

Rembrandt in the Galleries: Before and After the Findings of the Rembrandt Research Project

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Rembrandt vs. Rembrandt-esque



Rembrandt vs. Rembrandt-esque

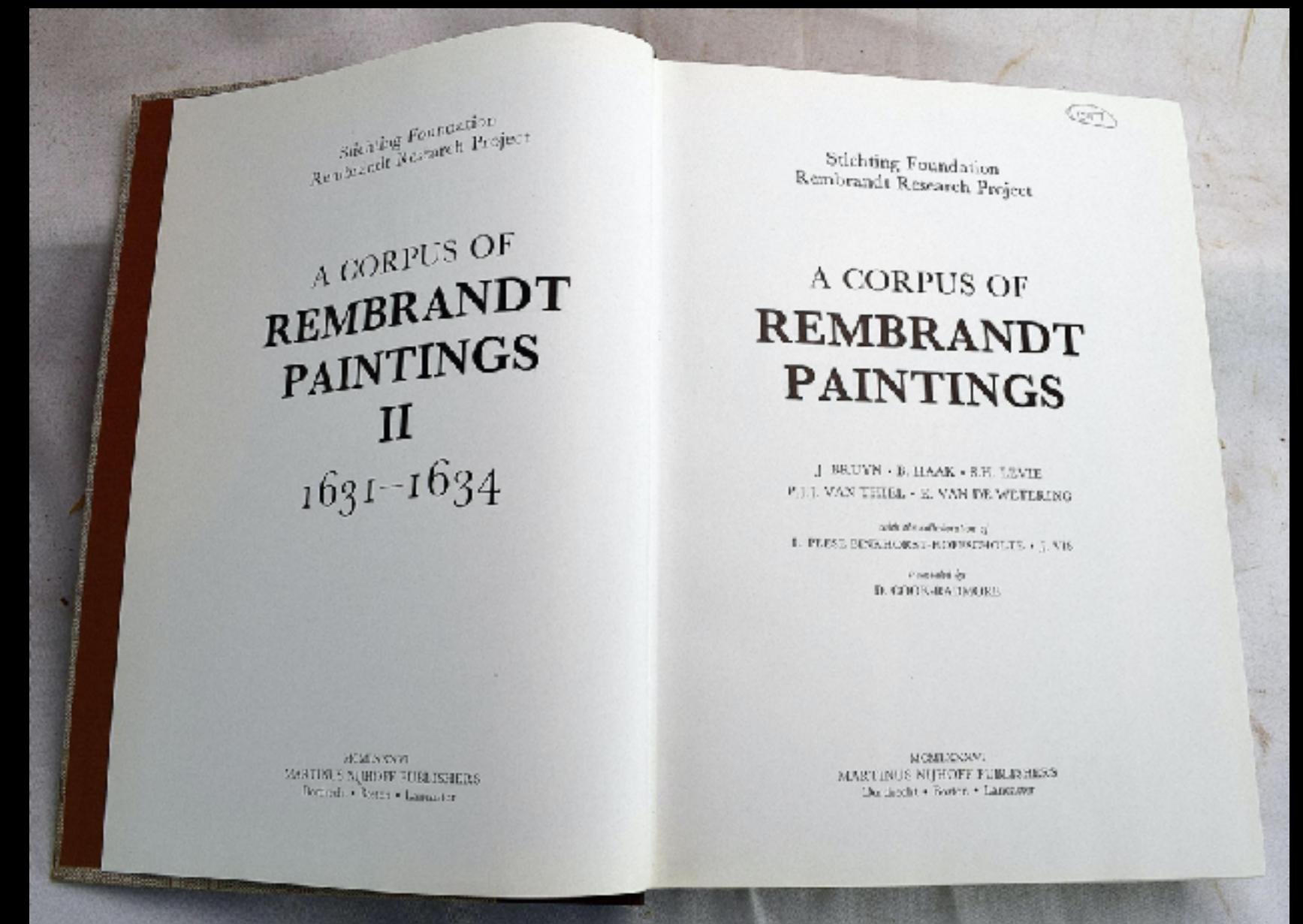


Rembrandt, *Portrait of a Man Holding Gloves*, 1648, oil on panel



