

REMBRANDT

REMASTERED

Educational resource for
REMBRANDT REMASTERED
1 May to 5 June 2017



"Rembrandt van rijen-self-portrait" by Rembrandt - Unknown. Licensed under Public Domain via Commons

WHO IS REMBRANDT?

Rembrandt was a 17th century painter and etcher whose work came to dominate what has since been named the Dutch Golden Age. One of the most revered artists of all time; Rembrandt's greatest creative triumphs are seen in his portraits of his contemporaries, illustrations of biblical scenes and self-portraits as well as his innovative etchings and use of shadow and light.

Rembrandt van Rijn was born on 15 July 1606 in Leiden, and was the son of a mill owner. In 1621, he began training with a local painter and in 1624-1625 he was in Amsterdam, studying with Pieter Lastman who had been to Italy and now introduced Rembrandt to international trends.

Rembrandt settled permanently in Amsterdam in 1631 and set up as a portrait painter. One of his first major public commissions was 'The Anatomy Lesson of Dr Tulp' (1632).

In 1634, he married the well-connected Saskia van Uylenburgh. Rembrandt prospered, painting mythological and religious works as well as portraits, and the couple lived well.

One of Rembrandt's most well-known paintings, 'The Night Watch', a group portrait of one of Amsterdam's militia companies, was completed in 1642. After Saskia's death, Rembrandt had an affair with his son's nurse, but

INTRODUCTION

Rembrandt Remastered: a once-in-a-lifetime opportunity to see digital reproductions of Rembrandt's most famous images. It comes all the way from Amsterdam in conjunction with the Rijksmuseum. It includes images of his most famous works including *The Night Watch*, *Christ in the Storm on the Lake of Galilee*, *Danae* and some of his best self-portraits. Rembrandt Remastered is an opportunity for students to be exposed to one of the greatest European artists of all times.

On entering the gallery the students will get to view 50 digital photos of Rembrandt's paintings while listening to Vivaldi playing. They will have the opportunity go back in time to rein act one of the characters that Rembrandt painted, and learn about the master's magical way of painting people and places through his masterful representation of light and shade.

The images are full size and displayed in chronological order with accompanying text that tells the story of the individual pictures and his compelling life. This impressive overview of Rembrandt's most powerful and visually arresting paintings offers New Zealanders a remarkable opportunity to experience the world of Rembrandt.

they quarrelled and he later began a relationship with his housekeeper, Hendrickje Stoffels. She frequently modelled for him.

Rembrandt continued to receive commissions and some of the great paintings from this period are 'The Syndics of the Clothmakers Guild' (1662) and 'The Jewish Bride' (c. 1666).

Rembrandt was interested in drawing and etching as well as painting, and his etchings were internationally renowned during his lifetime.

Throughout his career, he attracted pupils who also served as his assistants. Their work can sometimes be hard to distinguish from Rembrandt's own.

Rembrandt died on 4 October 1669 aged 63.

THE REMBRANDT RESEARCH PROJECT

The Rembrandt Research Project (RRP) was launched in 1968 in Amsterdam, with the aim of identifying the painter's complete works.

Ernst van de Wetering became the chairman of the project group in 1993, and now enjoys international acclaim as the world's most important Rembrandt specialist.

Under his leadership, we have gained a much clearer idea of the extent of Rembrandt's works. It has now been established that they number 330 paintings.

Ernst van de Wetering studied art and art history, and has been involved with the Rembrandt Research Project as a researcher, writer and editor from the very beginning.

The Rembrandt Remastered exhibition can therefore be regarded as the outcome of decades of intensive research into Rembrandt.

THE EXHIBITION:

Rembrandt Remastered - better than the real thing?

Erin Griffey, the foremost specialist in Australasia on Rembrandt, is the first to acknowledge it can take people some time to get their heads around the concept of Rembrandt Remastered.

Erin Griffey, is head of art history at Auckland University and an international authority on 17th century portraiture and patronage, she says in many ways visitors to the exhibition will see much more than if they were viewing the real things. For one, they wouldn't have access to all the paintings in galleries or museums, as some are from private collections. "Some are impossible to see by the lay person," Griffey says, including Judas Repentant Returning the Pieces of Silver, which is part of a private collection in a remote part of northern England.

