

# Bruce Nivison

## Graphic Design

View the full portfolio at <http://www.thecreativefinder.com/hallaig>

### **Professional Experience and Curriculum Vitae**

Bruce Nivison is a design consultant with more than thirty-five years professional experience in typography, graphics, wayfinding and sign design.

### **Previous Clientele**

see website

### **Awards and Accolades**

Please kindly get in touch for more information.

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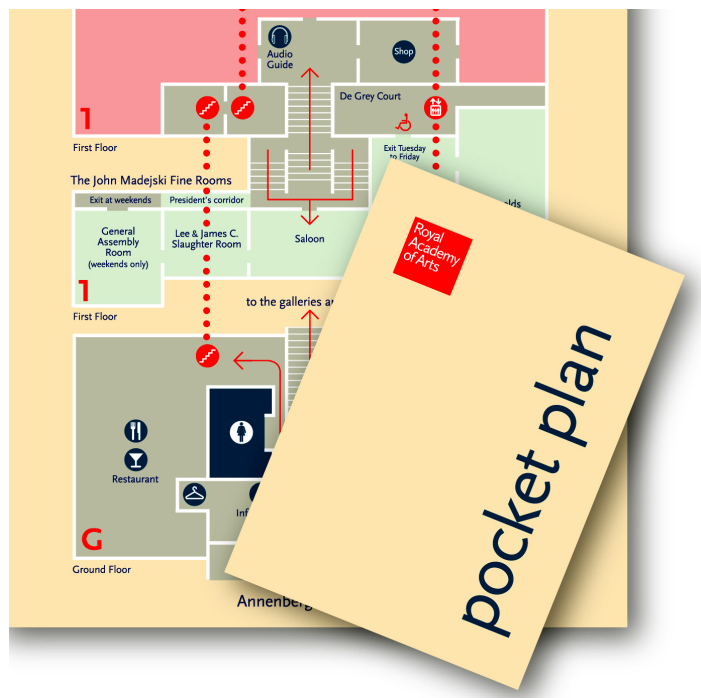
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Painting against the Grain The Last Decade 1660–1669

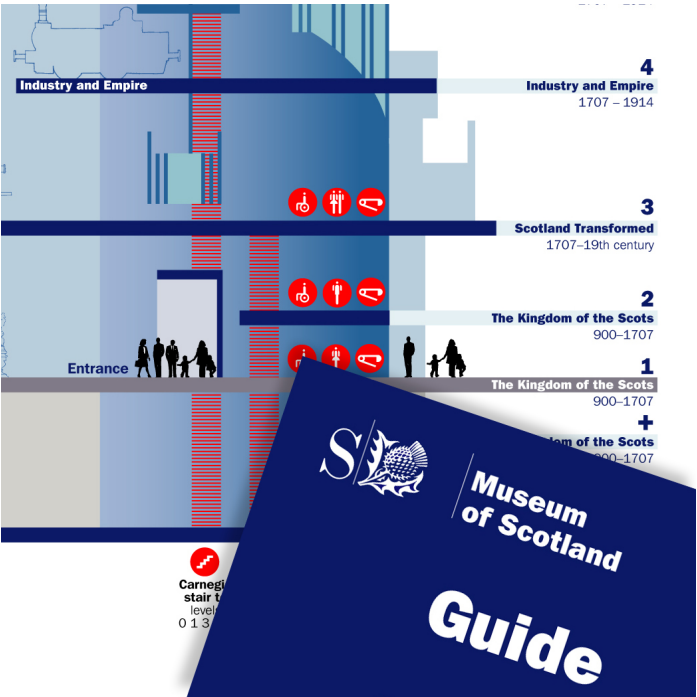
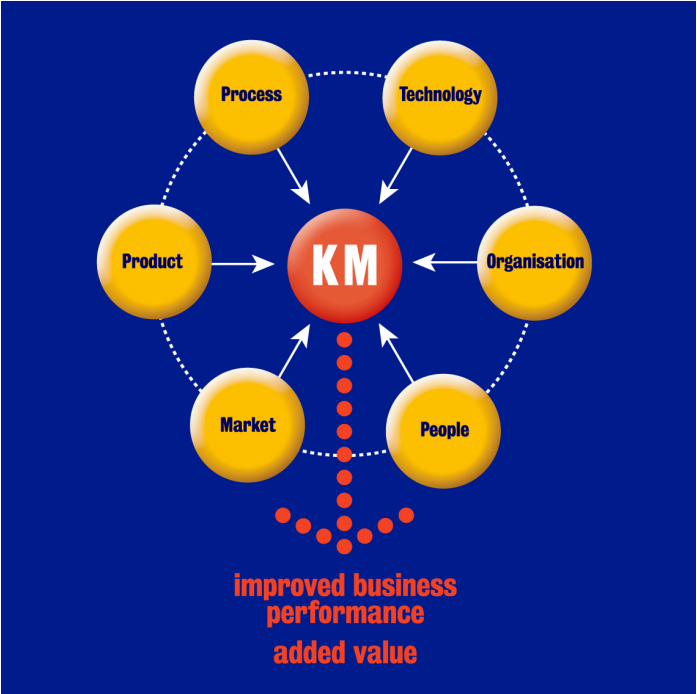
Writing in the age of Gauguin and Van Gogh, the first modern biographers of Rembrandt interpreted his last decade as a period of loneliness and splendid artistic isolation. Although this view was generated by Romantic visions of the artist as spiritual rebel, it is in the earliest accounts of Rembrandt's art and in the facts of his years. By his relocation to the Jordaan, Rembrandt removed himself from the cultural centre of Amsterdam. His financial situation remained precarious: in 1662 he had to sell Saskia's grave, and he paid rent from the savings of Cornelia, his daughter with Hermina. In the plague years 1663 and 1668 he lost Hendrickje and the married Titus, his business managers and closest companions. Rembrandt died on 4 October 1669; he was buried in a rental house. His meagre estate was a faint shadow of the rich document of his life. A tally of Rembrandt's surviving works shows that he was less productive in the 1660s than in any other period of his life. The decline he ascribed to physical weakening – etching is especially dear to the eyes and hands, and Rembrandt made only two prints in the decade – but it may have been aggravated by loss of market share.

