



AH315 HIGHLIGHTS OF DUTCH ART: FROM REMBRANDT TO MONDRIAAN AND BEYOND

IES Abroad Amsterdam

DESCRIPTION:

It is not a bold statement to say that Dutch art is well-known throughout most of the world. It is not one painter or a certain artistic movement that stand out. Dutch artists from different centuries or art movements from different periods are equally admired and enjoyed by masses over the globe.

This course will therefore explore the distinctive periods in Dutch history such as the early renaissance, the productive Golden Age of the 17th Century as well as specific styles of the 19th and 20th Century.

Students will have the opportunity to learn the general styles, concepts, purposes, and interpretations of Dutch Art from the Renaissance through contemporary art. The focus will be on painting, and to a lesser degree, on architecture.

The development of Dutch artistic styles relate to the economic development of the Netherlands as well as the political and social systems in place at various times. These socio-economic and political drivers will be further explored as these are important to understand the art of each period.

Dutch art is also influenced by various religious movements. Students will explore what these influences are and how certain religious symbols are represented.

Whilst the Dutch art scene was heavily dominated by men, this course will also focus on female artists throughout the ages. These artists may be less well known, their contribution to the arts is significant.

CREDITS: 4 credits

CONTACT HOURS: 60 hours

LANGUAGE OF PRESENTATION: English

ADDITIONAL COST: You will be able to use your Museum card for the visits to most museums.

A few of the museums will be visited are outside of Amsterdam. You will therefore incur some additional travel expenses around €20 (train, tram or bus).

Book: You need to buy the book *Amsterdam, A Brief Life of the City* by Geert Mak. ISBN: 9781860467899 (approx. €12,95). There are some copies at the IES Library. Otherwise go to Bookshop De Slegte or order online (www.bol.com).

PREREQUISITES: None

METHOD OF PRESENTATION:

Lectures, discussions, course-related trips, and students presentations

REQUIRED WORK AND FORM OF ASSESSMENT:

- Participation: 10%
- Mid-term course-related trip reflections: 20%
- Presentations: 20%
- Final Exam: 25%
- A Cultural Guide to Dutch Art: 25%



Participation: Course participation is based on participation during field trips and group discussions. Students are expected to have read the set literature per session before the start of every session, and to be able to pose relevant questions for group discussions. Students are also asked to draw a picture of a Van Gogh painting of their choice after visiting the Van Gogh museum.

Mid-term: two course-related trip reflections:

Students will write one reflection paper (2 pages per paper) on a course-related trip:

1. Course-related trip to the Rijksmuseum in week 5
2. Teylers or Frans Hals museum in week 7

Describe what kind of museum it is. What did you learn from the readings, if applicable, about the place visited, and what did you gain from the guiding lecturer or museum guide during the visit? What did you appreciate most about the visit, and what were to your mind the most special features of the place visited.

Presentations

Students will do two presentations.

1. Students will present on a subject/artist connected to the course. Artists/subjects will be allocated in week two. Students can also come up with their own themes, if they are relevant to the course material. Presentation will be min. 15 minutes max. 20 minutes.
2. Students will present on a building situated in Amsterdam of their own choice. The presentations will be done from week 3 onwards. The presentation should not last more than 5 minutes and should cover the relevance within art history, purpose of the building & architectural information. Example: Tuschinski cinema, but more contemporary building like the EYE museum are fine as well.

Scoring Rubric for Oral Presentations

PRESENCE

- body language & eye contact
- contact with the public
- poise

LANGUAGE SKILLS

- correct usage
- understandable (rhythm, intonation, accent)
- spoken loud enough to hear easily

ORGANIZATION

- clear objectives
- logical structure

MASTERY OF THE SUBJECT

- pertinence
- depth of commentary
- spoken, not read
- able to answer questions

VISUAL AIDS

- transparencies, slides
- audio, video, etc.



OVERALL IMPRESSION

- very interesting / very boring
- pleasant / unpleasant to listen to
- very good / poor communication

Final exam

The final exam consists of a slide show and one essay question. Students will have to tell which artist has made the shown artwork, describe stylistic characteristics and put it in correct chronology. In addition, they will have to answer one essay question. This question will be based on the readings of the past semester.

A Cultural Guide to Dutch Art

Students will write a Cultural Guide to Dutch Art (15 pages, excluding images and notes). The guide will have a thematic focus (this can be a Dutch artist, a certain art style or period). The guide will draw on academic resources, but the student can also include places as to where this art can be seen and discuss the curatorship. The guide will be geared to highly educated and cultured visitors to the Netherlands. Word count of the guide will be 5500-6500.