The exhibition has digital reproductions of 50 works by the 17th century Dutch master.

Based on photographs, each life-sized reproduction was printed in Wellington. But the most important difference is that each has been "remastered", as accurately as possible, to reflect what the painting looked like at the time it was completed in Rembrandt's studio - not how the paintings, even those restored, look like today.

Others have been lost or stolen, which includes The Storm on the Sea of Galilee - one of Griffey's favourites. And unlike some Rembrandt's on show overseas, all the reproductions in the exhibition have been hung at eye level. "You can really inspect every detail," she says. "I've seen at least 75 per cent of these in real life and they have all been hung in a very awkward manner. The Prodigal Son in the Tavern is in Dresden and is [hung] so high you can't make it out. It doesn't work. Other paintings are covered in very thick glass and they don't work. [For] others the lighting is so awkward, there's glare on the painting. So this is a really exciting opportunity to focus and get close."

This exhibition gives viewers the opportunity to see the paintings together in the same room.

"You would never get those paintings in the same room because they could never be loaned at the same time. The

Saskia died in the same year, which coincided with difficulties in Rembrandt's business. This, coupled with his extravagance, resulted in him being declared bankrupt in 1656. His house and possessions were sold, including his own large collection of works of art.

Often blamed for Rembrandt's supposed downfall are the death of his wife, and the supposed rejection of The Night Watch by those who commissioned it. But modern research has found no evidence that the painting was rejected or that Rembrandt experienced deep devastation upon his wife's death. There is also no evidence that he was ever "ignored," although he was often the target of his contemporary critics' barbs.



Rijksmuseum [in Amsterdam] where they have The Night Watch - even that would never happen," says Griffey.

A reproduction The Night Watch, a group portrait of an Amsterdam militia company, which is four metres by three metres is the work in its original size when painted by Rembrandt in 1642. "The Night Watch has [since] been cut down on all four sides. We see it as it was originally painted and that's really exciting. We see how the original illusionism worked. It works much more effectively."

Another work, The Mill, has been digitally reconstructed to show a proportion of the left side of the painting which had been cut and tilted to the right so the landscape painting could fit a frame.

Griffey says while people today are aghast that a Rembrandt would be cut or modified in some way, it has to be put in the context of the time when Rembrandt's works weren't viewed as sacred objects.

LESSON OUTLINE:

(Please note this is subject to variation according to the needs of the class).

Expressions Whirinaki student visits will focus on the portraiture of Rembrandt, exploring how he created characters through his artistic approaches. During a visit students will learn about Rembrandt, his life and his portrait subjects, find out how he created his masterpieces as well as learning and practicing a range of his portraiture techniques.

Main Points in the Lesson:

- Conveying aspects of contemporary Dutch life in art
- How the Dutch made paint, significance of windmills
- Groups of people e.g. Working guilds
- Narrative and drama
- Self Portraits and other portraiture
- Expression, moods, psychological interest
- Palette (few colours)
- Naturalness over accuracy
- Liveliness compared to stiffness
- Light and dark
- Trompe d'Oeil (trick of the eye)
- Atmospheric perspective rather than linear perspective.

Students will explore 'The Night Watch' in small groups with adults (if available) and complete a worksheet and sketching activity. Using the dress ups to bring the works alive.

LEARNING INTENTIONS:

- Using the artworks of Rembrandt students will begin to understand the value of art as a tool for artists and viewers to develop their own understandings about past and present culture. UC
- Students will record the light and dark in a whole or part of one or more artworks by detailed drawing. PK
- Students will view and discuss the artworks on show with others, considering how the culture and content communicated in Rembrandt's art relates to students' own personal knowledge and sense of inquiry. CI
- Students will investigate and develop visual and conceptual ideas (in response to observing and discussing the concepts expressed in the exhibition Rembrandt Remastered). DI

Students analyse the artworks and consider the roles and emotions of the different members of the scene.

Students can be given the opportunity to act out the scene, dress ups will be made available.

Practical

Light and dark sketching

Rembrandt was a master of light and used this to convey depth in his images. Students will learn about creating focal points by using light. Look at the works of Rembrandt and use examples to demonstrate his methods. Students will practice grading shade and then use this to reproduce the light effects in one of Rembrandt's works using pencil.

Sharing

Students will have the opportunity to share their exploration of the work which may include presenting a short drama.





