suddenly his, his virginal wife is having a baby and there's a big fuss about this baby with auras and halos and whatnot. And before you know it, a bunch of shepherds and match I are going to be showing up and

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01:33:18.870 --> 01:33:22.860

Tom Rassiour: And Joseph needs to be clued in on what what's going on here.

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01:33:23.880 --> 01:33:34.650

Tom Rassiour: This is an unfinished version, the print it is the only impression of the trial proof of the print that is known and it happens and it's, you know, so it's it's amazing that we have the survivor on

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01:33:35.250 --> 01:33:45.990

Tom Rassiour: With the drawings on one side the tie it to Rembrandt and the and the print on the other side now with the print was completed, it looked like this.

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01:33:46.650 --> 01:33:57.240

Tom Rassiour: This is the published version. And if you. I'm going to, I'm going to close in here, you'll see that this that on the left side that

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01:33:57.990 --> 01:34:09.420

Tom Rassiour: That it's very hard to tell what's going on. It was obviously just quickly and cursor really inked and just, they were just trying to slap one off to see how it looked. It wasn't a meticulous production.

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01:34:10.560 --> 01:34:16.170

Tom Rassiour: But they refine the image, in many ways, and the finished version, you can see that the contrast that the plate has been

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01:34:16.860 --> 01:34:25.530

Tom Rassiour: Inc has been wiped from the surface of the plate, which gives us the nice contrast between the figures in the background, emphasizing that that Oriel around

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01:34:26.160 --> 01:34:37.560

Tom Rassiour: Around the holy figures. The, the inscription has been put in here engraved. It's probably not actually like instantly only, but it's put on here saying this is GB castiglioni work.

568

01:34:38.370 --> 01:34:53.130

Tom Rassiour: This is part of what opens the door to this actually being Salvatore's work because Salvador worked in custom do these workshops. So things that came out of the workshop would come out under Giovanni got a demo his name.

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01:34:54.180 --> 01:34:59.820

Tom Rassiour: And it doesn't have an actual that Giovanni Benedetto signature. So it could be Salvador.

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01:35:00.930 --> 01:35:03.120

Tom Rassiour: reserve judgment, nonetheless.

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01:35:04.260 --> 01:35:08.040

Tom Rassiour: If we look here, we can see one of the big differences, and that is that

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01:35:09.330 --> 01:35:25.140

Tom Rassiour: That kiss Leoni has come in here and use this broad sort of irregular cross hatching, you know, going in different directions and thrown both the the angel and the figure of Joseph into shadow to give

573

01:35:26.280 --> 01:35:33.150

Tom Rassiour: Put more of a highlight on to the the the most sacred figures in the image.

574

01:35:34.680 --> 01:35:36.090

Tom Rassiour: And of course, where does

575

01:35:37.560 --> 01:35:44.160

Tom Rassiour: Where does constantly only pick up on the idea of this crazy cross hatching that over the crossover the figures, but it's from

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01:35:44.430 --> 01:35:50.670

Tom Rassiour: The Rembrandt print where he drew the head, but didn't draw the body, but we know he was looking closely at the print because he saw the head

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01:35:50.970 --> 01:36:01.530

Tom Rassiour: And but he also saw this treatment that Rembrandt gives the the the shoulder and shadows around the, the, the arm of the of the old man by

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01:36:02.010 --> 01:36:08.160

Tom Rassiour: Just criss crossing over them, which was not a common practice at the time. This is a very Rembrandt thing. Usually if you wanted to.

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01:36:08.460 --> 01:36:24.540

Tom Rassiour: And create our shadow you meticulously work that shadow in and we're very methodical and doing it, but for Rembrandt. It's just an overlay and that is something that that can still he only has picked up from him as well. Um, and here's an example of of Rembrandt.

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01:36:26.430 --> 01:36:36.600

Tom Rassiour: Doing a subject that was that was rare and so Rembrandt picked up on the on the idea of doing a Rat Catcher have the idea of doing a Rat Catcher print

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01:36:37.200 --> 01:36:56.130

Tom Rassiour: And he's made it into a little bit of theater. Let's see if we can. So we'll just look at it at this scale. And you can see here again the gestures are showing us that the man at the door is waving the Rat Catcher away though. He's a Rat Catcher is holding a little ball of poison.

