

AHST 2331-001 (20045)

Understanding Art

Dr. Charissa N. Terranova

Tuesdays and Thursdays 11:30-12:45

ATC 1.102

Tuesday March 7

Painting with Grids – From Vermeer to Photorealism

Johannes Vermeer [1632-1675]



Johannes Vermeer, Officer and Laughing Girl, c.1657



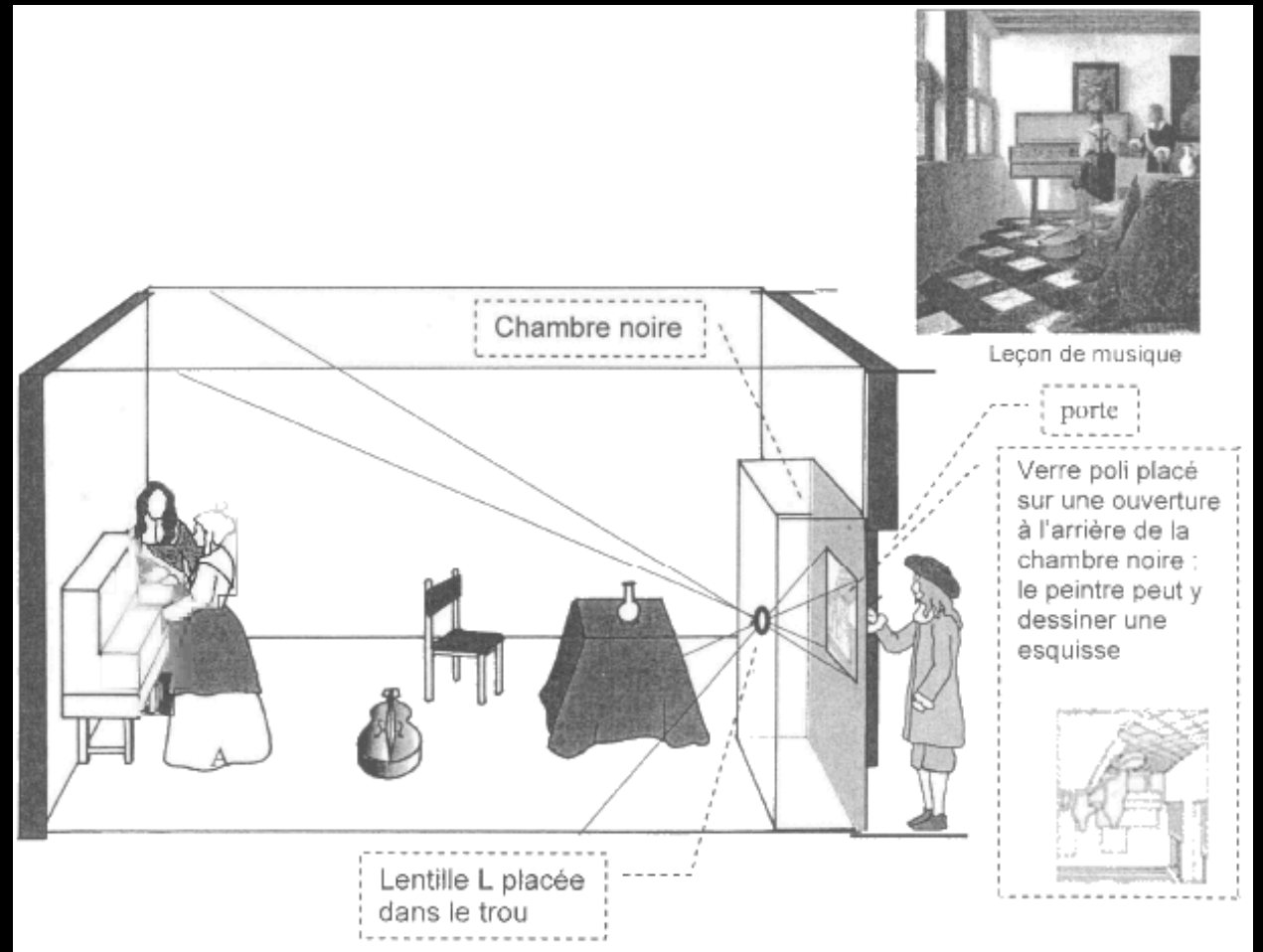
Above: Johannes Vermeer, *The Music Lesson or A Lady at the Virginals with a Gentleman*, c. 1662–65

Right: Johannes Vermeer, *The Girl with a Pearl Earring*, c. 1665





Johannes Vermeer, The Music Lesson or A Lady at the Virginals with a Gentleman, c. 1662–65



Camera Obscura



The Netherlands



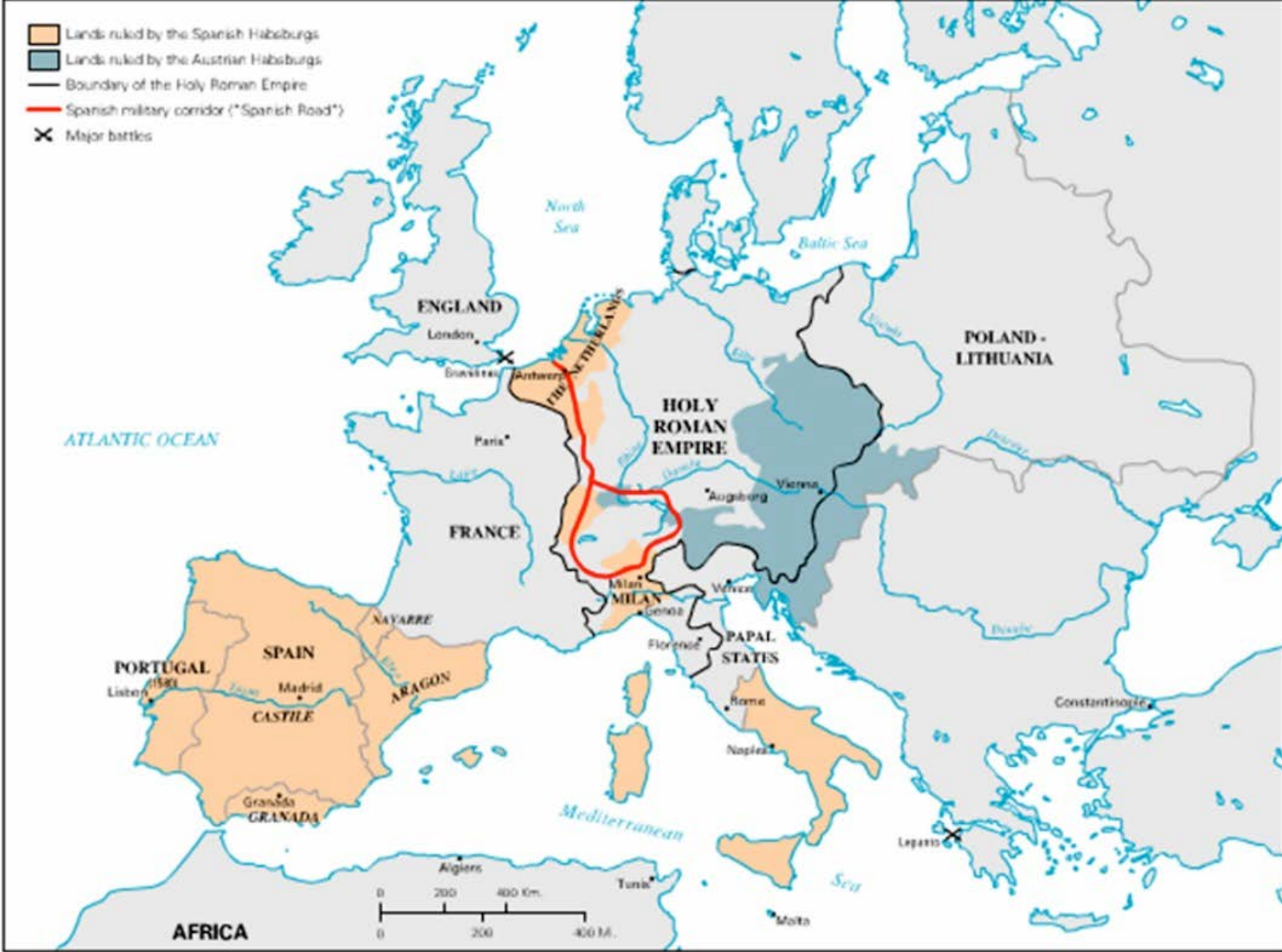
Dutch Golden Age 17th Century



The Golden Age in the Netherlands was an era of trade development, economic growth and cultural diversity, flourishing science and high-quality art. Seventeenth-century Dutch society was a “laboratory of the world.”


- Trade
- Science
- Military
- Art

Johannes Lingelbach: The Dam Square in Amsterdam with the New Town Hall under Construction, 1656



Over the course of the seventeenth century, the Dutch nation became one of the wealthiest and most powerful in the world, employing its naval prowess to dominate international trade and create a vast colonial empire. But this period began in turmoil. The 1568 revolt of the Seventeen Provinces (modern-day Netherlands, Belgium, Luxembourg, and sections of northern France and western Germany) against Philip II of Spain, the sovereign of the Habsburg Netherlands, led to the Eighty Years' War, or Dutch War of Independence. Under William of Orange, the northern provinces overthrew the Habsburg armies and established the Republic of the Seven United Netherlands, which in 1648 was recognized as an independent country. The Southern Netherlands remained under Catholic Spain's control, prompting countless Flemish craftsmen to flee north, where their innovative techniques and pioneering subjects were disseminated throughout the Republic.


