Portrait Of Monsieur Bertin And Portrait Of Jan Six

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Whenever two artistic pieces are being analyzed, there are many things that need to be looked at. For instance, one of the important aspects is to determine the history and context behind the pieces, what some of the artistic interpretations of the work of art are, and what some of the broader themes discussed during the work of art are. Not only that, the historical time period in which the artists lived is also one of the things that should be looked at accordingly. During the course of this paper, the comparison is going to be carried out between two works of art. The first one is the portrait of Monsieur Bertin, which is an oil canvas painting that was crafted by Jean Auguste Ingres. It is going to be compared with another piece of art that is the portrait of Jan Six, which is a painting by the Dutch painter Rembrandt Van Rijn (Franklin et al. 1993).

Analysis Of The Portrait Of Monsieur Bertin

One of the key things about the portrait is the prolonged genesis that one gets to see in it. It is very apparent from the picture that there is a certain sense of agony over the pose that is being made here. Looking at the history of the picture, there were many preparatory sketches that were being made over it (Franklin et al. 1993). The final work that is being witnessed here is crafted in a manner that makes the depiction of the character of the sitter apparent over here. At the same time, in the way the portrait is designed, there are myriad emotions that one gets to see over there (Franklin et al. 1993). There is a sense of restless energy over the way it is being done. At the same time, another very distinctive feature of the whole thing is how the imposing bulk of the whole thing is being portrayed over the given time period. What it is showing is the realistic portrayal of aging, but at the same time, there is also a display of single-mindedness and, to a certain degree, arrogance with regard to the way the whole personality is being shown in the portrait (Franklin et al. 1993). The other thing that is very prominent about the portrait is the way he is sitting in the three-quarter profile that goes from the brown ground lit from the right.

Not only that, there is a certain sense of pronouncement with regard to the way his fingers are shaped, and there is a great level of detail that one gets to see over here (Franklin et al. 1993). The portrait that was made by Ingres was a popular and critical success (Franklin et al. 1993). It has to be noted that the portrait of the person that is being made here is someone private and not much is known about him. It was speculated that the family of the person was worried about the caricature at the given point in time, and they had disapproved of it, but the popularity of the portrait was such

that it more or less sealed the reputation of the artist (Franklin et al. 1993).

There are some interesting interpretations for the pose as well. The early biographers are of the point of view that there are many ways through which the seated pose can be looked at. The key aspect is that Ingres, most of the time, observed Bertin in this posture, and his posture became slightly more crouched, especially when there was a case in which he was discussing politics with his son (Franklin et al. 1993). One of the first things was that Ingres was not able to capture the subject in the right manner in the appropriate way. As a matter of fact, he was so distraught that he broke down in tears and had to be consoled by Bertin. He had to take a long break to make sure that he got his focus right again and allowed things to be done in the appropriate manner, to say the least. The effort thus was quite intense, and there was a lot of attention given to the overall personality of Bertin when that happened.

Analysis Of The Portrait Of Jan Six

One of the key things with regard to this portrait is how more than half of the length of the size of the portrait is being seen. The key thing is how he stands and how he is seen in the full face (Molesworth and McCollum, 2010). At the same time, the face is turned slightly to the left while, on the other hand, his head is bent a little toward the right shoulder, and he looks straight out of the picture in the whole thing (Molesworth and McCollum, 2010). He is about to go out and take a forward lunge and has a large black belt on the hat. The other aspect is how the long, fair, reddish shapes. There is an interesting historical context added to it as well with regard to the way Berlin is standing and learning at the table. It is about the time period when Napoleon had captured the imagination of the people in the era. His hard stance and level stare were something that was witnessed in more or less quite a few artistic portraits in that era. It can be said that he was some sort of a style icon in that era.

The rigidness in the stance and the staunch look were some of the key features in more or less all the portraits that were made in that era. The other thing that can be seen is how the extant drawing is supposed to be carried out (Molesworth and McCollum, 2010). The key element that is missing here is that there is no chair that can be seen in the portrait. The background of the picture is also interesting with regard to the way light is falling from the left top of the whole figure for the given time period. The low viewpoint that needs to be taken into consideration is how the permission of the little space between the top of the hat and the designation of the frame. Combined with the width of the clothes. The perception that one gets to see is how the controlled power and how the nuance of the power is going to be controlled in the first place. Rembrandt combined broad as well as rapid strokes with the painting being carried out in meticulous detail (Tinterow et al. 1999).

The placement of the face becomes very important in this regard. It has to be noted that due to the precision of facial features, the gaze that the person seems to be having is the one that looks like piercing someone. The shadow that is cast over the upper face that is on the hat of the pictorial device is another aspect that is needed to be looked at. It, as a matter of fact, acts as a major

pictorial device during the course of the whole analysis. It also encourages the observer to make sure that they are able to read and interpret things in a much more comprehensive fashion (Tinterow et al. 1999). There were many instances during the portrait when Ingres was frustrated with this apparent lack of technical skills in drawing certain things. There were some other issues as well (Tinterow et al. 1999).

Difference In The Working Style

One of the key differences that can be seen here is how the working styles of both these artists differ from each other. Jan Six was more calculative and did not allow his impulse to create something like a piece of art (Tinterow et al. 2000). He spent a lot of time making sure that the relevant attention to detail was given, and even though this approach worked well at times, there are instances when it takes the instinctive touch that is an important part of the artistic expression. As a matter of fact, despite being well known as one of the more well-known realist artists of his era, Rembrandt had a reputation for his long sittings. Not only that, there were some other issues as well with his work with regard to the way his deadline management was being and his lack of cooperation when any changes were being asked as compared to the initial sketch. There was no negotiation on his part as well when it comes to the financial matters, and due to these things, there was a perception that his work was unreasonable (Tinterow et al. 2000).

Compared with the working style of Ingres, one stark contrast is how Ingres brings about a more relaxed approach towards the work. He was well known for his attention to detail, but the reason that his style is different is due to the fact that he allowed his own personal interpretation of the outside work to be reflected in his work. Not only that, there was another thing about his work, and that was about making sure that there must be something new and instinctive added to the portrait (Tinterow et al. 2000). This difference is evident in the way portraits are designed as well (Tinterow et al. 2000). There is a fitness, but at the same time, one gets an impression that Ingres has allowed his creative impulse to take over the work in a very different direction. For instance, there is one subtlety that makes it seem that the subject is turning their direction and is taking a definitive turn in a certain direction. This lack of detail or, as per some artistic experts, imperfections show that there is a willingness and ability to take risks on the part of Ingres. Jan Six combined involvement in the family business with a career as a magistrate and an avid patron of the arts. He was a member of the Muiderkring (Muiden circle), which formed around Pieter Cornelisz, and a keen collector of Baroque painting, antique sculpture, and precious stones.

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