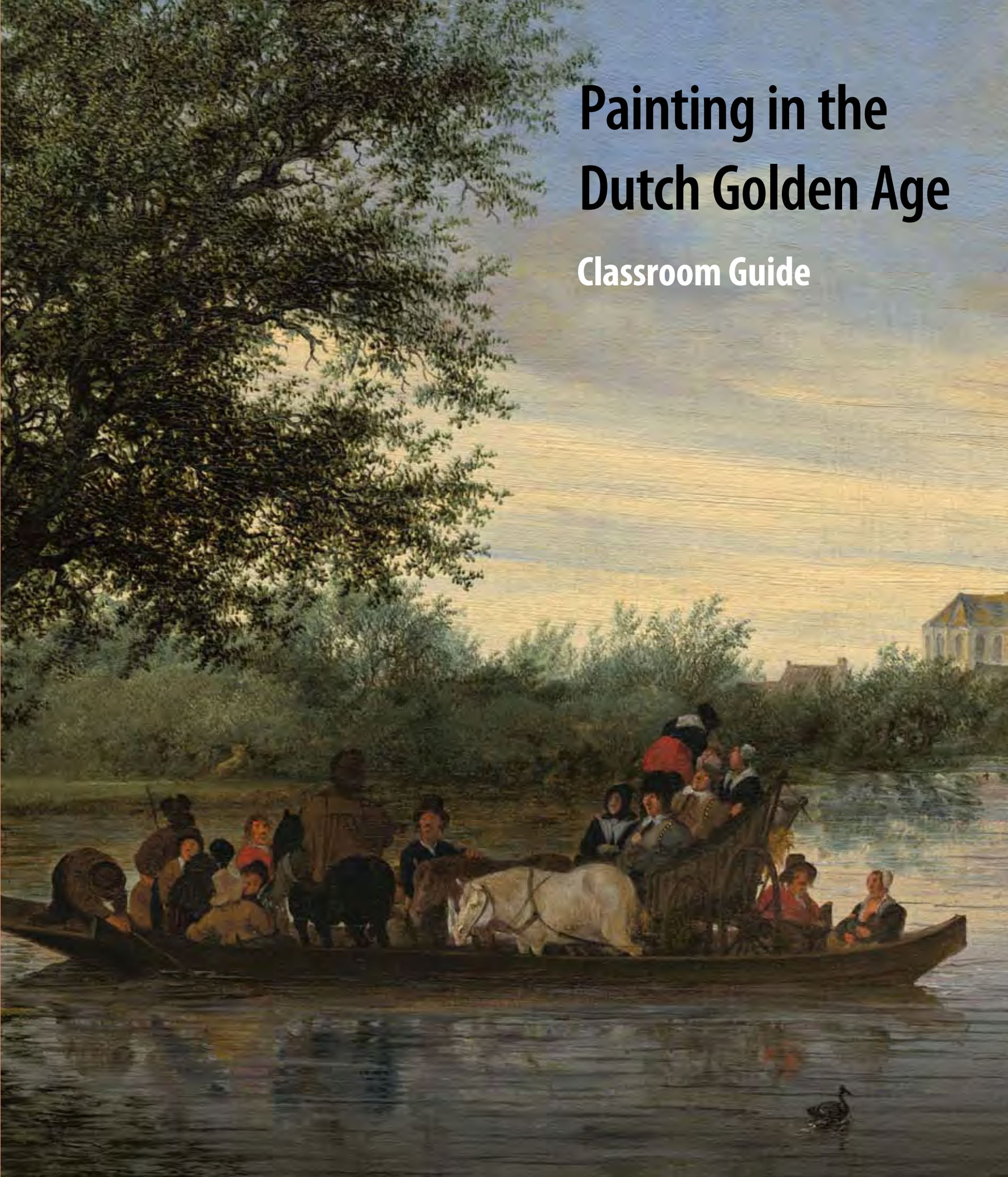

Painting in the Dutch Golden Age

Classroom Guide

Painting in the Dutch Golden Age

Classroom Guide

NATIONAL GALLERY OF ART, WASHINGTON

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FRONT COVER Salomon van Ruysdael, *River Landscape with Ferry* (detail), 1649, National Gallery of Art, Washington, Patrons' Permanent Fund and The Lee and Juliet Folger Fund. This acquisition was made possible through the generosity of the family of Jacques Goudstikker, in his memory

BACK COVER Adam van Breen, *Winter Landscape with Skaters* (detail), c. 1611, National Gallery of Art, Washington, The Lee and Juliet Folger Fund, in honor of Arthur K. Wheelock, Jr.