The Rebellion of the Netherlands

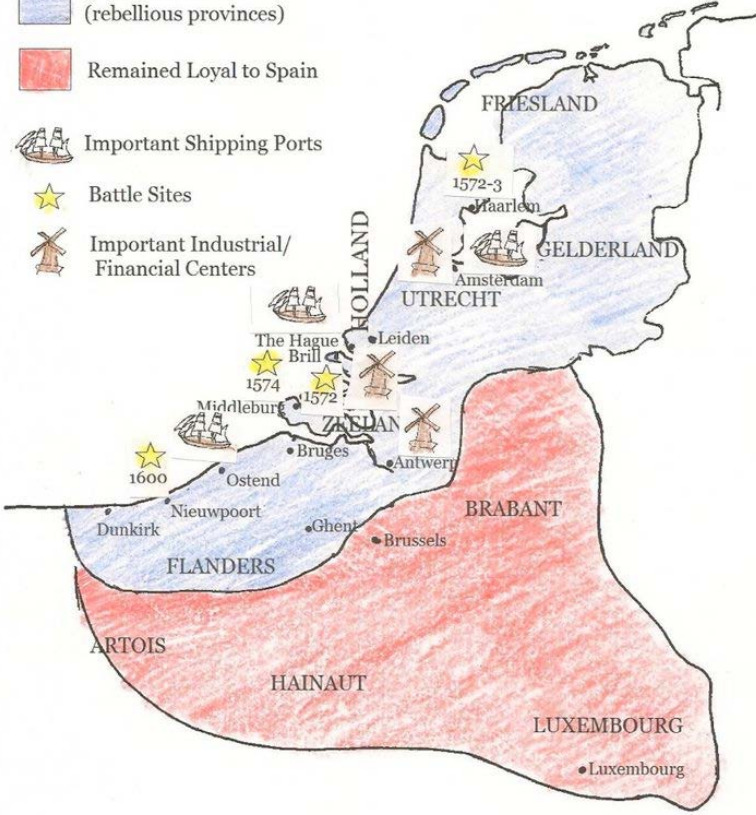
 Union of Utrecht (rebellious provinces)

 Remained Loyal to Spain

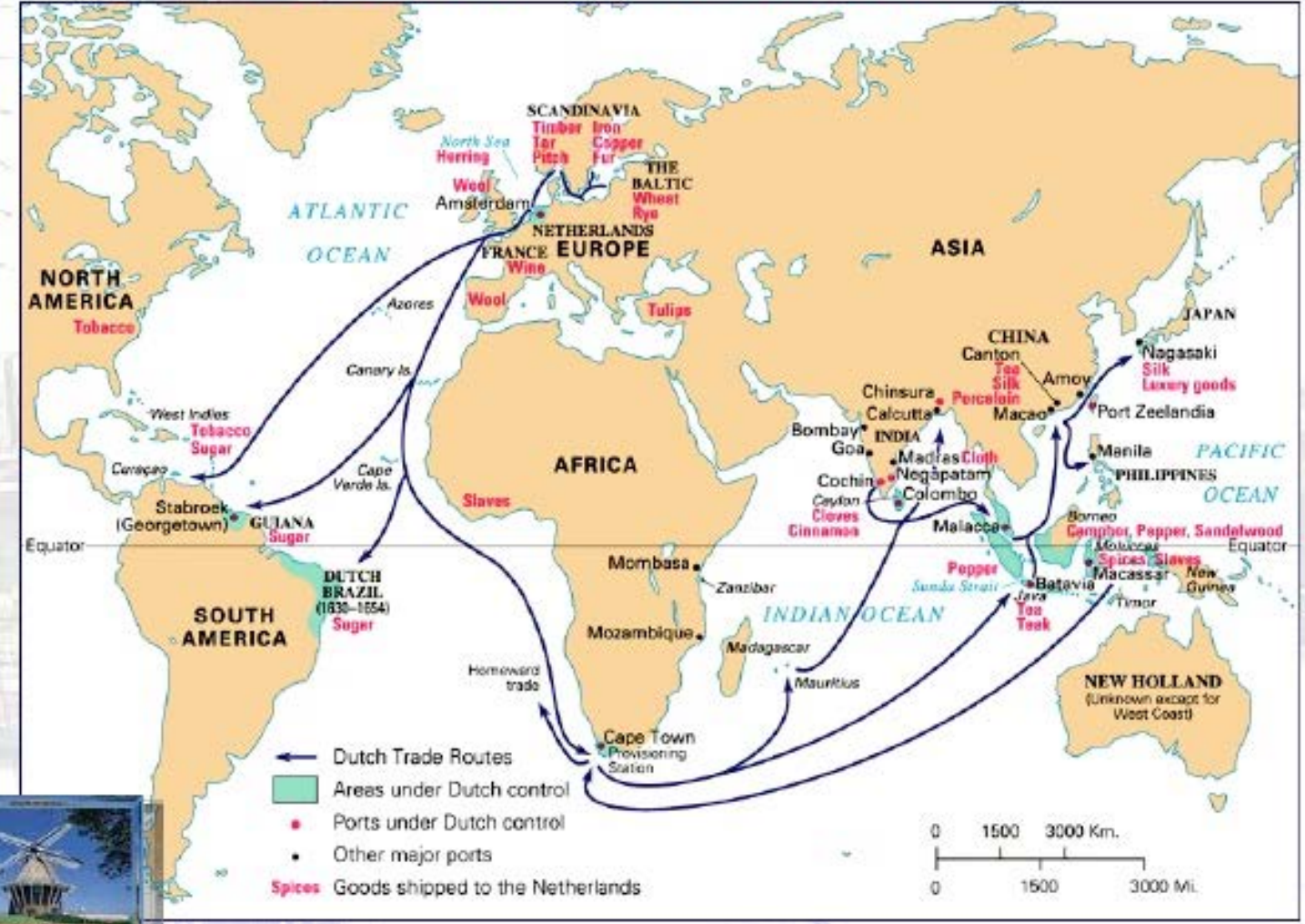
 Important Shipping Ports

 Battle Sites

 Important Industrial/Financial Centers



Dutch Global Commerce



Dutch West India Company, offshoot of Dutch East India Company



Above: A senior merchant of the Dutch East India Company, presumably Jacob Mathieusen, and his wife; in the background the fleet in the roads of Batavia [capital city of the Dutch East Indies, today Jakarta] by Aelbert Cuyp, c. 1640-1660