Microsoft, *The Next Rembrandt*, 2016, 3D printed

Rembrandt Research Project



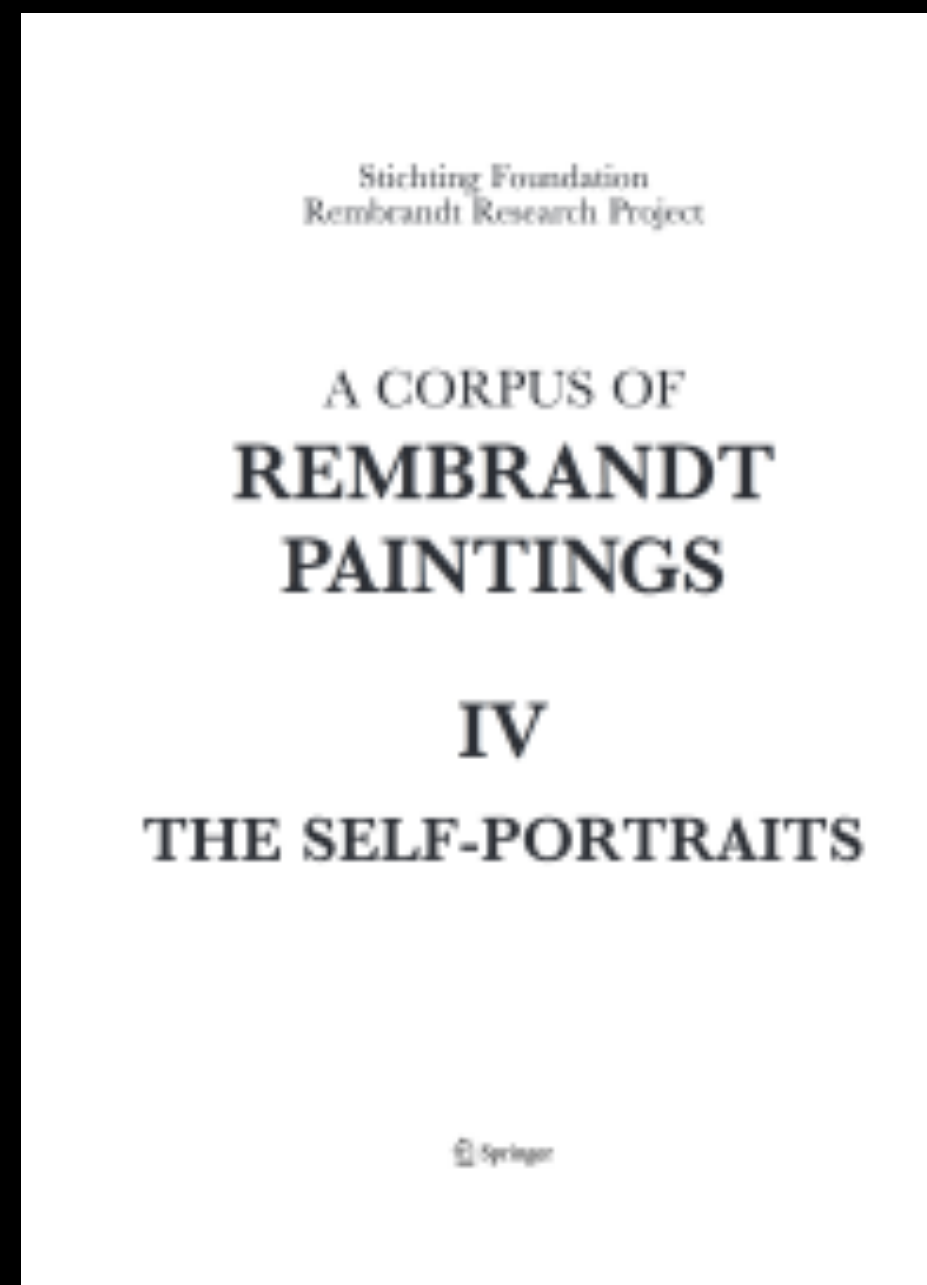
Research Question

- How can the attribution findings of the RRP effect the labelling of Rembrandt and Rembrandt-esque paintings in museums?

