



Van Dyck, Rembrandt, and the Portrait Print

Victoria Sancho Lobis

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In the last decade of his life, Anthony van Dyck (1599–1641) undertook a printmaking project that changed the conventions of portraiture. In a series later named the *Iconography*, he portrayed artists alongside kings, courtiers, and diplomats—a radical departure from preexisting conventions. He also depicted his subjects in novel ways, focusing on their facial features often to the exclusion of symbolic costumes or props. In addition to illustrating approximately 60 works by Van Dyck and other artists from his era—particularly Rembrandt—this catalogue traces the artist’s influence over hundreds of years. Showcasing both 17th century portraits in a variety of media and portrait prints by a wide range of artists spanning the 16th through the 20th centuries—including Albrecht Dürer, Hendrick Goltzius, Francisco de Goya, Edgar Degas, and Jim Dine—the book demonstrates the indelible mark that Van Dyck left on the genre.

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