Right: Board of Dutch East India Company

Golden Carriage (1898) carrying Dutch Royals



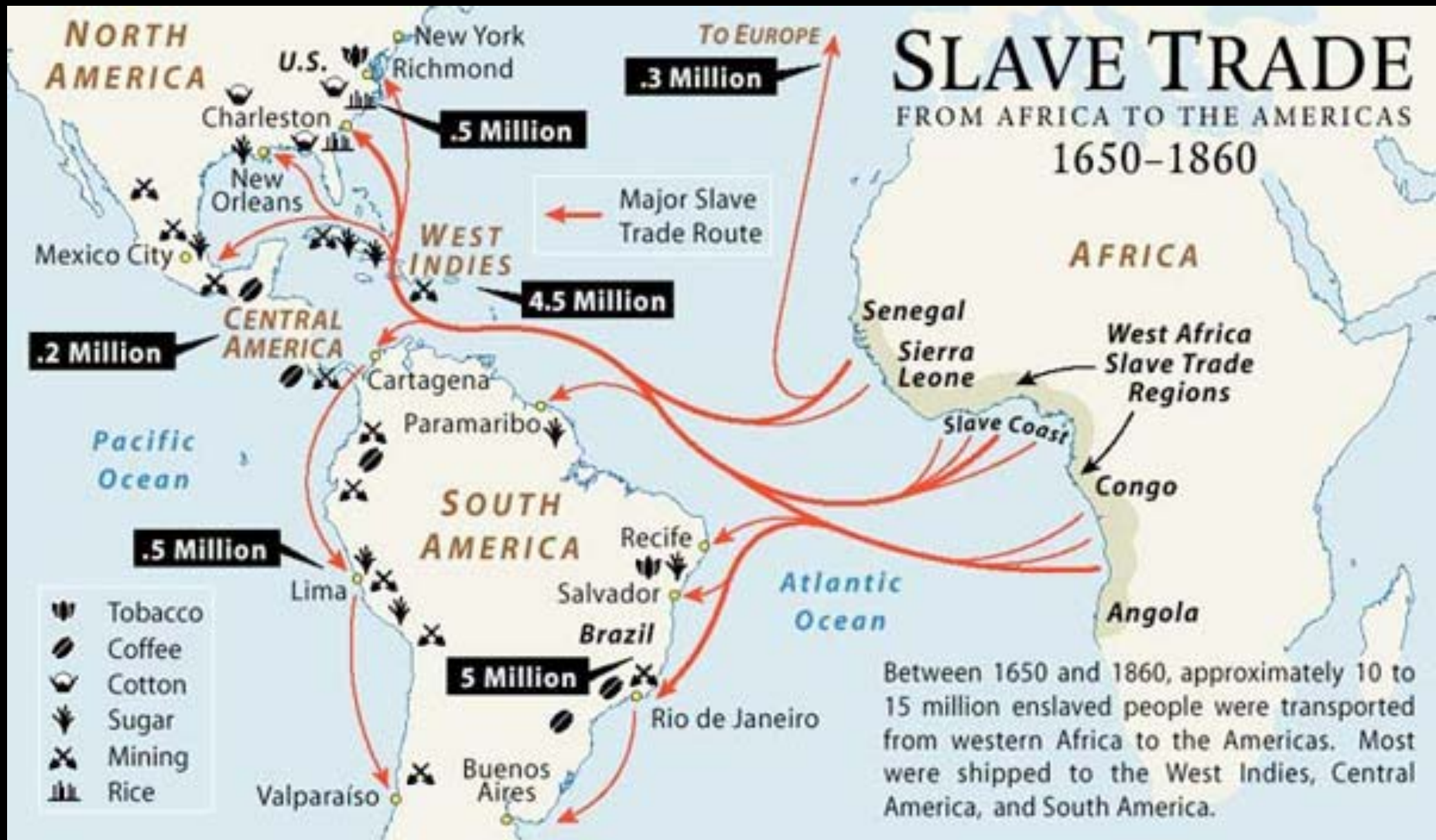






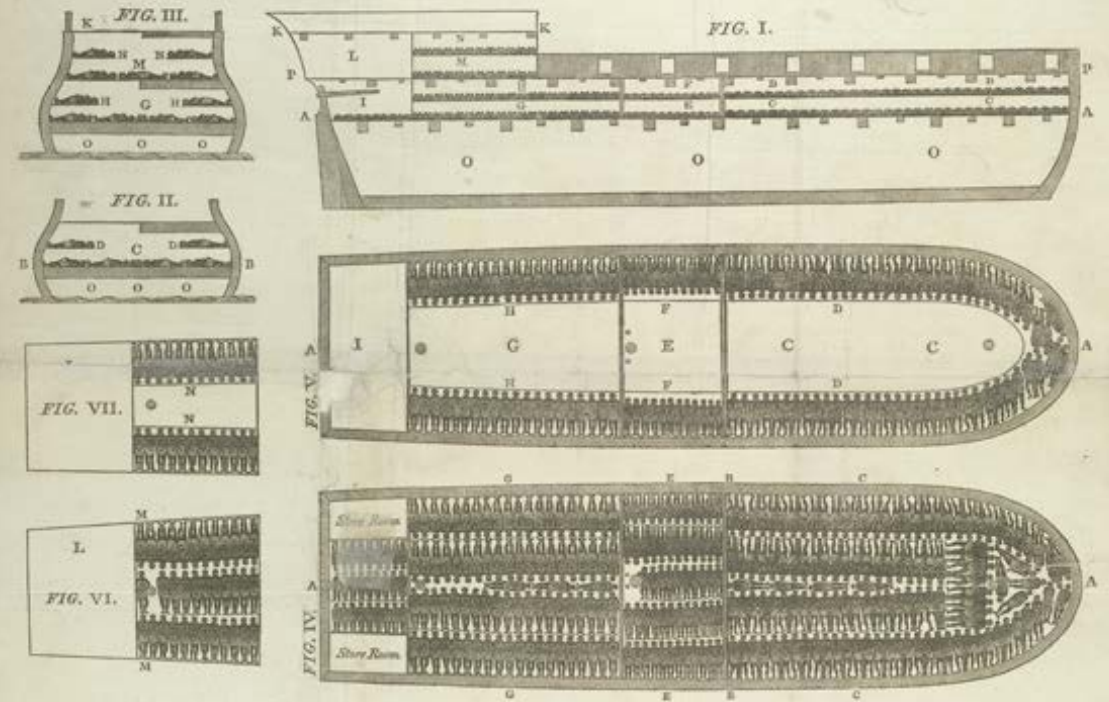
SLAVE TRADE

FROM AFRICA TO THE AMERICAS
1650-1860



Between 1650 and 1860, approximately 10 to 15 million enslaved people were transported from western Africa to the Americas. Most were shipped to the West Indies, Central America, and South America.

DESCRIPTION OF A SLAVE SHIP.



The Plate and Section above exhibit a Slave Ship with the Deck raised... The figure in the right hand is a side view... The figure in the left hand is a top view... The figure in the middle is a section through the hold... The figure in the bottom is a section through the deck...

The Dutch West India Company, a chartered company of Dutch merchants, was established in 1621 as a monopoly over the African slave trade to Brazil, the Caribbean and North America.

The WIC had offices in Amsterdam, Rotterdam, Hoorn, Middelburg and Groningen, but one-fourth of Africans transported across the Atlantic by the company were moved in slave ships from Amsterdam. Almost all of the money that financed slave plantations in Suriname and the Antilles came from bankers in Amsterdam, just as many of the ships used to transport slaves were built there.

Many of the raw materials that were turned into finished goods in Amsterdam, such as sugar and coffee, were grown in the colonies using slave labor and then refined in factories in the Jordaan neighborhood.

Revenue from the goods produced with slave labor funded much of The Netherlands' golden age in the 17th century, a period renowned for its artistic, literary, scientific, and philosophical achievements.

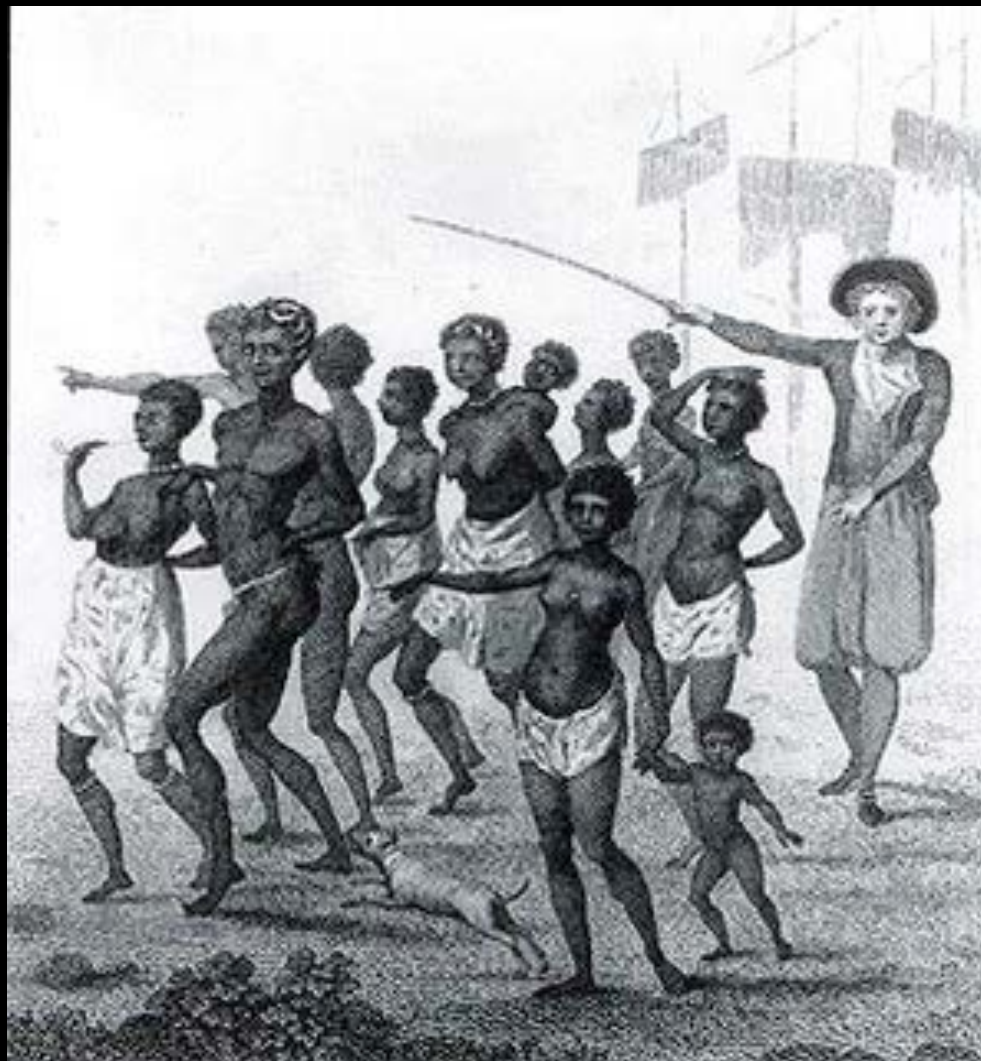
Slave labor created vast sources of wealth for the Dutch in the form of precious metals, sugar, tobacco, cocoa, coffee and cotton and other goods, and helped to fund the creation of Amsterdam's beautiful and famous canals and city center.

Table with 3 columns: Item, Quantity, and Unit. Includes rows for 'Sugar', 'Tobacco', 'Cocoa', 'Coffee', 'Cotton', etc. This is likely a reproduction of the table found on the adjacent page.

As this ship will contain 200 slaves... The number of slaves which will actually be carried on board... The number of slaves which will actually be carried on board... The number of slaves which will actually be carried on board...

The figure in the right hand is a side view... The figure in the left hand is a top view... The figure in the middle is a section through the hold... The figure in the bottom is a section through the deck...

The figure in the right hand is a side view... The figure in the left hand is a top view... The figure in the middle is a section through the hold... The figure in the bottom is a section through the deck...



Left: Depiction of the importation of eleven black slaves to New Netherland/New Amsterdam (now NEW YORK) by the Dutch West India Company in 1625. Many of them were put to work for the construction of a wall to protect "settlers " from the indigenous population on the very site of the famed Wall Street, Manhattan.

Above: Selling humans. After the territory fell to the English by 1664 an inhumane chattel law was used as the measure and thus even children of slaves were born Slaves. By 1790 the population of slaves grew to 21,324 making new York the leading state dealing in this "gentleman's trade".