The Night Watch 1642

Look at the whole group. What are they doing?

What are the roles of the different people?

What are the things in the picture that tell us what is happening?

Each of the people in the picture is looking a different direction and has a different expression. Think about The Night Watch and make a thought bubble for each main character that tells us what they might be thinking.

BONUS ACTIVITY: where's Rembrandt???

The Following Achievement Objectives are related to the Expressions visit. Please highlight the ones that are relevant to your class programme:

THE VISUAL ARTS

Year 1 & 2

- Students will explore and use elements and techniques of drama to enter the world of Rembrandt PK
- Dress ups will be made available.
- Students will explore the tools and techniques used by Rembrandt to sketch their own self portrait or to sketch part of one of Rembrandts works. PK

Year 3–6

- Using the artworks of Rembrandt students will begin to understand the value of art as a tool for artists and viewers to develop their own understandings about past and present culture. UC
- Students will record the light and dark in a whole or part of one or more artworks by detailed drawing. PK
- Students will view and discuss the artworks on show with others, considering how the culture and content communicated in Rembrandt's art relates to students' own personal knowledge and sense of inquiry. CI
- Students will investigate and develop visual and conceptual ideas (in response to observing and discussing the concepts expressed in the exhibition. DI
- Students will explore and use elements and techniques of drama to enter the world of Rembrandt PK
- Dress ups will be made available.

Year 7 & 8

- Students will discover ways in which Rembrandt's artworks are maintained, adapted, or appropriated. CU
- Students will view and discuss the artworks on show with others, considering how the culture and content communicated in Rembrandt's art relates to students' own personal knowledge and sense of inquiry. CI

The New Zealand English Curriculum Objectives Adapted for the Art Gallery

Level 1

Viewing, Listening and Reading in the Art Gallery Context

Processes and strategies

Students will:

Acquire and begin to use sources of visual (and other) information, processes and strategies to identify, form and express ideas.

By using these processes and strategies when viewing (or listening and reading), students will:

Purposes and audiences

Recognise that visual (and other) texts are shaped for different purposes and audiences.

Ideas

Recognise and identify ideas within and across visual (and other) texts.

Language features

Recognise and begin to understand how visual language features are used for effect within and across visual (and other) texts.

Structure

Recognise and begin to understand visual (and other) text structures.

Speaking, Writing, Presenting in the Gallery Context

Processes and strategies

Students will:

Acquire and begin to use sources of visual (and other) information, processes, and strategies to identify, form and express ideas.

By using these processes and strategies when speaking, writing, or presenting, students will:

Purposes and audiences

Recognise how to shape visual (and other) texts for a purpose and an audience.

Ideas

Form and express visual (and other) ideas on a range of topics.

Language features

Use visual (and other) language features, showing some recognition of their effects.

Structure

Organise visual (and other) texts, using simple structures.

Level 2

Viewing, Listening and Reading in the Art Gallery Context

Processes and strategies

Students will:

Select and use sources of visual (and other) information, processes and strategies with some confidence to identify, form and express ideas.

By using these processes and strategies when viewing in particular, or listening and reading, students will:

Purposes and audiences

Show some understanding of how visual (and other) texts are shaped for different purposes and audiences.

Ideas

Show some understanding of ideas within, across, and beyond visual (and other) texts.

Language features

Show some understanding of how language features are used for effect within and across visual (and other) texts.

Structure

Show some understanding of visual (and other) text structures.

Speaking, Writing, Presenting in the Gallery Context

Processes and strategies

Students will:

Select and use sources of information, processes, and strategies with some confidence to identify, form, and express ideas.

By using these processes and strategies when speaking, writing, or presenting, students will:

Purposes and audiences

Show some understanding of how to shape visual (and other) texts for different purposes and audiences.

Ideas

Select, form, and express ideas on a range of topics.

Language features

Use visual (and other) language features appropriately, showing some understanding of their effects.

Structure

Organise visual (and other) texts using a range of structures.

Level 3

Viewing, Listening and Reading in the Art Gallery Context

Processes and strategies

Students will:

Integrate sources of visual (and other) information, processes, and strategies with developing confidence to identify, form and express ideas.

By using these processes and strategies when listening, reading, or viewing, students will:

Purposes and audiences

Show a developing understanding of how visual (and other) texts are shaped for different purposes and audiences.