Towards the end of his life Rembrandt's critical fortunes again dwindled, although he continued to work within a smaller circle of patrons and followers. Matthias Scheits (1625/30–c.1700), a Dutch painter who worked in Holland, was unequivocal about Rembrandt's reduced standing, recording in 1679 that 'Rembrandt had been esteemed and eminently respectable because of his art, but diminished somewhat in the end.' Four years earlier Sandrart complained that Rembrandt diminished his art by associating with humble folk. Houbraken in 1718 saw this tendency as a part of the preference of the artist's last years, substantiated in his diet of herring, a hunk of cheese and a roll. Anticipating Rembrandt, modern biographers, Houbraken linked these plain habits to the independence of his art:

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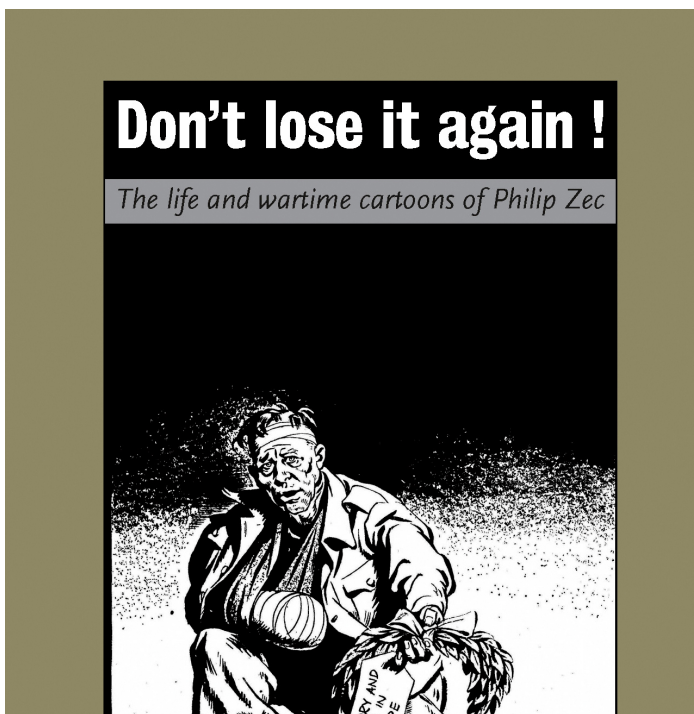
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