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01:36:57.360 --> 01:37:06.600

Tom Rassiour: And the any the, the old, the man of doors funding him off. Get the hell out of here, you can see you can imagine this guy kind of stinks. He's got his, his

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01:37:07.050 --> 01:37:18.120

Tom Rassiour: Rats hanging from the basket and he's got his, his ferret that's climbing around on his shoulder, and there's some other creature here as as as another ferret, or is it climbing out of the

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01:37:18.870 --> 01:37:24.240

Tom Rassiour: Rat climbing out of the basket. He's got his little kit. This little kid here. Who's got the box to

585

01:37:25.380 --> 01:37:28.320

Tom Rassiour: That that's going to hold the money they make. And

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01:37:30.600 --> 01:37:37.800

Tom Rassiour: And kind of looking on expectantly. We see that this figure is that this man who's come to the door, the rat poison peddlers

587

01:37:38.310 --> 01:38:00.390

Tom Rassiour: Is a real character. He's had a an adventurous life he's come back from someplace where he got this exotic sword. So it's sort of an Eastern or or North East European sworn and his pant his, his clothes are patched together. So he's he's kind of he probably isn't the most

588

01:38:02.850 --> 01:38:17.310

Tom Rassiour: Appealing figure to have come to your door and even though this guy has a bit of a tumble down house that has been grown over and has a broken down rain barrel. He wants this guy out of his

589

01:38:18.480 --> 01:38:22.500

Tom Rassiour: Out of sight. So years later Cornelis Fisher.

590

01:38:23.580 --> 01:38:34.170

Tom Rassiour: Makes a big engraving of the same subjects in 1655 and now the figures are really been scrubbed up they're there, they're like actors in a play.

591

01:38:35.130 --> 01:38:52.380

Tom Rassiour: We, the they're much more lovable. They're not so disgusting. They're meant to be appealing and and they are, and it's a wonderful print, but it tastes. It's changed and it looks very different from what Rembrandt and at this point in remembrance career. Tastes have changed.

592

01:38:53.670 --> 01:38:54.360

Tom Rassiour: The

593

01:38:55.680 --> 01:38:59.520

Tom Rassiour: The Dutch were richer and richer and they were seeing themselves as

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01:39:00.390 --> 01:39:10.980

Tom Rassiour: Being on the par with the French and so they want french taste. They want things that are refined and elegant and that's the way art was going, you know, they were building that neoclassical town hall.

595

01:39:11.790 --> 01:39:27.390

Tom Rassiour: They, they want they want much more refinement and that's and that's the way. Much of the Dutch art went in the 17th century and near the end of his career. Remember, it's still had a fantastic admirers, but for official works of art and for

596

01:39:28.830 --> 01:39:40.950

Tom Rassiour: People who really just cared more about the fashion trend, rather than the content of the art, it really became about about spit and polish rather than than about the gutsiness of Rembrandt's are

597

01:39:41.610 --> 01:39:52.800

Tom Rassiour: Now, we could do a whole lecture on rat peddler rat poison peddlers. And here we see a bit of the tradition we met your husband fan fleet in assisting Rembrandt in the making of the great big

598

01:39:54.450 --> 01:39:57.450

Tom Rasseur: Christ before pilot etching and

599

01:39:58.920 --> 01:40:04.440

Tom Rasseur: And so here are a couple of fleets very rubber and test, but obviously much less talented.

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01:40:06.060 --> 01:40:20.550

Tom Rasseur: Versions of the rat poison peddler, and then we have Fisher and then we can look into the later centuries and see this thing keeps keeps going. And he's an 18th century figure it's an admirer Rembrandt nor blend and he does.