LEARNING OUTCOMES:

By the end of the course, students will be able to:

- Students will be acquainted with the specific characteristics of Dutch Art
- Students will have gained knowledge about the social economic situation of Holland in as much as it has influenced the development of the arts
- Students will be able to analyze a painting and recognize the main styles
- Students will be able to recognize and identify the art of the main Dutch artists, like Rembrandt, Vermeer, van Gogh, Mondriaan, Willink, Rietveld, Appel, Steen, Maria Sibylla Merian, Marleen Dumas)
- Students will have gained confidence in public speaking through their own presentation
- Students will have gained analyzing skills through their study of many different paintings
- Students will have gained insight in the collections of the visited museums (at least 5 museums will be visited)

CONTENT

Week	Content	Assignments
<p>Week 1</p>	<p>Introduction</p> <p>Introduction to the course, its participants and lecturer. What are participants' background and familiarity with the arts.</p> <p>Familiarization with analyzing paintings.</p> <p>The oldest Dutch and Flemish artists like Van Eyck and Geertgen tot Sint Jans show a clear interest in one of the main characteristics of Dutch Art: texture and detail will be studied in the famous artworks (the Arnolfini Marriage, the Gent Altarpiece) made by these artists. We will compare these early Renaissance artists with the work of Giotto and Piero della Francesca to be able to see the difference between the Dutch and early Italian masters)</p>	<p>Required reading:</p> <ul style="list-style-type: none"> • Mak, G. (1995) <i>Amsterdam: The brief life of a city</i>, Uitgeverij Atlas, Amsterdam, pages 1-39 • Murray, P and Murray, L. (1963) <i>The Art of the Renaissance</i>, Thames and Hudson; London, pp 145-160 • Simpson, A. (2007) <i>Van Eyck, The Complete Works</i>, Chaucer Press; London, pp 9-11, 14-16
<p>Week 2:</p>	<p>Jeroen Bosch and Breughel</p> <p>Lecture and group discussion about the work of Jeroen Bosch and Breughel.</p> <p>We detect that their humorous landscapes and biblical scenes reflect a new sense of pride in cities and at the same time a growing unrest about the effect of city life on its citizens.</p> <p>A first visit to the Rijksmuseum where we will see the oldest Dutch art collection.</p>	<p>Required Reading:</p> <ul style="list-style-type: none"> • Fuchs, R.H. (1985) <i>Dutch Art</i>, Oxford University Press, p8-35 • Gibson, W.S. (1973) <i>Hieronymus Bosch</i>, Thames and Hudson; London, pp 69-86 • Mak, G. (1995) <i>Amsterdam: The brief life of a city</i>, Uitgeverij Atlas, Amsterdam, pages 40-69S • Student presentation on van Rogier derWeyden, Master of Flemalle, Hugo van der Goes.

<p>Week 3</p>	<p>Dutch artists who traveled to Rome to get acquainted with Antiquities</p> <p>Jan van Scorel was for a while in Rome, as curator of the papal collections, and brought his insight into Baroque and Renaissance Art to the Netherlands. Also Bloemaert and van Honthorst and ter Brugghen came back with a thorough knowledge of the antiquities and more as is clear studying their paintings.</p> <p>Course-related trip to the Old Church and possibly Our Lord in the Attic.</p>	<p>Required reading:</p> <ul style="list-style-type: none"> • Brown, C. (1997) Utrecht Painters of the Dutch Golden Age, National gallery Publications; London, pp 21-23, 29, 31-35 • Mak, G. (1995) Amsterdam: The brief life of a city, Uitgeverij Atlas, Amsterdam, pages 75-95 • Westermann, M. (1996) A Worldly Art – The Dutch republic 1585-1718, Yale University Press, pages 6-45 • Student presentation on the painters Bloemaert, van Baburen or Jan van Scoorl • Building presentation
<p>Week 4</p>	<p>The Golden Age of Dutch Art I: Rembrandt</p> <p>Rembrandt’s paintings will be the subject for a lecture. His etchings will be studied at the Rembrandt House, Amsterdam.</p>	<p>Required reading:</p> <ul style="list-style-type: none"> • Westermann, M. (1996) A Worldly Art – The Dutch republic 1585-1718, Yale University Press, pp. 45-97 • Wetering, van de, E. (2000), Rembrandt, the painter at work, Amsterdam University Press, pp XI-XVI, 3-9, 46-61 • Winkel, de, M. (2006) Fashion + Fancy. Dress and Meaning in Rembrandt's paintings, Amsterdam University Press, pp 11-40, 53-72, 93-132 • Student presentation on architect van Campen, the painter Jan Lievens or Gerard Dou. • Building presentation
<p>Week 5</p>	<p>The Golden Age of Dutch Art II</p> <p>How the Dutch artists reconciled the abundance of baroque art with their protestant belief in their paintings. Jan Steen and Frans Hals will be lectured about.</p> <p>Course-related trip to the Rijksmuseum in Amsterdam.</p>	<p>Required reading:</p> <ul style="list-style-type: none"> • Berger, J. (1980) About Looking, Pantheon Books; New York, pp 162-170 • Pavord, A. (1999) The Tulip, Bloomsbury, New York, pp 129-161 • Painters Jacob van Ruysdael, and architect Henrick de Keijser or Lieven de Key or the then internationally well- known sculptor Adriaen de Vries. • Building presentation