Jan van Goyen, Village at the River, 1636



Arent Arentsz, Polderlandscape with Fishermen and Farmers, c. 1611



Above: Rembrandt, *The Windmill*, 1641, etching

Left: Rembrandt, *The Mill*, 1645-48, oil on canvas



Hendrick Avercamp,
Winter Landscape with a
Windmill, 1620



Johannes Vermeer, View of Delft, 1660-61



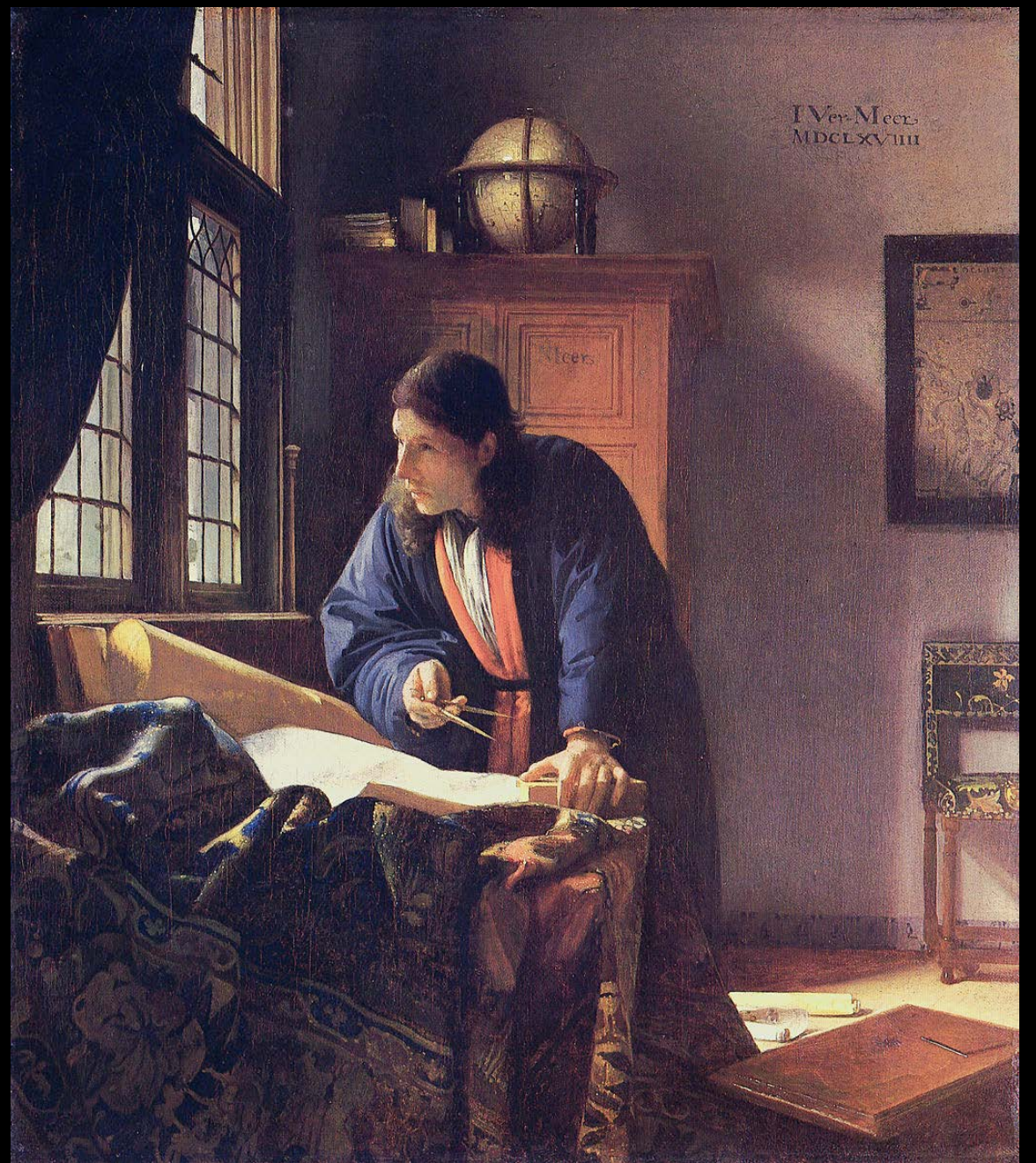
Johannes Vermeer, The Little Street, 1657-58



Abraham Storck, The
Roads of Enkhuizen,
c. 1680



Vermeer, The Art of Painting, 1665-68



Vermeer, The Geographer, 1669



Close-up map detail from The Art of Painting shows a united Burgundy region before the split between The Netherlands



Rembrandt, The Sampling Officials, also called Syndics of the Drapers' Guild, 1662



Jan de Bray, The Haarlem Painter's Guild, 1675

It is estimated that around the mid-1600s there were some 700 active painters working in the Netherlands. This would roughly mean one artist for each 2,500 inhabitants. If only considering the leading cities of the era, like Leiden and Utrecht this ratio would be even higher. In fact, it was even higher than what the Florentine Renaissance mastered a good century earlier. With such a competitive market, it comes as no surprise that the quality of the paintings became the best of the time in Europe. Soon it would also be among the most sought-after items also for foreign collectors.



Above: Pieter Janssens Elinga, Interior with Painter, Woman Reading and Maid Sweeping, c. 1655

Above Left: Pieter de Hooch, Dutch Interior, 1655

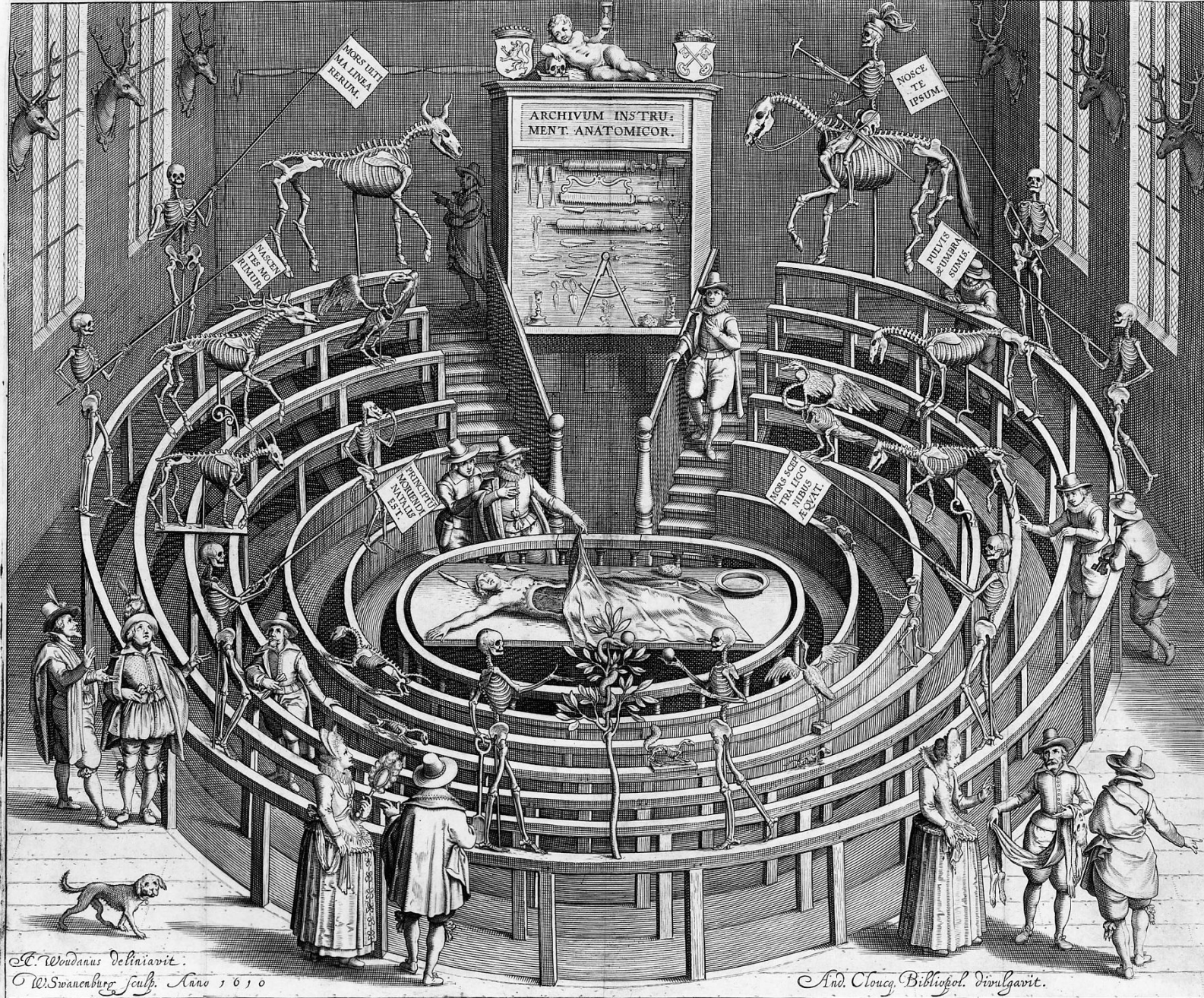
Below Left: A Family Group in an Interior, attributed to Quiringh van Breckelenkam, ca.1658-70



Rembrandt, Anatomy
Lesson of Dr. Tulp, 1632



Eques Petrus Leo Gherius Inu et deliri.



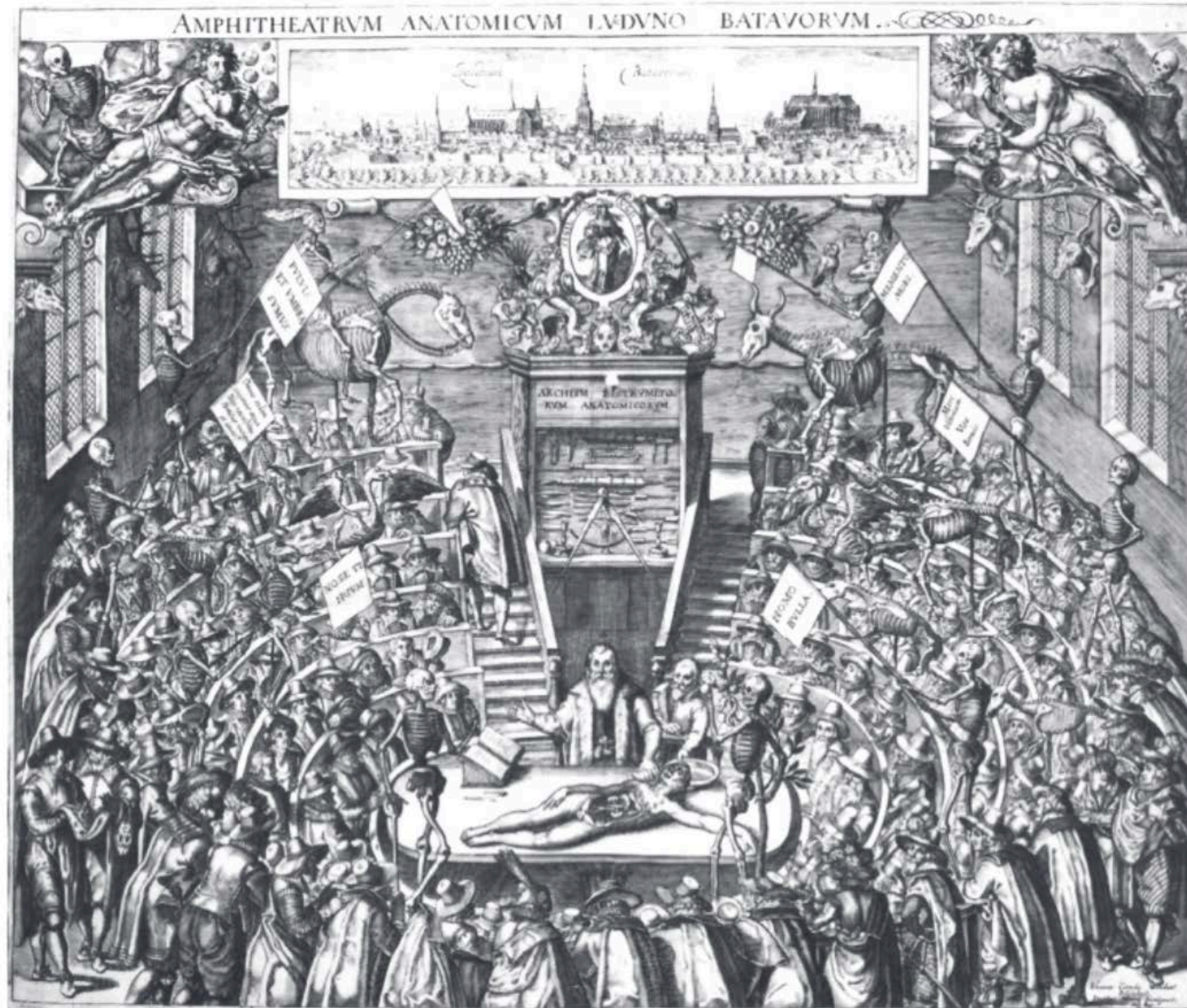
Memento mori

"Remember, you will die."