601

01:40:21.570 --> 01:40:40.650

Tom Rasseur: He's doing it. The Rembrandt way go Barney. He's still has the figure looking a little bit rough and tumble and then Fleming where the now the Rat Catcher is such an such an official that he wears a little metal is indicative of his station in life and he wears a

602

01:40:42.180 --> 01:40:48.240

Tom Rasseur: Top Hat a cloak and is trying to look much more respectable than Rembrandt's rat poison peddler

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01:40:49.380 --> 01:40:58.950

Tom Rasseur: Landscape landscapes. The I'm going to finish with this and this is Rembrandt's three trees. It's his most highly developed landscape print

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01:41:00.420 --> 01:41:02.940

Tom Rasseur: Amazing image he has

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01:41:03.960 --> 01:41:17.610

Tom Rasseur: He conveys a phenomenal sense of distance and atmospherics we have a sense of the weather changing with with building clouds in the sky and rays of light or shafts of rain, depending on how you look at it.

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01:41:18.750 --> 01:41:29.760

Tom Rassiour: moving across the, across the image we have we have many figures here who are around this pond enjoying themselves. Obviously the cluster of the trees.

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01:41:30.180 --> 01:41:37.710

Tom Rassiour: You have some figures are a little hard to pick out if you look very carefully here you'll see the lovers in the bush. We have this figure over here who's

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01:41:38.220 --> 01:41:51.840

Tom Rassiour: Sitting up on a dyke looking out the other direction, implying a whole other Vista. The up the other way and we see the wagons going along. Here we see. Whoops. Well, but that's what we're going to see in a second, but we have

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01:41:52.920 --> 01:42:02.160

Tom Rassiour: figures in the fields, the windmill in the distance. This is an intensely populated image with a great sense of space compressed into a very flat.

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01:42:04.230 --> 01:42:09.240

Tom Rassiour: View and then here we have John I&I painting in in the 19th century.

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01:42:11.130 --> 01:42:29.760

Tom Rassiour: And any description that you make of the other three trees can pretty much be applied to the image of gentlemen else painting with the blowing clouds, the sense of changeable nature, though the the the intense play of light, the clusters of trees at the right. But when mill on the horizon.

612

01:42:31.320 --> 01:42:36.240

Tom Rassiour: figure sitting by the pond fisherman, even the cluster weeds in the center here.

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01:42:37.380 --> 01:42:48.750

Tom Rassiour: Linda was a great admirer of Rembrandt and that can inform this this print clearly fully informs this this this painting, which he is now transformed into very much of a

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01:42:50.070 --> 01:42:56.670

Tom Rassiour: Landscape of the romantic tradition. This is the most beautiful channel and I painting. I've ever seen.

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01:42:57.780 --> 01:43:02.700

Tom Rasseur: I when I worked in Boston. I was encouraging them to buy it was not cheap.

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01:43:04.080 --> 01:43:11.790

Tom Rasseur: And they chose not to do so, but fortunately after I came to Minneapolis. The museum decided

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01:43:12.720 --> 01:43:22.290

Tom Rasseur: To take that suggestion, but the but the painting. And I think that we have the gem of gentlemen else paintings and, of course, for me, it has this extra

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01:43:23.130 --> 01:43:39.840

Tom Rasseur: Bit of appeal because of its tie to Rembrandt. So that is our. Oh, here we go. I'm just here at some conference and comparison. So they don't believe me that there's a windmill here windmill here and we have these these this compressed sense of bands and the landscape.

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01:43:41.280 --> 01:43:42.690

Tom Rasseur: Will blow it up even more.

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01:43:43.980 --> 01:44:00.390

Tom Rasseur: So there we have it, and that that's the the exhibition and more and I appreciate your staying with me. I'm I think that I've gone on about 48 minutes too long. But I appreciate those who stuck with this and I

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01:44:01.650 --> 01:44:06.030

Tom Rasseur: am happy to answer any questions that anybody has if you're still here at all.

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01:44:08.220 --> 01:44:24.570

Kara: So much, Tom. This has been like so wonderful to have all this information about the exhibition, just to us into the future, to just to have this as a resource. So we did have some comments and I'm not sure if people since we're a small smaller group.

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01:44:24.600 --> 01:44:25.350

Kara: Why don't you just

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01:44:25.590 --> 01:44:30.420

Kara: unmute and ask any questions that you might have. As we're kind of wrap that up.

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01:44:32.280 --> 01:44:33.150

Josie Owens: I have a question.