<p>Week 6</p>	<p>The Golden Age of Dutch Art III</p> <p>Vermeer and artists like Nicolaes Maes, Gerard Dou and Metsu excelled in interior scenes. These scenes and the symbols used often have more than one meaning as will be explained in the lecture.</p> <p>Course-related trip to the Palace on the Dam, the former town hall (depending on the opening times of the Royal Palace and/or Museum van Loon).</p>	<p>Required reading:</p> <ul style="list-style-type: none"> • Kemme, G. (ed) <i>Amsterdam Architecture, a guide</i>, Thoth Uitgeverij, Bussum, pp 10-28 • Mak, G. (1995) <i>Amsterdam: The brief life of a city</i>, Uitgeverij Atlas, pages 96- 133 • Westermann, M. (1996) <i>A Worldly Art – The Dutch republic 1585-1718</i>, Yale University Press, pages 156-181 Amsterdam, Hand in reflection paper 1: Rijksmuseum visit 2 • Student presentations: Adriaen van Ostade, Rachel Ruysch • Building presentation
<p>Week 7</p>	<p>Scientific paintings of Pieter Post, Albert Eckhout, and Maria Sibylla Merian</p> <p>Their paintings, engravings and buildings reflect the global economy and interest in the world outside as will be shown in the power point.</p> <p>Class might take place at Teylers Museum, in Haarlem. Lecture will then take place in the specialized library.</p>	<p>Required reading</p> <ul style="list-style-type: none"> • Kemme, G. (ed) <i>Amsterdam Architecture, a guide</i>, Thoth Uitgeverij, Bussum, pp 53-55 • Mak, G. (1995) <i>Amsterdam: The brief life of a city</i>, Uitgeverij Atlas, Amsterdam, pages 134- 189 • Rice, T. (2002) <i>Voyages of Discovery</i>, Scriptum Publishers, pp. 56-115 (ISBN 9781902686028) • Student presentations on the cartographers Blaeu, Hondius or Plancius. Or the architect Pieter Post and de Mauritshuis, The Hague • Building presentation
<p>Week 9</p>	<p>Dutch Art of the nineteenth century</p> <p>Dutch art of the 19th century shows strong influences of the French Realist and Impressionist movement as is evident in the work of Willem and his wife Sien Mesdag, and Weissenbruch.</p> <p>Visit to the Rijksmuseum, department of 19 th century Art</p>	<p>Required reading:</p> <ul style="list-style-type: none"> • Kemme, G. (ed) (2010) <i>Amsterdam Architecture, a guide</i>, Thoth Uitgeverij, Bussum, pages 72-75 • Lucie-Smith, E. (1972) <i>Symbolist Art</i>, Thames & Hudson, pages 167-173 • Mak, G. (1995) <i>Amsterdam: The brief life of a city</i>, Uitgeverij Atlas, Amsterdam, pages 190- 227 • Student presentations Jozef Israëls, Matthijs Maris or Therese Schwartze • Building presentation • Email a short update on your paper