*E. Woudanus delineavit.
W. Swaneburg sculp. Anno 1650*

And. Cloucy Bibliopol. divulgavit.

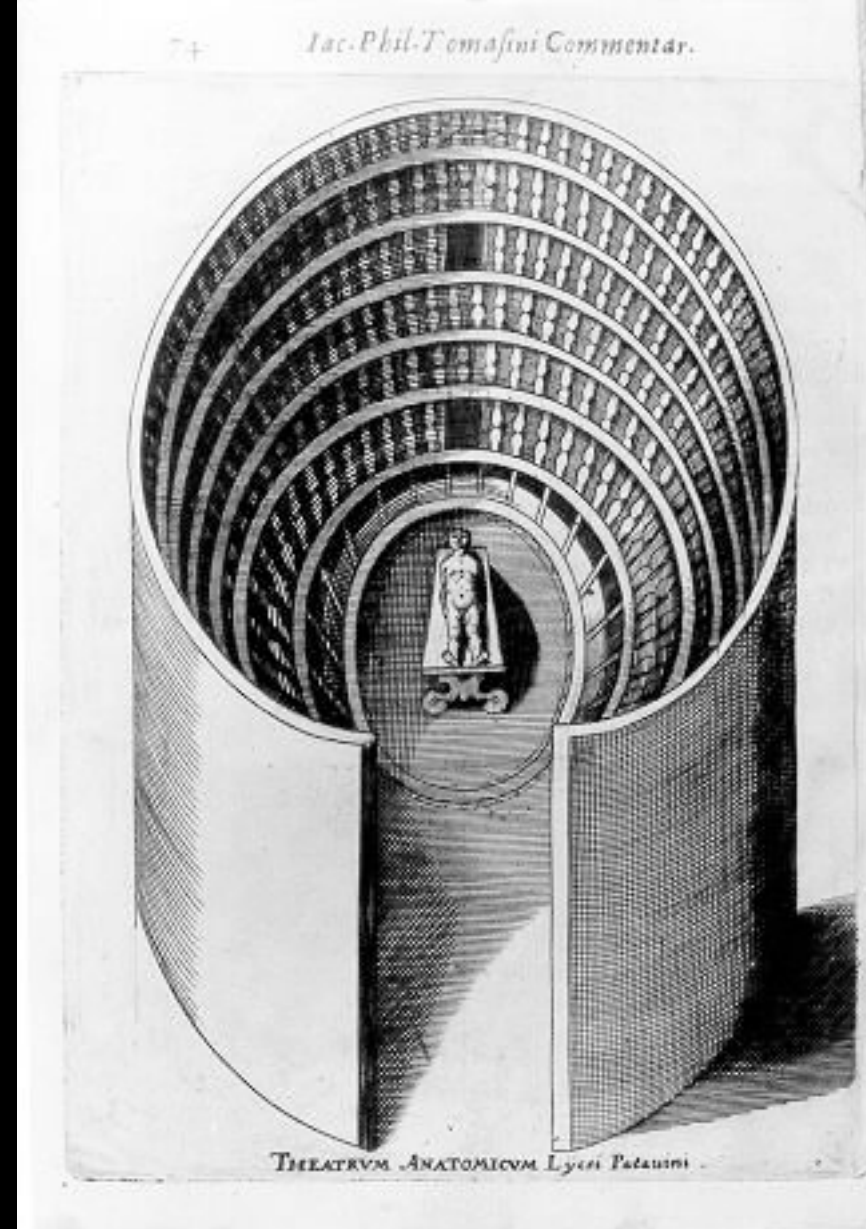
The anatomical theatre at
Leiden University in the early
17th century, The Netherlands

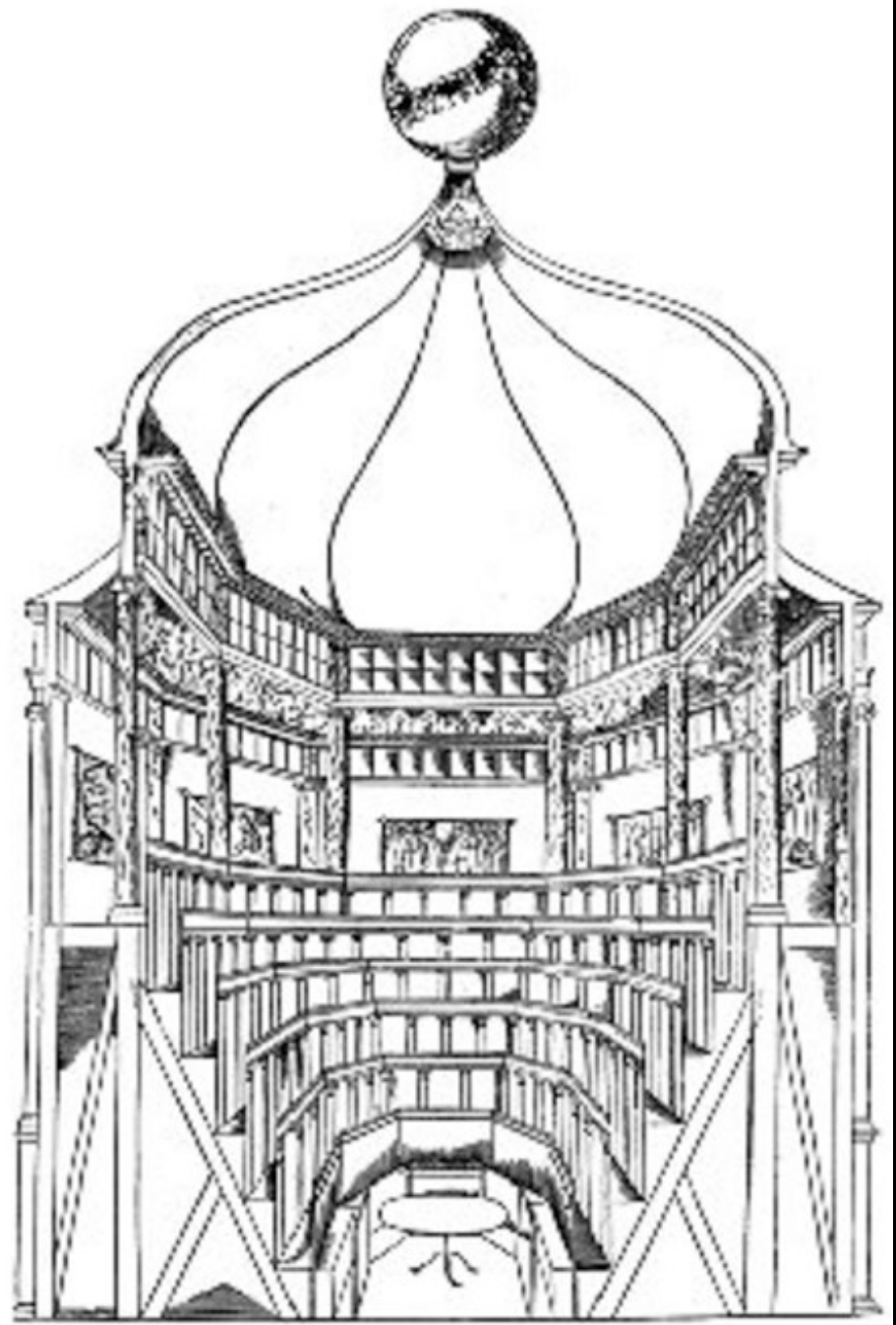


Engraving of an anatomical demonstration at **Leiden** (1609), anon.
(after a drawing by Woudanus)



Olaus Rudbeck, Gustavianum's Anatomical Theater under the cupola, Uppsala University, Uppsala, Sweden 1663