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01:44:34.560 --> 01:44:35.010

Tom Rassieur: Please.

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01:44:35.520 --> 01:44:45.720

Josie Owens: Um, so this is Josie have the other artists react to him doing this when he would fix and majorly improve one of their works was, I guess.

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01:44:46.170 --> 01:44:48.570

Tom Rassieur: Well favorite SINGERS. SINGERS was dad.

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01:44:48.630 --> 01:44:52.920

Tom Rassieur: So, so there's we can't, we can't say that.

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01:44:54.030 --> 01:44:58.620

Tom Rassieur: We can't say his reaction jaan lievens was

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01:44:59.670 --> 01:45:00.900

Tom Rassieur: Alive and

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01:45:03.000 --> 01:45:10.560

Tom Rassieur: And they, it appears that they maintain somewhat of a friendship at lievens left town and he moved to Antwerp, which was

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01:45:11.970 --> 01:45:28.020



Tom Rassiour: You know he's there. He was going on to try and take on Rubens himself and then lievens eventually moved to England and wind up getting royal commissions and when a very different way. He wanted up painting and that high road benzion

634

01:45:30.810 --> 01:45:33.390

Tom Rassiour: Baroque style that Rembrandt only

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01:45:34.590 --> 01:45:45.420

Tom Rassiour: Sampled and then moved away from. And so he he just had. He just wanted to having very different ambitions both career wise and artistically so

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01:45:46.860 --> 01:45:49.740

Tom Rassiour: I can only speculate that they remain friends but but

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01:45:51.120 --> 01:45:54.000

Tom Rassiour: They were, they just want two very different worlds.

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01:45:56.850 --> 01:46:04.020

Kathryn Schwyzer: Hi this is Catherine. I'm curious about a Rembrandt putting his face in certain

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01:46:05.220 --> 01:46:05.940

Tom Rassiour: Does a lot

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01:46:06.150 --> 01:46:08.820

Kathryn Schwyzer: Of these, it was it to be funny. Was it

641

01:46:09.300 --> 01:46:09.900

Tom Rassiour: A way of

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01:46:09.990 --> 01:46:12.540

Kathryn Schwyzer: Finding the work I'm just curious about that I

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01:46:12.570 --> 01:46:14.700

Tom Rassiour: Think I think he's having fun. It's like Alfred Hitchcock

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01:46:15.810 --> 01:46:20.010

Tom Rassiour: It's, it's really just remember it shows up all over the place and

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01:46:21.120 --> 01:46:30.630

Tom Rassiour: I have sort of collected some of the places I've noted and and maybe I'll do a little talk on that sometime because he loved these cameo appearances and sometimes

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01:46:31.080 --> 01:46:37.290

Tom Rassiour: He puts himself in very compromising position. So you've mentioned fun, it's a it's a major element of it because

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01:46:37.620 --> 01:46:49.740

Tom Rassiour: He'll you know he'll turn himself into the Medusa, he'll be the execution or he'll be the, you know, he's the beggar, he's, he does, he takes on and sometimes. He's the prince and he takes on all kinds of roles.

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01:46:50.400 --> 01:47:06.210

Tom Rassiour: He, he loved. He loved dressing up literally and he also love dressing up with us imagination and and so I think that that that you're really onto a fun, but it's also a signature. And I think that that especially in its printmaking. It's a little bit of an inside joke because

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01:47:07.260 --> 01:47:17.760

Tom Rassiour: You know Rembrandt's career was largely launched through the making numerous self portraits little tiny self portrait. I mean, really, this, you know, two by two inches and

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01:47:18.660 --> 01:47:34.230

Tom Rassiour: I because he knew that that that inveterate collectors like to have them all, you know. And so suddenly he's he's just got his face before you all the time and creates a sense of familiarity and an interest in him and then. And so then

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01:47:35.310 --> 01:47:47.250

Tom Rassiour: People really knew what he looked like. And so they can find him in those images. Now the he's not, he's not 100% or he's not at all. Originally, putting himself in these cameo appearances, it goes back to

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01:47:47.910 --> 01:47:57.660

Tom Rassiour: medieval art as well. You can you can find the artist looking out at you and in in late medieval and and and early Renaissance work.