<p>Week 10</p>	<p>Vincent van Gogh</p> <p>Van Gogh reflects the changing scene in the arts as no other before him, he can be considered as one of the fathers of the expressionist movement as will be explained in the lecture.</p> <p>Course-related trip to the van Gogh Museum after the lecture in class, choosing a painting/drawing of van Gogh to copy at home.</p>	<p>Required reading:</p> <ul style="list-style-type: none"> • Bazin, G. (1958) <i>Impressionist Paintings in the Louvre</i>, Thames & Hudson Ltd., pages 225-238 • Student presentations on specific artworks by van Gogh in the museum. • Building presentation
<p>Week 11</p>	<p>Dutch arts at the turn of the 20th century</p> <p>Jan Sluijters and Kees van Dongen reflect the expressionist tendencies in Paris in their vibrant, colorful paintings. In the buildings of the Amsterdam School Architects (like van der Mey) we see a similar expressionist international outlook.</p> <p>We will go a guided bike tour along the main apartment blocks, offices and school buildings of the Amsterdam School architects.</p>	<p>Required reading:</p> <ul style="list-style-type: none"> • Kemme, G. (ed) (2010) <i>Amsterdam Architecture, a guide</i>, Thoth Uitgeverij, Bussum, pages 94-97 • Eliëns, T.M., Groot, M., and Frans Leidelmeijer: <i>Dutch Decorative Arts</i>. V+K Publishing, Bussum, pages 27-46, 134-140 • House, J. (ed) (1979) <i>Post Impressionism: Cross-Currents in European Painting</i>, Royal Academy of Arts (Great Britain), pages 255-279 • Tuchman, M. (ed) <i>The Spiritual in Art: Abstract Painting, 1890-1985 cat. Exhibition 1987</i>, Los Angeles County Museum of Art, Art Institute of Chicago and the Haags gemeentemuseum (ISBN 0875871305) pages 89-111
<p>Week 12</p>	<p>Mondriaan and the STIJL movement</p> <p>The STIJL movement had a great impact on modern architects like Rietveld, Breuer and Gropius.</p>	<p>Required reading:</p> <ul style="list-style-type: none"> • Fuchs, R.H. (1985) <i>Dutch Art</i>, Oxford University Press, pages 176-190 • Mak, G. (1995) <i>Amsterdam: The brief life of a city</i>, Uitgeverij Atlas, Amsterdam, pages 228- 269 • Student presentation on the Rietveld Schröder house or painter Bart van der Leek. • Building presentation
<p>Week 13</p>	<p>The Interbellum Period 1918-1940</p> <p>This period is best reflected in the art work of Willink, Pijke Koch and Raoul Hijncjes as is explored in the lecture.</p> <p>Course-related trip to the Jewish Museum Amsterdam</p>	<p>Required reading:</p> <ul style="list-style-type: none"> • Dooijes, D. <i>A history of the Dutch poster 1890-1960</i>, Scheltema & Holkema, pages 36-46 • Salomon, C. (1981) <i>Charlotte: Life or Theatre</i>, (preface by Judith Herzberg) pages V-XV, 1- 175, 607-689 • Student presentation on Jessurun de Mesquita or on the book of Charlotte Salomon • Building presentation

<p>Week 14</p>	<p>The impact of World War II</p> <p>The impact of World War II is strongly present in the works of the CoBrA artists Appel, Corneille and Constant. Their paintings, theater designs, sculptures and architectural drawings show their affinity with societal events and international politics.</p> <p>Course-related trip to CoBrA Museum, Amstelveen</p>	<p>Required reading:</p> <ul style="list-style-type: none"> • Escher, M.C. and J.W. Vermeulen (1989) <i>Escher on Escher; Exploring the Infinite</i>, Harry N Abrams Inc, pages 139-153 • Fuchs, R.H. (1985) <i>Dutch Art</i>, Oxford University Press, pages 190-207 • Kemme, G. (ed) (2010) <i>Amsterdam Architecture, a guide</i>, Thoth Uitgeverij, Bussum, pages 115-117 • Mak, G. (1995) <i>Amsterdam: The brief life of a city</i>, Uitgeverij Atlas, Amsterdam, pages 279-310 • Stokvis, W. (1999) <i>CoBrA: 3 Dimensions</i>, V+K Publishing, pages 62-85 • Student presentation on: Senkichi Tajiri, Corneille, Alechinsky or the connection between the work of Jackson Pollock and Karel Appel
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COURSE-RELATED TRIPS:

- CoBrA Museum
- Guided bike tour
- Jewish Museum Amsterdam
- Old Church
- Rembrandt House
- Rijksmuseum
- Teylers Museum
- Van Gogh Museum

REQUIRED READINGS:

