DESCRIPTION:

CREDITS: 3 credits

CONTACT HOURS: 36 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

ADDITIONAL COST: You will be able to use your Museum card for the visits to most museums. Two of the field trips take us outside of Amsterdam. You will therefore incur additional travel expenses (about 30 euros).

METHOD OF PRESENTATION:

- Lectures are used to introduce students to new subjects in the fields of art history, gender studies, and sociology.
- The course-related trips are organized in such a way that students acquire new skills, such as looking at art and expressing one’s opinion about art in a substantial way. Students are expected to engage in discussions, make small assignments, and present on works of art during these meetings on site.
- The group discussions actively engage students with the materials and help to process new concepts and information.

REQUIRED WORK AND FORM OF ASSESSMENT:

First, there is a mid-term on the literature and lectures. Second, students write a final paper on an individual work of art in the collection of the Rijksmuseum (maximum of ten pages). They do so based on their own visual analyses and comparisons, as well as an object-specific bibliography provided by the professor. Third, students prepare a presentation on the same subject, which is to be held during the last class in the galleries of the Rijksmuseum. Finally, class participation is based on attendance and participation during field trips and group discussions.

- Course participation: 15%
- Midterm exam: 35%
- Presentation: 15%
- Final paper: 35%

Midterm:
The midterm consists of four essay questions. Each question begins with an identification. You will be asked to identify a work of art and give the name of the artist, the subject matter and an approximate date (see checklist for the works of art you have to memorize). Second, you will be asked a short question, such as a definition of a key concept to understand Dutch seventeenth-century art and issues of gender and sexuality. Finally, you will be asked to engage with some of the literature you have read for this class. Make sure to memorize specifics about the arguments of individual authors (and remember and properly spell their names). As part of one of the four essay questions you will be asked to write a visual description or a formal analysis of a work of art.

Color Reproductions will be provided.

Presentation:

Student Presentations

Students give seven-minute presentations on the subject of their final paper: an individual work of art in the Rijksmuseum galleries. Afterwards, there will be time for questions and discussion. The class takes place in the galleries of the Rijksmuseum. Students will introduce the artist and the work of art. They will convey a clear thesis, focusing on issues of gender and sexuality. This thesis should be supported with a formal analysis, as well as the course literature.

Note: Make good use of the unique opportunity of presenting in a museum gallery. Concentrate on the work of art, and expand on what we can see.
Aside from the criteria above, grades are based on the clarity and originality of your presentation.

Final paper:
Write a paper on an individual work of art in the collection of the Rijksmuseum (maximum 1700 words). Include images. Your paper should contain a statement about the gendered issues apparent in ‘your’ work of art. Your argument should be supported by 1) a formal analysis of the work of art, 2) a comparison with at least two other related works of art, and 3) a critical discussion of the course bibliography.
In addition to the abovementioned literature, please consult the Rijksmuseum online collection database, as well as the website RKD explore.
Your grade will be based on the clarity, accuracy, and originality of your argument.

LEARNING OUTCOMES:
By the end of the course students will be able to:
- Students will have gained a general understanding of the social, political, and economic characteristics of seventeenth-century Amsterdam.
- Students will be acquainted with Amsterdam art of the Golden Age.
- Students have gained a thorough understanding of the gendered dynamics at play in Amsterdam art of the Golden Age.
- Students will be able to analyze and discuss visual works of arts.
- Students will have gained confidence in public speaking through their own presentation.
- Students will have gained confidence in articulating thoughts and opinions about art through group discussions.
- Students will have gained insight in the collections of the visited museums.

ATTENDANCE POLICY:
Since IES Abroad Amsterdam courses are designed for students to take advantage of the instructor’s unique contribution, and because the lecture/discussion format is regarded as the primary mode of instruction, regular class attendance is mandatory. In addition, students are expected to be on time for classes and related field/study trips.

Excused absences apply in cases of illness (students must present a doctor’s note), and compelling circumstances beyond the student’s control. Please note that missing a flight on the day of class does not fit in this category. Each unexcused absence will lead to a 0.5 point (of a 1-10 scale) deduction of your final grade of 0.5.
If a student shows a pattern in (excused and unexcused) absences, students may be subject to an Academic Review, including—but not limited to—a letter sent to their home school, a probationary period, or exclusion from the program entirely.

CONTENT:

<table>
<thead>
<tr>
<th>Week</th>
<th>Content</th>
<th>Assignments</th>
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<tbody>
<tr>
<td>Optional class:</td>
<td>The professor invites you to her lecture ‘Naked and Tortured. Saint Sebastian in the Visual Arts’ at EYE Filmmuseum. Afterwards, Derek Jarman’s Sebastiane is shown. (This class is optional and attendance is not taken.)</td>
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<td>Monday 6/12</td>
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<td>(hours TBA)</td>
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<td>Class 1:</td>
<td><strong>Introduction to the Golden Age</strong></td>
<td>Reading: Westermann 1996, introduction and chapter one.</td>
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<td>Tuesday 6/13</td>
<td>The professor explains the rise of Amsterdam as the economic and artistic center of seventeenth-century Europe, introducing a wide range of subjects, including the city’s canals, global trade, and local politics. The larger part of this lecture is dedicated to a</td>
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<td>(1:30pm-4:30pm)</td>
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A chronological overview of artists working in Amsterdam during the long Golden Age (1585-1718). The class ends with a trip to the Amsterdam Museum.