Objectives and Purpose

- Examine the effect and scope of findings from RRP's *Corpus* in relation to public-facing information of museums through three case study institutions
- Evaluate transparency and accountability of all research activities between specialists and museums through wall text, object labels, and exhibition catalogues

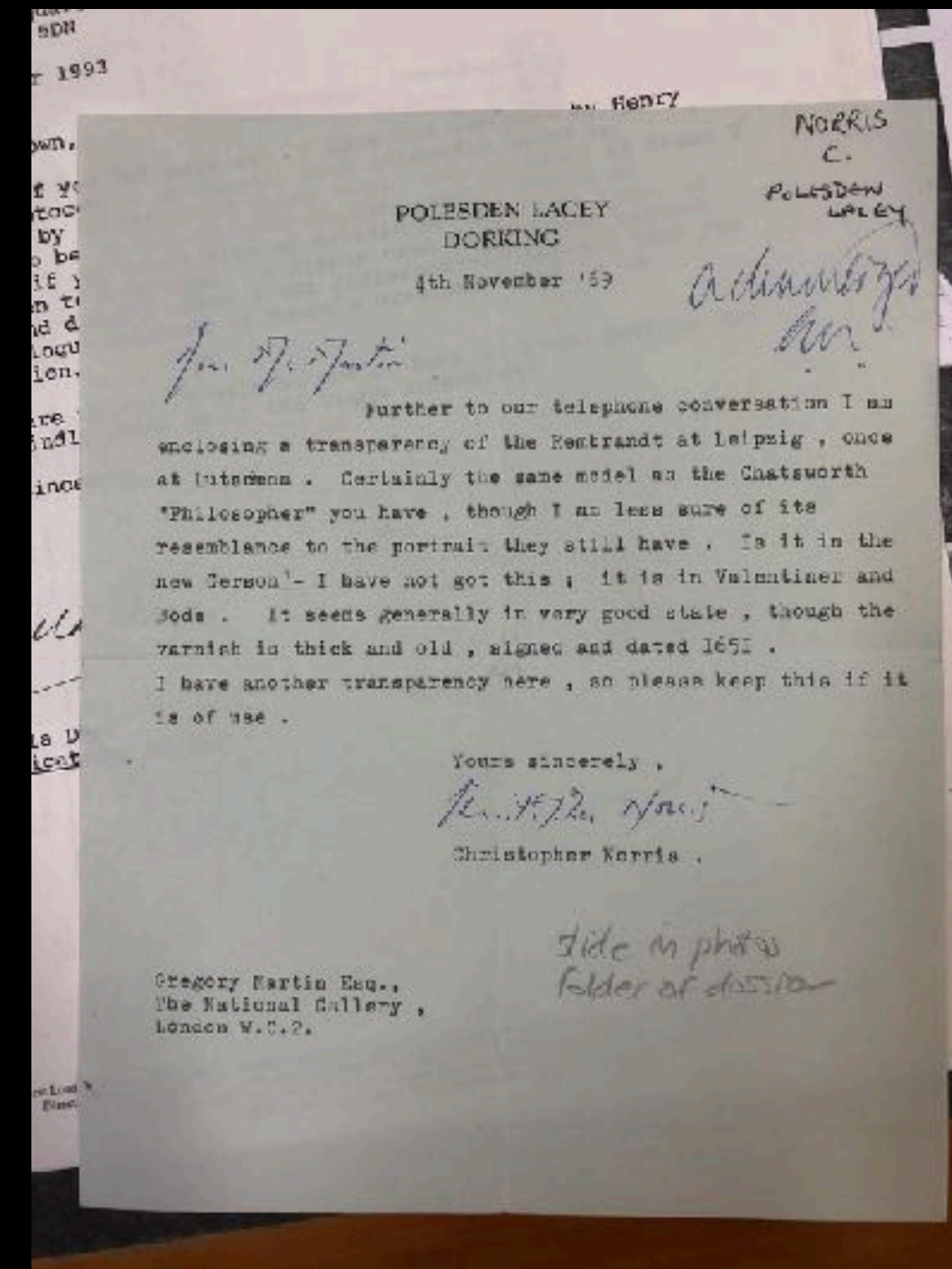
Methods



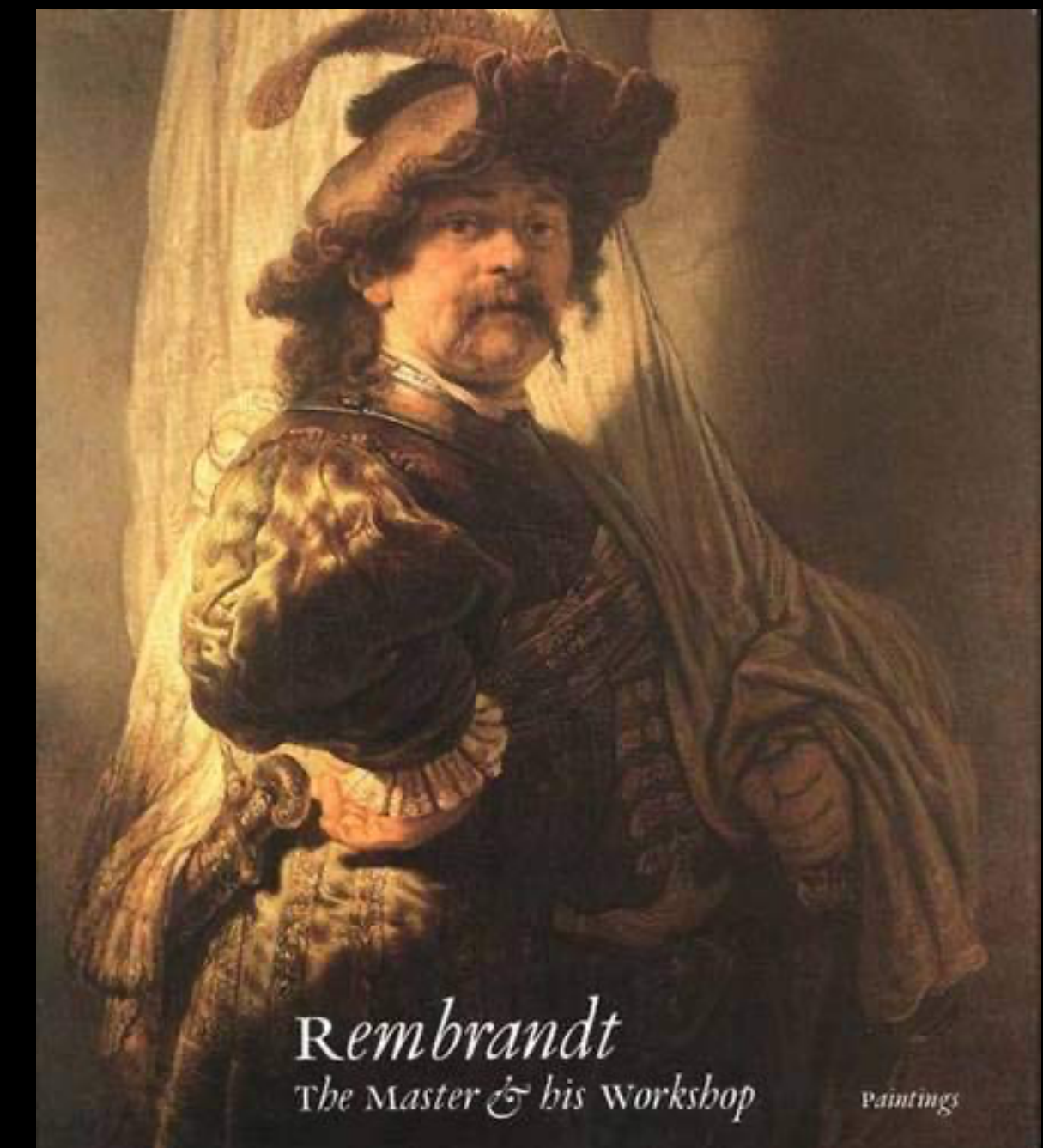
Corpus, six volumes



Object labels and wall text



Archives



Exhibition catalogues

Case Studies



The National Gallery
London, England

*Portrait of Frederick Rihel
on Horseback*

*An Old Man in an
Armchair*

Anna and the Blind Tobit



National Gallery of Art
Washington D.C.