- Bazin, G. (1958) *Impressionist Paintings in the Louvre*, Thames & Hudson Ltd., pages 225-238
- Berger, J. (1980) *About Looking*, Pantheon Books; New York, pp 162-170
- Boogerd, van den, D., Bloom, B. and M. Casadio (1999) *Marlene Dumas*, Phaidon Press, pages 8- 28, 32-82
- Brown, C. (1997) *Utrecht Painters of the Dutch Golden Age*, National gallery
- Bussum, pages 72-75
- Dawtrey, L. (ed) (1996) *Investigating Modern Art*, Yale University Press, pages 71-87
- Dooijes, D. *A history of the Dutch poster 1890-1960*, Scheltema & Holkema, pages 36-46
- Eliëns, T.M., Groot, M., and Frans Leidelmeyer: *Dutch Decorative Arts*. V+K Publishing, Bussum, pages 27-46, 134-140
- Escher, M.C. and J.W. Vermeulen (1989) *Escher on Escher; Exploring the Infinite*, Harry N Abrams Inc, pages 139-153
- Fuchs, R.H. (1985) *Dutch Art*, Oxford University Press, p 8-35
- Fuchs, R.H. (1985) *Dutch Art*, Oxford University Press, pages 143-175
- Fuchs, R.H. (1985) *Dutch Art*, Oxford University Press, pages 176-190
- Fuchs, R.H. (1985) *Dutch Art*, Oxford University Press, pages 190-207
- Gibson, W.S. (1973) *Hieronymus Bosch*, Thames and Hudson; London, pp 69-86
- Harrison, C. (ed) (1998) *Art in Theory 1815-1900: An Anthology of Changing Ideas*, Blackwell Publishers, pages 896-903
- House, J. (ed) (1979) *Post Impressionism: Cross-Currents in European Painting*, Royal Academy of Arts (Great Britain), pages 255-279
- Kemme, G. (ed) (2010) *Amsterdam Architecture, a guide*, Thoth Uitgeverij, Bussum, pages 115- 117
- Kemme, G. (ed) (2010) *Amsterdam Architecture, a guide*, Thoth Uitgeverij, Bussum, pages 94-97

- Kemme, G. (ed) (2010) *Amsterdam Architecture, a guide*, Thoth Uitgeverij,
- Kemme, G. (ed) *Amsterdam Architecture, a guide*, Thoth Uitgeverij, Bussum, pp 53-55
- Kemme, G. (ed) *Amsterdam Architecture, a guide*, Thoth Uitgeverij, Bussum, pp 10-28
- Lloyd, J. (2006) *Vincent van Gogh and Expressionism*, Van Gogh Museum, pages 11-32
- Lucie-Smith, E. (1972) *Symbolist Art*, Thames & Hudson, pages 167-173
- Mak, G. (1995) *Amsterdam: The brief life of a city*, Uitgeverij Atlas, Amsterdam, pages 279-310
- Mak, G. (1995) *Amsterdam: The brief life of a city*, Uitgeverij Atlas, Amsterdam, pages 228-269
- Mak, G. (1995) *Amsterdam: The brief life of a city*, Uitgeverij Atlas, Amsterdam, pages 190-227
- Mak, G. (1995) *Amsterdam: The brief life of a city*, Uitgeverij Atlas, Amsterdam, pages 134-189
- Mak, G. (1995) *Amsterdam: The brief life of a city*, Uitgeverij Atlas, Amsterdam, pages 96-133
- Mak, G. (1995) *Amsterdam: The brief life of a city*, Uitgeverij Atlas, Amsterdam,
- Mak, G. (1995) *Amsterdam: The brief life of a city*, Uitgeverij Atlas, Amsterdam, pages 40-69
- Mak, G. (1995) *Amsterdam: The brief life of a city*, Uitgeverij Atlas, Amsterdam, pages 1-39
- Murray, P and Murray, L. (1963) *The Art of the Renaissance*, Thames and Hudson; London, pp 145-160 pages 75-95
- Pavord, A. (1999) *The Tulip*, Bloomsbury, New York, pp 129-161 Publications; London, pp 21-23, 29, 31-35
- Rice, T. (2002) *Voyages of Discovery*, Scriptum Publishers, pp. 56-115 (ISBN 9781902686028)
- Salomon, C. (1981) *Charlotte: Life or Theatre*, (preface by Judith Herzberg) pages V-XV, 1-175, 607-689
- Simpson, A. (2007) *Van Eyck, The Complete Works*, Chaucer Press; London, pp 9-11, 14-16
- Stangos, N. (ed) (1994) *Concepts of Modern Art: from Fauvism to Postmodernism*, Thames and Hudson, pages 141-159
- Stiles, K. and Peter Selz (eds) (1996) *Theories and documents of Contemporary Art; a source book of artists' writings*, University of California Press, pages 657-662
- Stokvis, W. (1999) *CoBRA: 3 Dimensions*, V+K Publishing, pages 62-85