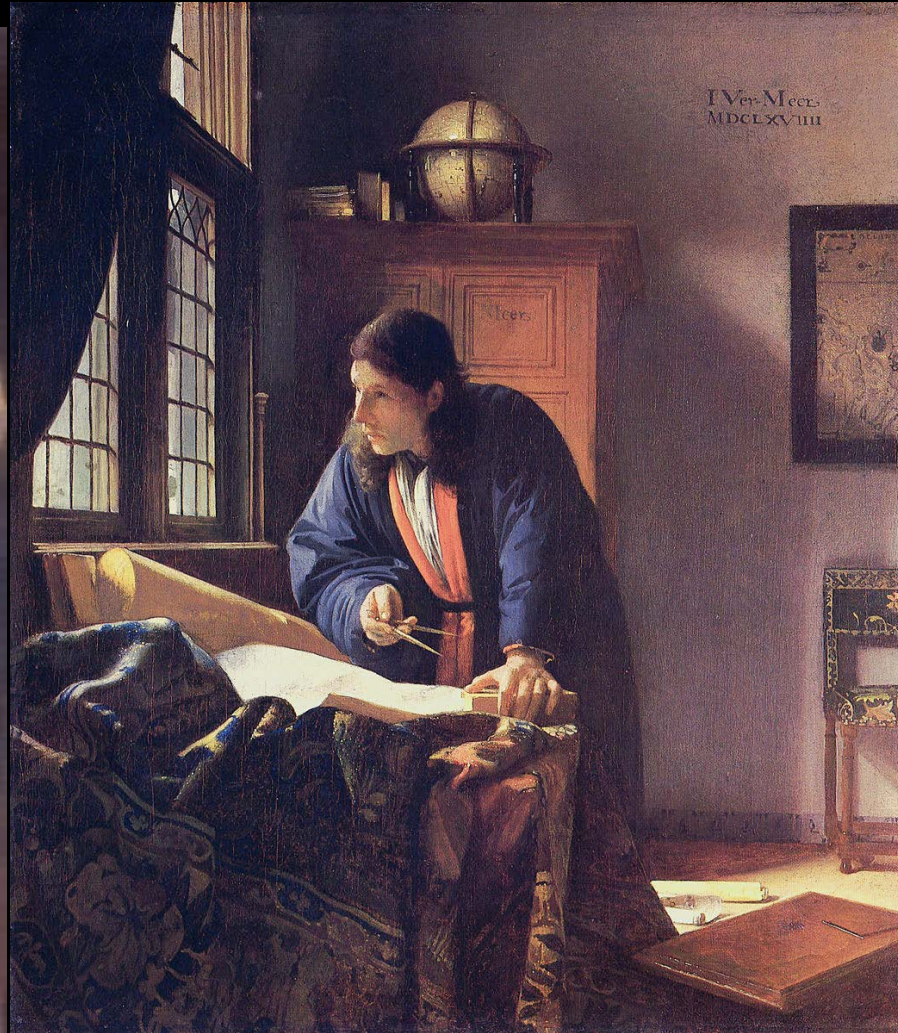




Science and the Dutch Golden Age: Did Leeuwenhoek know Vermeer?



Jan Verkolje, Antoni van Leeuwenhoek, 1686



Vermeer, The Geographer, 1669



Vermeer, The Astronomer, 1668



Similar in cut and fabric to the *Japonsche roks* worn by Vermeer's geographer and astronomer—one pale blue with fancy orange cuffs and the other marine green—Van Leeuwenhoek had donned on a plush yellow *rok* of his own for his formal portrait. *Roks*, a highly desired garment imported from Japan, were essentially a kimono tailored into a kind of house robe. They were especially worn by scholars in their studios who wished to distinguish themselves from mere dabblers. They appear in a great many Dutch paintings of doctors, geographers and astronomers. By the mid-17th century, *roks* were made from imported Indian and Chinese silk and became a more common imitation ware

Optics: For both the artist and scientist, only a tiny fraction of the world and a state-of-the-art optical device were needed to uncover worlds much larger.

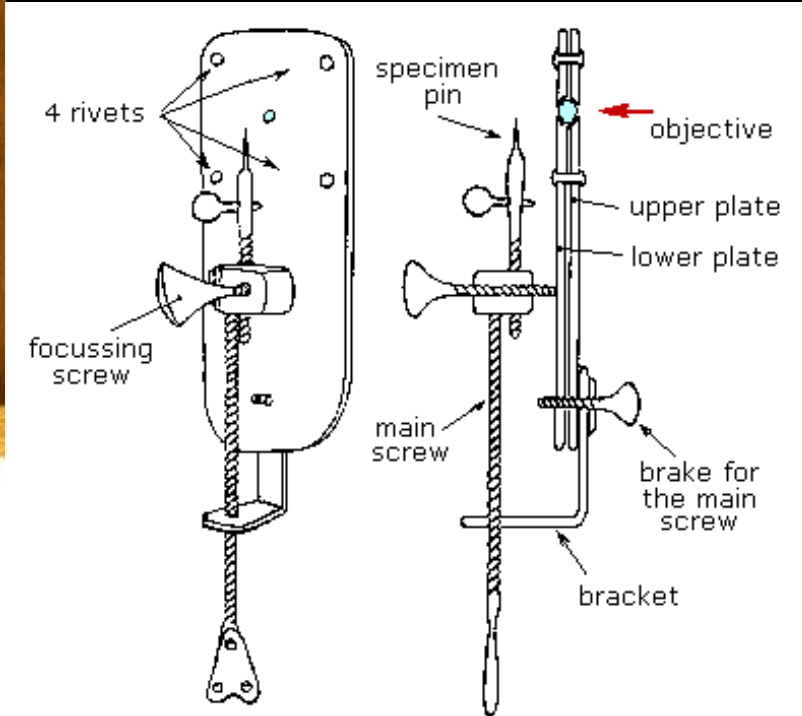
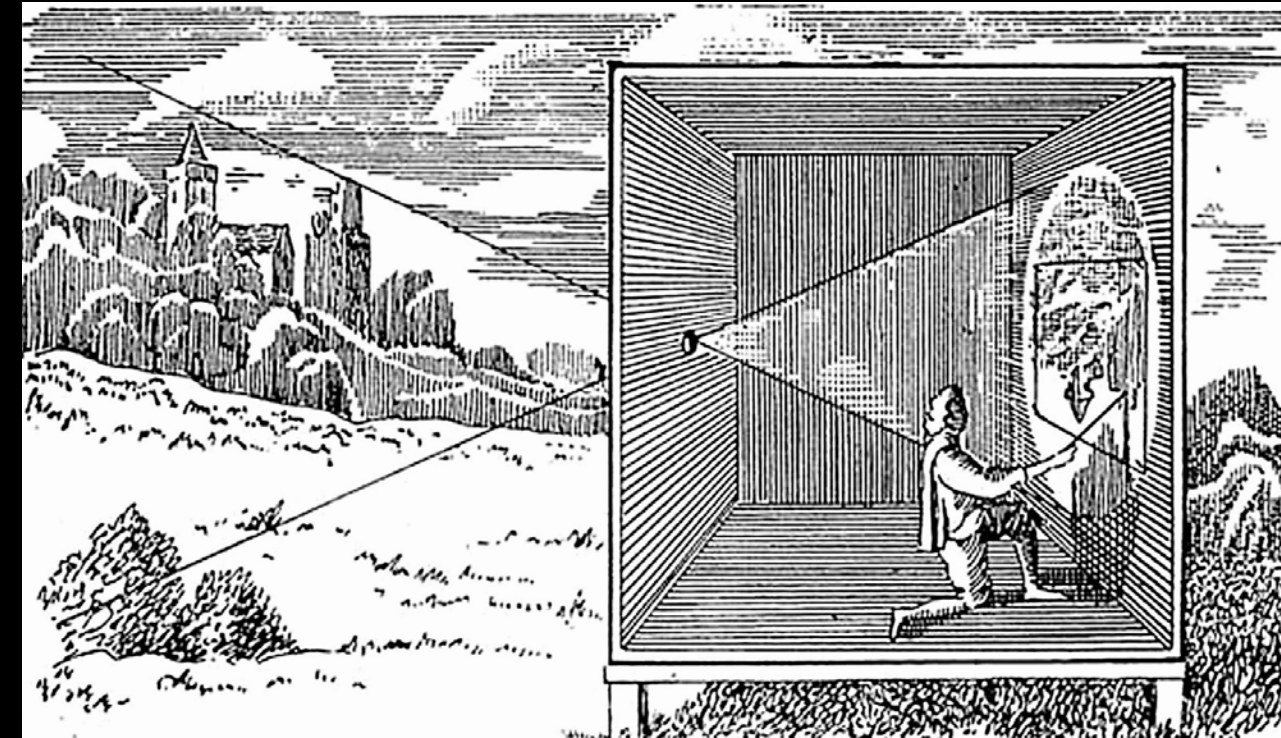


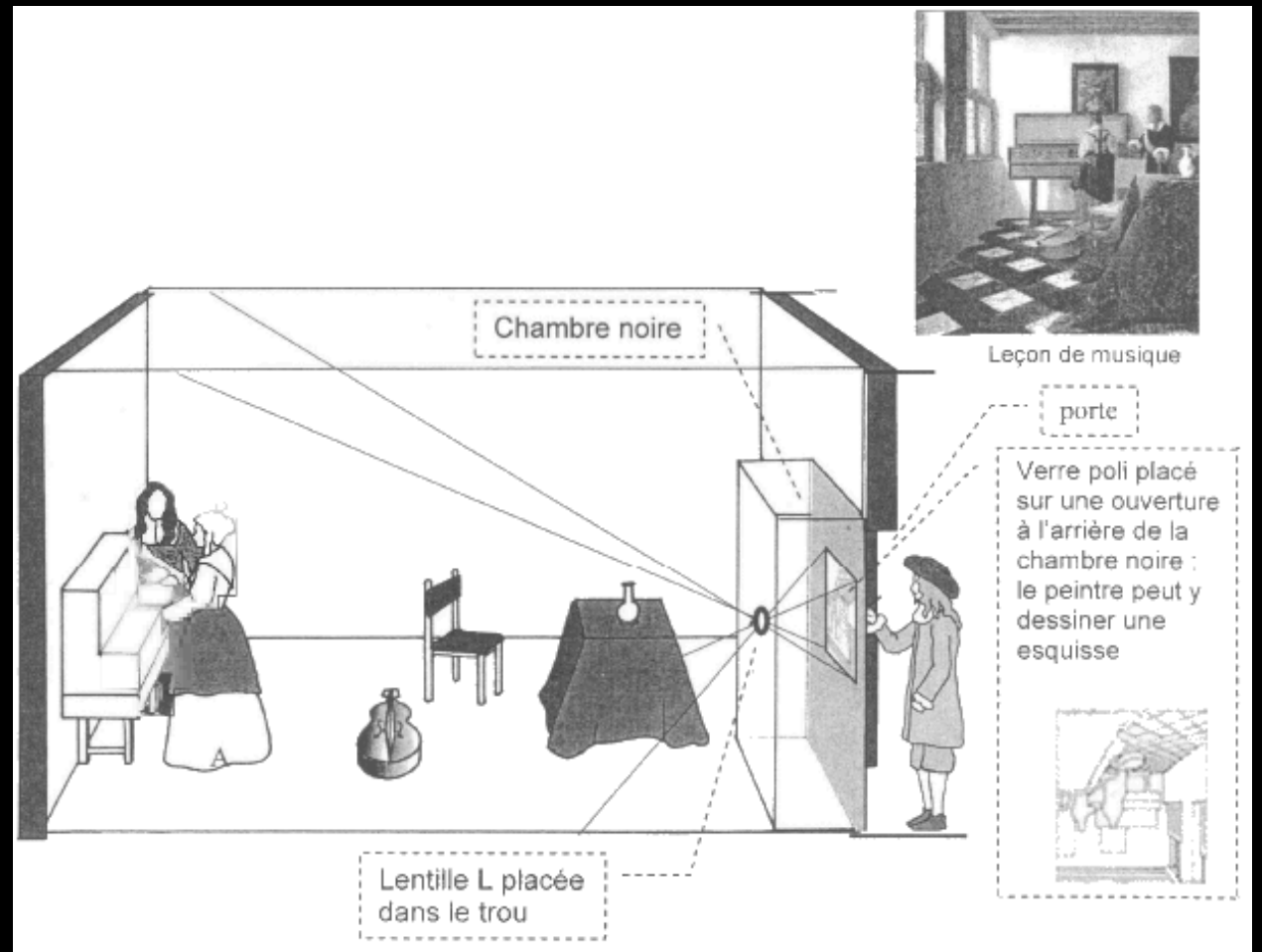
Figure 1 - Diagram of the microscope constructed by Antoni van Leeuwenhoek in the XVII century