Ideas

Show a developing understanding of ideas within, across and beyond visual (and other) texts.

Language features

Show a developing understanding of how language features are used for effect within and across visual (and other) texts.

Structure

Organise visual (and other) texts, using a range of appropriate structures.

Speaking, Writing, Presenting in the Gallery Context

Processes and strategies

Students will:

Integrate sources of information, processes, and strategies with developing confidence to identify, form and express ideas.

By using these processes and strategies when speaking, writing, or presenting, students will:

Purposes and audiences

Show a developing understanding of how to shape visual (and other) texts for different purposes and audiences.

Ideas

Select, form, and communicate ideas on a range of topics.

Language features

Use visual (and other) language features appropriately, showing a developing understanding of their effects.

Structure

Organise visual (and other) texts, using a range of appropriate structures.

Level 4

Viewing, Listening and Reading in the Art Gallery Context

Processes and strategies

Students will:

Integrate sources of visual (and other) information, processes, and strategies confidently to identify, form, and express ideas.

By using these processes and strategies when listening, reading, or viewing, students will:

Purposes and audiences

Show an increasing understanding of how visual (and other) texts are shaped for different purposes and audiences.

Ideas

Show an increasing understanding of ideas within, across, and beyond visual (and other) texts.

Language features

Show an increasing understanding of how language features are used for effect within and across visual (and other) texts.

Structure

Show an increasing understanding of visual (and other) text structures.

Speaking, Writing, Presenting in the Gallery Context

Processes and strategies

Students will:

Integrate sources of visual (and other) information, processes, and strategies confidently to identify, form, and express ideas.

By using these processes and strategies when speaking, writing, or presenting, students will:

Purposes and audiences

Show an increasing understanding of how to shape visual (and other) texts for different purposes and audiences.

Ideas

Select, develop, and communicate ideas on a range of topics.

Language features

Use a range of visual (and other) language features appropriately, showing an increasing understanding of their effects.

Structure

Organise visual (and other) texts using a range of appropriate structures.

SCIENCE: PHYSICAL WORLD

Physical Inquiry and Physics Concepts

Students will:

Level 1 & 2

Explore everyday examples of physical phenomena, such as movement, forces, electricity and magnetism, light, sound, waves, and heat.

Seek and describe simple patterns in physical phenomena.

Level 3 & 4

Explore, describe, and represent patterns and trends for everyday examples of physical phenomena, such as movement, forces, electricity and magnetism, light, sound, waves, and heat. For example, identify and describe the effect of forces (contact and non-contact) on the motion of objects; identify and describe everyday examples of sources of energy, forms of energy, and energy transformations.

PLANET EARTH AND BEYOND

Astronomical systems

Students will:

Levels 1 & 2

Share ideas and observations about the Sun and the Moon and their physical effects on the heat and light available to Earth.

Levels 3 & 4

Investigate the components of the solar system, developing an appreciation of the distances between them.

SOCIAL STUDIES:

Students will gain knowledge, skills, and experience to:

Level 1

Understand how the past is important to people.

Level 2

Understand how cultural practices reflect and express peoples' customs, traditions, and values.

Level 3

Understand how people remember and record the past in different ways. Understand how the movement of people affects cultural diversity and interaction in New Zealand.

Level 4

Understand how people pass on and sustain culture and heritage for different reasons and that this has consequences for people.

KEY COMPETENCIES:

Using language, symbols, and texts

Using language, symbols, and texts is about working with and making meaning of the codes in which knowledge is expressed. Languages and symbols are systems for representing and communicating information, experiences, and ideas. People use languages and symbols to produce texts of all kinds: written, oral/aural, and visual; informative and imaginative; informal and formal; mathematical, scientific, and technological.

Students who are competent users of language, symbols, and texts can interpret and use words, numbers, images, movement, metaphor, and technologies in a range of contexts. They recognise how choices of language, symbols, or text affect people's understanding and the ways in which they respond to communications. They confidently use ICT (including, where appropriate, assistive technologies) to access and provide information and to communicate with others.

