

AUTHENTICATION IN ART

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Will the real Rembrandt please stand up?

Dulwich Picture Gallery

by [Pac Pobric](#) | 08 November 16



Rembrandt's 1635 self-portrait was authenticated in 2014. © National Trust Images/Chris Titmus Questions of attribution, scholarship and connoisseurship are at the core of a small Rembrandt exhibition at the Dulwich Picture Gallery in London (Am I Rembrandt? 8 November-5 March 2017). The show centres on a pair of pictures by the artist, one of which is Self-Portrait, Wearing a Feathered Bonnet (1635), borrowed from the National Trust, which was only fully confirmed as a work by the artist in 2014 after technical study and scholarly research. The exhibition "aims to show that attribution is a thoroughly collaborative process, involving discussion between curators, art historians and conservators", says the exhibition's assistant curator, Helen Hillyard. The other chief work in the show is Girl at a Window (1645), an unquestioned work by the artist that the museum cites as a standard-bearer for comparative analysis.