Leeuwenhoek's microscope



Camera Obscura

The camera obscura opens up a new view of things for the painter; like the microscope and telescope it is an instrument of enquiring sight.



Johannes Vermeer, The Music Lesson or A Lady at the Virginals with a Gentleman, c. 1662–65



Johannes Vermeer, *The Milk Maid*, 1658



History Painting

Portraiture

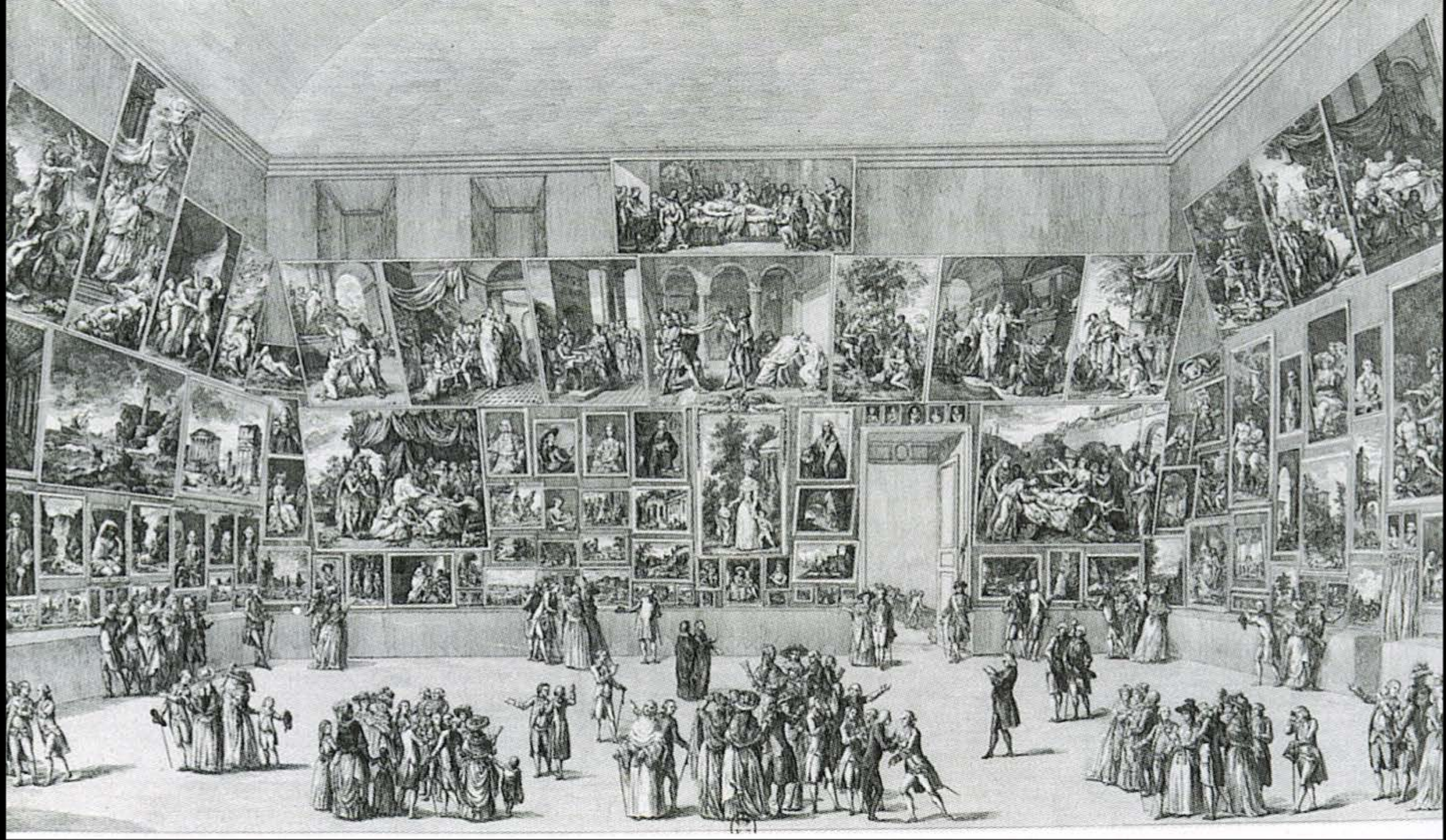
Genre Painting

Landscape Painting

Animal Painting

Still life Painting

Royal Academy
Art Hierarchy



Golden Age Portraiture

Jan Verkolje, Johan de la Faille, 1674

Johan de la Faille was a member of the city council of Delft, here painted with a black steward



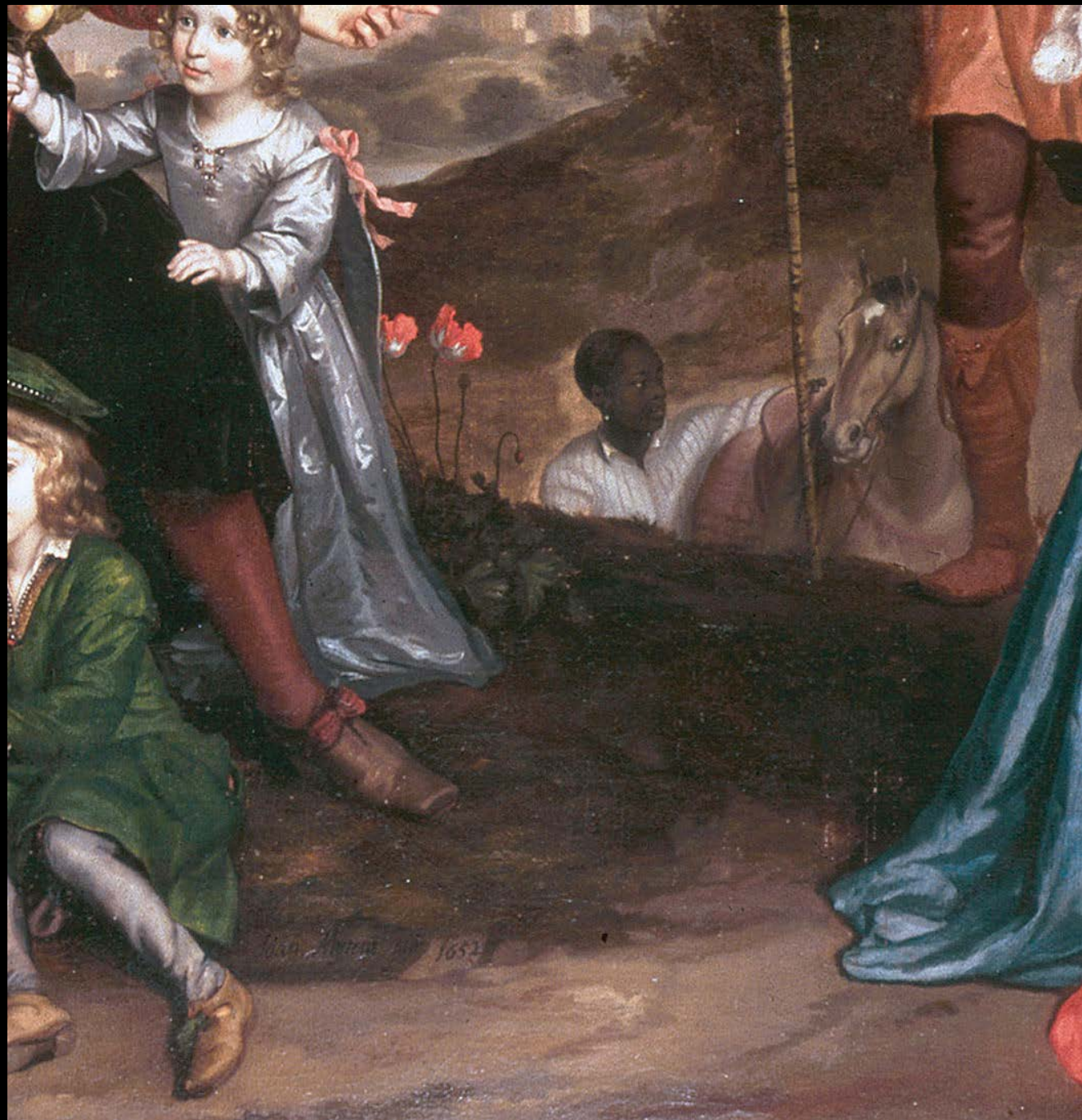


Left: Govert Flinck ,Portrait of African Male, c. 1645

Right: Govert Flinck, A Young Archer, 1639-40



Jan Mijtens, Willem van den Kerckhoven and His Family, 1652-55



Genre painting:
Paintings of everyday life



Johannes Vermeer, The Procuress, 1656



Possible self-portrait of Johannes Vermeer [1632-1675], figure on left side of The Procuress, 1656