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01:47:58.620 --> 01:48:12.300

Tom Rassiour: You know, dirt, does it all the time and and Lucas chronic who's doing it and any, any number of artists, you can name it it's it's actually a kind of a fun subject and sometimes it's leading with meaning.

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01:48:13.620 --> 01:48:20.550

Tom Rassiour: In that they can be taking a role or stating their, their proximity to an idea.

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01:48:21.030 --> 01:48:35.970

Tom Rassiour: Or, you know, a belief system as well as to whatever action is occurring. You know, sometimes they want to show that they were at the coronation or something like that or that they are Christian or that that they witness the divinity of holy figure

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01:48:39.240 --> 01:48:40.830

Tom Rassiour: But other times it's really just

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01:48:42.120 --> 01:48:44.970

Tom Rassiour: Sort of like a signature game. A Where's Waldo moment.

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01:48:47.970 --> 01:49:02.850

Tom Rassiour: And it's I it's, I don't know if it's one of the things I really love about look when you're playing that game when you're looking at old altarpieces in museums and you see you know 50 figures were usually the artist is in there somewhere, you can go find it it's it's kind of fun.

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01:49:03.990 --> 01:49:04.170

julie holland: Yes.

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01:49:05.130 --> 01:49:06.330

Tom Rassiour: Oh, yes.

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01:49:06.660 --> 01:49:06.870

Oh,

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01:49:08.400 --> 01:49:20.550

Julie Holland: He could sand off some of the plate and then re-etch it seems like I think that might just mutilate that plate. I think that

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01:49:21.510 --> 01:49:29.700

Tom Rassiour: Until so there there. We don't know exactly what he used because I'm sure many of his tools were improvisational

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01:49:30.690 --> 01:49:42.330

Tom Rassiour: But in the modern era. There are scraping and burnishing tools that have their very stout, they'll have a stout, sort of, you know, half to three quarter inch thick.

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01:49:43.140 --> 01:49:51.540

Tom Rassiour: Rod for a handle wouldn't ride and then they'll have a piece of steel. That is, is also about a half inch in diameter that tapers to a point.

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01:49:52.230 --> 01:50:10.050

Tom Rassiour: But not in a uniform cone, but as a triangle. And so it but with curved edges. And this is a this is a scraping tool that is is for this purpose, trying to pull off little bits of the surface of copper to reuse the plate and and Rembrandt use relatively thin copper plates.

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01:50:11.130 --> 01:50:23.760

Tom Rassiour: So he was able to turn them over and beat them from the back to to recover the the the flatness the level. Sometimes. Sometimes he did effectively defend that so much.

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01:50:24.870 --> 01:50:34.650

Tom Rassiour: And so there there are places where there. You can look at pressure differences and how his plays printed because they're not always with us or uniform thickness and

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01:50:36.030 --> 01:50:36.960

julie holland: Yeah, so anyway.

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01:50:37.260 --> 01:50:37.590

There you go.

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01:50:39.510 --> 01:50:40.920

Tom Rassieur: And Sandy would play an element to

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01:50:41.760 --> 01:50:50.190

kaymiller: Tom is the castiglioni print. Is that the same author of the Immaculate Conception that we have in the grand Baroque gallery.

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01:50:50.250 --> 01:50:50.790

Tom Rassieur: Yes, it is.

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01:50:51.600 --> 01:50:57.990

kaymiller: And then, and then secondly, and and he was really more of a printmaker than a painter.

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01:50:58.740 --> 01:51:02.070

Tom Rassieur: Both. I mean, he had extensive practices in both directions.