**Class 2:**
**Thursday 6/15** *(9:30am-12:30pm)*

**Course-related trip: Rijksmuseum Amsterdam, part one**
The collection of the Rijksmuseum Amsterdam is used for an introduction on looking at art. The professor discusses how art historians explain the significance of firsthand examinations of a painting’s conservation, technique, and materials. Students experiment with these skills by preparing a brief presentation on a work of art.

Reading: Honig 1997; Westermann 1996, chapter two.

**Class 3:**
**Tuesday 6/20** *(1:30am-4:30pm)*

**Gender and sexuality in art**
The professor explores gendered issues at play in Amsterdam painting of the Golden Age. We look at portraiture, nudes by Rembrandt, mythical love stories of Ferdinand Bol, Govaert Flinck, and their contemporaries, and the private interiors of Gabriel Metsu and Pieter de Hooch.

Students prepare for a discussion at the end of this lecture. There is also extra time for questions.

Reading: De Jongh 2000; Westermann 1996, chapters three and four.

Assignment: Write two discussion topics and explain your choice. One topic should relate to the reading, the other to current news or social media. Post on Moodle the day before class (before 5pm).

**Class 4:**
**Thursday 6/22** *(9:30pm-12:30pm)*

**Course-related trip: Rijksmuseum Amsterdam, part two**
After a discussion of the literature read for today, we continue our discussion in front of actual works of art. We consider issues of gender and sexuality in our analyses of some of the Rijksmuseum’s masterpieces.

Reading: Dickey 2006; Westermann 1996, chapters five and six.

**Class 5:**
**Tuesday 6/27** *(1:30am-4:30pm)*

**Women artists**
This lecture introduces female artists of the Dutch Golden Age. The first part of the lecture discussed working women in the Dutch Republic. The second part concentrates on the work of individual artists, such as Judith Leyster, a pupil of Frans Hals.

From a list, students choose the topic of their final paper.

Reading: Kloek 1993; Nochlin 1971.

Assignment: Write down two discussion topics and explain your choice. One topic should relate to the reading, the other to current news or social media. Post on Moodle the day before class (before 5pm).

**Class 6:**
**Thursday 6/29** *(9:30pm-12:30pm)*

**Nude models in Dutch art**
Since Rembrandt’s Danae of 1636, the female nude reemerged on the Amsterdam art market. Its rise coincided with the emergence of after life drawing sessions in which prostitutes were hired as female models. The nudes by Rembrandt, Bartholomeus van de Helst, Jan Lievens, Willem Drost, Jacob van Loo, and many others are discussed in terms of meaning, nudity.

Reading: Noorman 2016.
and sexuality, and the academic practice that preceded their creation.

This lecture ends with a trip to the Rembrandt House Museum.

| Class 7: Tuesday 7/4 (1:30am-4:30pm) | Midterm |
| Class 8 Thursday 7/6 (9:30am-12:30pm) | Individual meetings about final paper Students meet with their professors to discuss their final papers. |
| Class 9: Tuesday 7/11 (1:30-4:30pm) | Course-related trip: Frans Hals Museum, Haarlem This on site discussion focuses on the notion of empathy and issues of gender and sexuality. Students are encouraged to develop their own opinions and relate them to the current state of scholarship on issues such as gender, sexuality, and nudity in the visual arts. |
| Class 10: Thursday 7/13 (10am-12:30pm) | Course-related trip: Stedelijk Museum, Amsterdam Students discuss and present on women artists in the permanent collection on display at the Stedelijk Museum. |
| Class 11: Tuesday 7/18 (1:00pm-5:00pm) | Presentations The students give presentations on individual works of art, focusing on issues of gender and sexuality. Students are encouraged to respond to the presentations of their fellow students. The class takes place in the galleries of the Rijksmuseum. |
| Class 12: Thursday 9:30-1:30 | A city tour: Seventeenth-century Amsterdam As a farewell to seventeenth-century Amsterdam, the professor guides students through the city center, identifying original seventeenth-century structures. Along the way, the tour calls at historic sites, including Our Lord in the Attic and the Town Hall (Palace on Dam Square). |

Hand in paper online, deadline: Friday 7/21 (5pm)

COURSE-RELATED TRIPS:
- Amsterdam Museum, Amsterdam
- Rijksmuseum, Amsterdam


Also, students must have begun reading the assigned literature specific to their topic of choice.
- Rembrandt House Museum
- Frans Halsmuseum, Haarlem
- Stedelijk Museum, Amsterdam
- Our Lord in the Attic, Amsterdam (part of the city tour)
- Town Hall (Palace on Dam Square), Amsterdam (part of the city tour)

REQUIRED READINGS:
- L. Nochlin, ‘Why have there been no great women artists?,’ in: Art and Sexual Politics, 1971, pp. 1-41