New Zealand Curriculum Online:
<http://nzcurriculum.tki.org.nz/>

Language is a key focus during an Expressions Whirinaki visit. Art is about communicating ideas and artworks are often referred to as texts. As well as students decoding meanings in artworks using the conventions of art which are in themselves a language, they are constantly discussing ideas in small groups. Additionally, the stimulus of the artworks and ideas presented enable an excellent opportunity for the development of vocabulary and language use.

Managing self

This competency is associated with self-motivation, a 'can-do' attitude, and with students seeing themselves as capable learners. It is integral to self-assessment. Students who manage themselves are enterprising, resourceful, reliable, and resilient. They establish personal goals, make plans, manage projects, and set high standards. They have strategies for meeting challenges. They know when to lead, when to follow, and when and how to act independently.

New Zealand Curriculum Online:
<http://nzcurriculum.tki.org.nz/>

At Expressions Whirinaki, students are required to come into a novel learning situation and confidently manage to perform the necessary tasks to view and gain meaning from the artworks and to create artworks in response to the exhibitions. Additionally they need to act appropriately for the setting, understand and follow particular requirements of the setting.

Expressions Whirinaki education visits rely on small group learning. This involves students developing ideas as part of a group, discussing, developing, querying and testing ideas. The significance of artworks is different to different viewers and so discussing varying viewpoints is integral to learning about visual art.



PRE AND POST ACTIVITIES:

- This film clip shows a montage of Rembrandt's self-portraits youtu.be/V_H71aiz290
- Give students the opportunity to take selfies in their devices or use mirrors like Rembrandt did, and to create a self portrait.
- This film clip shows a flash mob recreating The Nightwatch: youtu.be/a6W2ZMpsxhg
- Rembrandt's group works are very theatrical. You could consider using some of his more complex artworks and developing them into a drama piece back at school.
- Research the Dutch Golden Age.
- Research the Renaissance Age. en.wikipedia.org/wiki/Renaissance
- Create a Renaissance event at your school including dressing up, a feast, crafts such as weaving, tapestry.
- Create origami windmills. youtu.be/gRgd0EspQn8
- Make your own Renaissance costumes.
- Draw self portraits

LINKS FOR TEACHERS:

The following links have connection with concepts discussed during the visit to the exhibition Rembrandt Remastered:

- Exhibition Website www.rembrandtremastered.co
- About Rembrandt the artist en.wikipedia.org/wiki/Rembrandt
- Khan Academy on Self Portrait, 1659 www.khanacademy.org/humanities/monarchy-enlightenment/baroque-art1/holland/v/rembrandt-nga-self-portrait
- Khan Academy on The Night Watch www.khanacademy.org/humanities/monarchy-enlightenment/baroque-art1/holland/a/rembrandt-the-night-watch
- In depth information about The Nightwatch, The Clothmakers Guild and Anatomy Lesson: www.visual-arts-cork.com/famous-paintings/anatomy-lesson-of-doctor-nicolaes-tulp.htm
- www.visual-arts-cork.com/famous-paintings/syndics-of-the-clothmakers-guild.htm
- www.visual-arts-cork.com/famous-paintings/night-watch.htm

This document compiled by Esther McNaughton, Suter Educator. Revised by Tina Powell, Expressions Whirinaki.

PLANNING A VISIT

FAQs and things you might like to know

Getting here

Public Transport:

With buses and trains stopping at Upper Hutt Station, Expressions is just a five minute walk down the road.

Bringing your own bus or cars:

Car parking and bus drop off points are right behind Expressions in the carpark near H2O XstreamSwimming pool.

During Your Visit

Lunch & morning tea:

We have an indoor space to enjoy morning and afternoon tea should the weather require that (subject to availability)

School bags & jackets:

Yes you can bring your school bags and jackets as we have a space for them while you visit.

For further information or to book a visit please contact

Tina Powell, Learning Programmes Specialist
Expressions Whirinaki Arts and Entertainment Centre
Ph (04) 5290086
education@expressions.org.nz
www.expressions.org.nz

Tina is also available throughout the year to visit your school and discuss the exhibition programme and the opportunities for your students.
Please contact her to make a time to visit you.

Use the following codes to ascertain how to apply each of the Art Curriculum Links.

PK	Developing Practical Knowledge in the Visual Arts
DI	Developing Ideas in the Visual Arts
CI	Communicating and Interpreting in the Visual Arts
UC	Understanding the Visual Arts in Context