Lucretia

A Woman Holding a Pink

The Mill



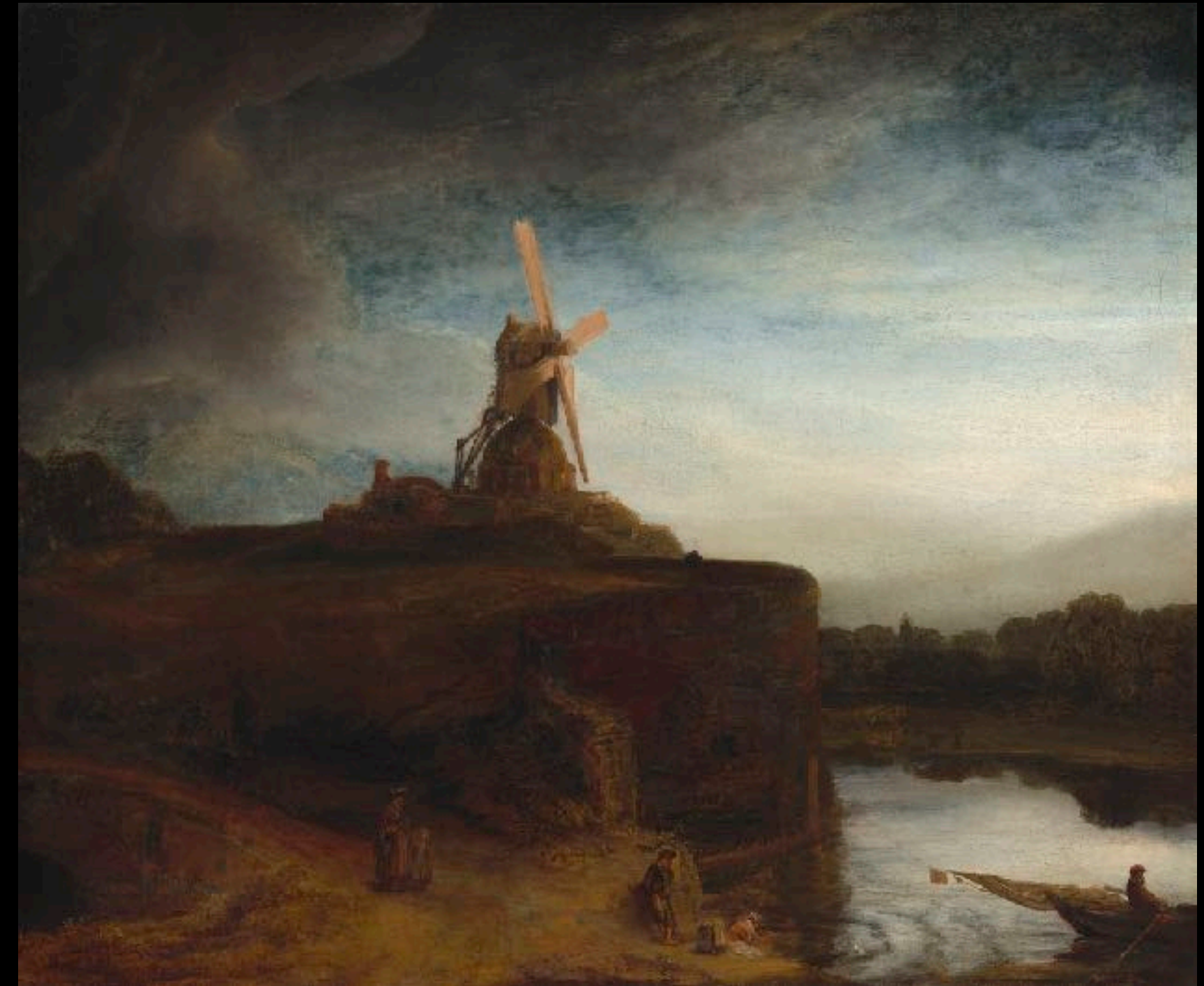
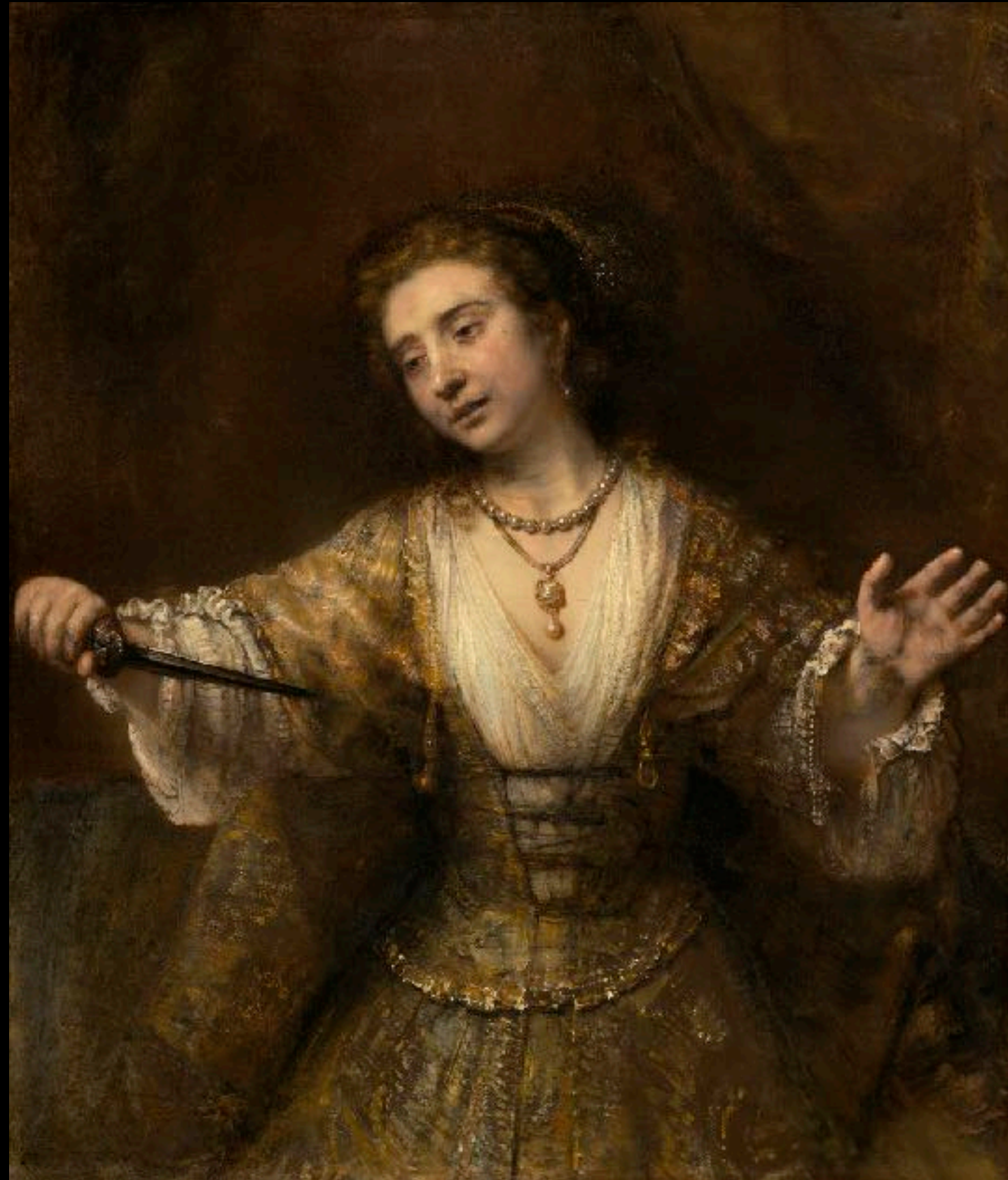
Mauritshuis
The Hague, Netherlands

*Portrait of Rembrandt
(1606-1669) with a Gorget*

Saul and David

‘Tronie’ of an Old Man







Findings

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- Object labels and public-facing information are vague and do not reveal the entire narrative

Limitations

- Cultural and/or monetary gains and losses of Rembrandt attribution/dis-attribution
- Excludes private collections

Moving Forward

- Greater transparency and accountability to the public
- Future community collaboration opportunities

“If it resembles a painting that’s positively by Rembrandt then it’s probably by him.”

- Ernst van de Wetering