Left: Jacob Vrel,
Street Scene with
Bakery, c. 1655

Right: Johannes
Vermeer, The Little
Street, 1657-58



Johannes Vermeer, Young
Woman with a Water
Pitcher, 1662



Johannes Vermeer, The Art of Painting, 1662-68



Johannes Vermeer, The Procuress, 1656



Possible self-portrait of Johannes Vermeer [1632-1675], figure on left side of The Procuress, 1656



Dirck van Baburen, *The Procuress*, 1622



Gerard van Honthorst, *The Procuress*, 1625



Lucas Cranach the Elder, *The Procuress*, 1548



Jan Gerritsz van Bronckhorst, *The Procuress*, 1636-38



Jan Steen, Dutch, Fantasy Interior with Jan Steen and the Family of Gerrit Schouten, ca. 1659-1660





Left: Jan Steen, Return of the Prodigal Son, 1668



Right: Harmen Steenwyck, Allegory of the Vanities of Human Life', 1640

*memento
mori*



Jan Steen,
Drunken Woman
Asleep in a
Wheelbarrow
Outside an Inn,
c. 1655



Jan Steen, The Drunken Couple, 1655



Jan Steen, Peasants before an Inn, 1653



Jan Steen, Rhetoricians at a Window, 1658-1665



Jacob Ochtervelt, Street Musicians at the Doorway of a House, 1665



Jan Steen, Boy Holds a Club, 1665



Adriaen Brouwer, *The Smokers*, c. 1636

Flemish painter Brouwer himself (center foreground) plays one of his usual tavern habitués, with the still-life painter Jan de Heem (right) and more derelict companions serving as a chorus of smokers. Ephemeral effects, ranging from shifting highlights to funny faces, were prized as examples of artistic virtuosity.



Jan Steen, St. Nicholas Feast, 1663





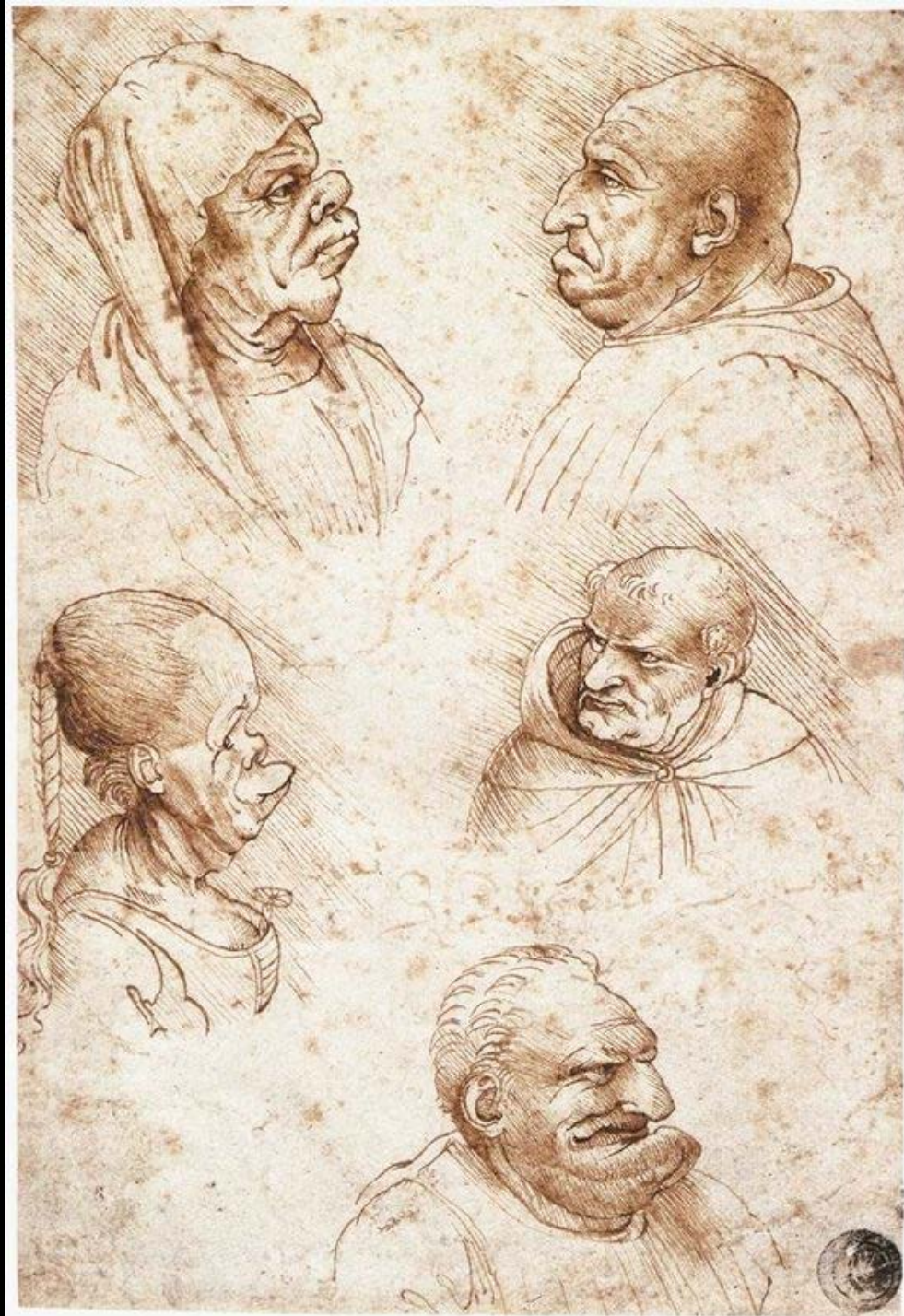




Tronie painting
“face” or “head” painting



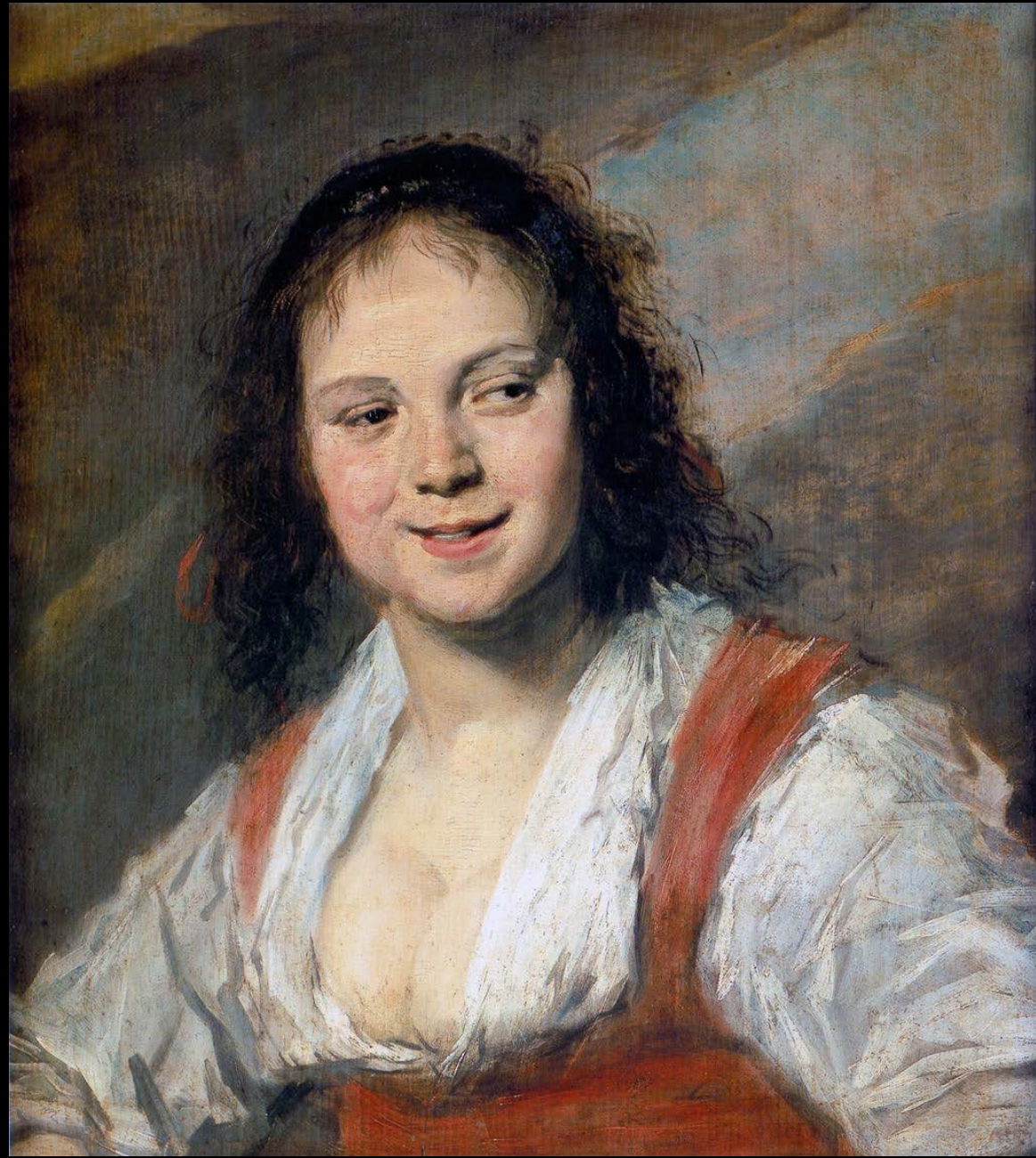
Johannes Vermeer, The Girl with a Pearl Earring, c. 1665



Leonardo da Vinci, Studies of grotesque heads, c.1494



Left: Joos van
Cruesbeeck,
The Smoker,
1635



Right: Frans
Hals, The
Gypsy Girl,
1628



Left: Govert Flinck ,Portrait of African Male, c. 1645

Right: Govert Flinck, A Young Archer, 1639-40



Left: Frans Hals,
Malle Babbe,
1633-35



Right: Adriaen
Brouwer, Youth
Making a Face,
1632