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01:51:03.330 --> 01:51:03.690

Tom Rassieur: I

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01:51:04.770 --> 01:51:15.210

Tom Rassieur: I like his prints very much and as a parent as a painter. He tends to be a little more repetitive he's. He's best known as an animal painter and so he'll have

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01:51:15.600 --> 01:51:27.570

Tom Rassieur: A figure of somebody on a journey with a bunch of sheep around them, or, you know, various birds around a tree or something like this and he was he was a. He was a very nice painter, the

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01:51:29.220 --> 01:51:32.730

Tom Rasseur: And printmaker but and I

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01:51:33.750 --> 01:51:45.240

Tom Rasseur: At one point, I started personally trying to collect all of his prints and I so I collected some very, very rare things and and lovely things, whatnot. And then one day I was forced

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01:51:45.690 --> 01:51:53.730

Tom Rasseur: I was faced with the decision of having to pay a substantial amount of money, you know, in my world for for a print. I didn't really like and so I gave it up.

682

01:51:54.210 --> 01:52:00.750

Tom Rasseur: I think that I'm glad I gave it up because I was sort of stamp collecting them in that and as as I got further into this

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01:52:01.230 --> 01:52:12.210

Tom Rasseur: I realized more that just really only didn't have the depth of our other artists that I like. And he never really produced great masterpieces. He was a very good artist, but I don't think he was a great artist.

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01:52:12.750 --> 01:52:13.830

Interesting artists.

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01:52:15.300 --> 01:52:15.780

Tom Rasseur: And

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01:52:17.070 --> 01:52:20.970

Tom Rasseur: So, and the same can be said of his paintings are very decorative

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01:52:22.050 --> 01:52:25.770

Tom Rasseur: Our painting is unusual in his work in the in in having

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01:52:26.880 --> 01:52:38.010

Tom Rassiour: Significant serious, meaning it's a little more like like is more ambitious prints, but I with with some of his prints, it's, it's wonderful to watch

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01:52:38.820 --> 01:52:52.650

Tom Rassiour: How he's transforming these Rembrandt ideas into his own Italian brand. And then, and then seeing that passed on a tee up low and I just kind of like that that whole story, but they're there. They're very different character. They're often

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01:52:53.850 --> 01:52:59.910

Tom Rassiour: Much more bucolic and you'll have Seders lying around with, you know, with big urns, and all this kind of stuff.

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01:53:01.260 --> 01:53:16.140

Tom Rassiour: Or you'll have these old heads. But then he also has these these these images that don't go as dark as Rembrandt's dark prints, but he does things that are serving the interior of caves like finding bodies and tombs and

692

01:53:17.370 --> 01:53:31.770

Tom Rassiour: They're there. If you really have a fine one and and really emphasizing it's got to be a great impression that it's very absorbing to look at these things and get into the shadows and seeing what you're seeing what he has to offer as well.

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01:53:33.480 --> 01:53:38.460

Kara: For questions how what this this is going to be kind of last question, because I think we better wrap up.

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01:53:39.630 --> 01:53:40.890

Kara: I have a two o'clock meeting, but

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01:53:40.950 --> 01:53:42.600

Kara: Apparently, in

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01:53:44.130 --> 01:53:59.640

Kara: The chat. We had a comment. Since you've been talking about these wonderful details of one of the docents was wondering if they can use flashlights to in the gallery to see the details the LED flashlights, or whether they should refrain from using any flashlights.

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01:54:00.030 --> 01:54:05.250

Tom Rassieur: You can use flashlights, but obviously you don't dwell in the ideas that that

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01:54:05.670 --> 01:54:18.000

Tom Rassieur: I don't know. I don't know how much I think flashlights are probably not as good for looking is just letting your eyes adjust, but you can you can use them because it's not as though that light is going to be on there for months at a time. And so really

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01:54:19.200 --> 01:54:20.310

Tom Rassieur: Please don't use anything that's

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01:54:21.060 --> 01:54:27.600

Tom Rassieur: On the drawing don't use anything that's super high octane, though, because we that we don't want to fail. Yeah.

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01:54:27.630 --> 01:54:30.660

Kara: So they all have led led flashlights so

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01:54:30.720 --> 01:54:31.110

Tom Rassieur: Yeah.

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01:54:31.380 --> 01:54:34.230

Kara: I just wanted to clarify. Thank you so, so much.

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01:54:34.560 --> 01:54:37.290

Tom Rassieur: And thank you all for bearing with me. I know it's a long one, but

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01:54:38.160 --> 01:54:39.570

Tom Rassieur: I appreciate