How to Use This Booklet

This booklet offers teachers an expanded view of themes from each section in *Painting in the Dutch Golden Age: A Profile of the Seventeenth Century (PDGA).*

It is intended for use with middle-school students and up.

Aspects of the society, topography, economy, and political structure of the Netherlands are reflected in the art created during the Golden Age. Activities in this booklet allow teachers to make multicurricular connections between art history and subjects such as geography, social studies, and studio art. Through explorations of subject matter, genre, content, composition, and artistic influence, discussion questions and activities encourage close examination and interpretation of Dutch art in the National Gallery of Art collection.

Organization

Each numbered section corresponds to that chapter of *PDGA*. All images and supplemental materials are numbered within each section and included on the CD for printing or projection. Charts and worksheets also appear in the booklet.

The contents of each section include:

Objective describes the aim of the activity and what students will learn by completing it.

Backstory offers specific information about artworks and ideas in each activity as well as their cultural/social context. Educators may wish to read this section as background for class discussion before beginning the activities. Related pages in *PDGA* are cross-referenced.

Look, Describe, Discuss is a first-level activity that closely examines the focus artwork(s) in the section. It helps students make discoveries about the artwork and encourages visual acuity.

Make Connections is a second-level activity that places art within a larger context so that students connect it to other social/cultural/historical information or to their own experiences.

Terms used within the activity are listed in a glossary for easy reference.

Supplemental Materials are worksheets and discussion aids that teachers can print out and copy for classroom use.

Other Resources are materials, such as articles and links, that teachers can use to expand the activity or consult when additional information is needed.

The National Gallery of Art maintains a Teacher Resource Library of materials focused on Western art from the twelfth century to the present, searchable by artist, period, curriculum focus, or artistic movement. The library includes printed teacher packets with image CDs and reproductions, DVDs, online lessons, interactive learning tools, and more. All loan materials are free-of-charge to educators, schools, and institutions. Please visit *nga.gov/education.*

I Profile of the Dutch Republic

OBJECTIVE

To provide an overview of the physical and political boundaries and character of places in the Netherlands, or Low Countries (see p. 8, *PDGA*), during the seventeenth century.

This section has three themes: topography, cities, and government.

Topography

Water has long played a central role in Dutch identity. The Netherlands has been called a land of wind and water (see p. 9, *PDGA*)—the terrain is low-lying and mostly below sea level, and dunes along the Holland coastline offer some natural buffer from the forces of the sea and its gales. Several major rivers traverse the country, including the Maas, Lek, Rhine, Scheldt, and IJssel. About 60 percent of the land in the Netherlands today is reclaimed from the sea and lakes.

While water was key to prosperity during the Golden Age—providing for international trade and seafaring businesses—it also was (and remains) a menace, threatening floods, disease, and loss of property and life. The constancy of the threat spurred the Dutch to become innovative civil engineers who invented ways to drain inland seas for farming and raising livestock (such emptied tracts, called **polders**, were particularly fertile) using power generated by windmills and protection offered by artificial landforms called **dikes**. (The saying "putting a finger in the dike" refers to the legend of a little Dutch boy who saved his community from flooding and prevented an onslaught of dire events.) Reclamation projects in the Netherlands began as early as the twelfth century, and during the period from 1590 to 1640 more than 200,000 acres of land were drained. Directed and controlled by dikes, canals, and channels, water provided inland transportation and irrigation systems.

1 Nicolaes Visscher, *Comitatus Hollandiae Tabula Pluribus Locus Recens Emendata*, before 1682, from *Atlas Van der Hagen*

In this seventeenth-century map of the province of Holland, north is oriented toward the right.

Look, Describe, Discuss

A Unique Land

Use images 1–7

1. Project map 1 so that details are clearly visible. Ask students to name all the features of seventeenth-century Holland that they can find on the map.
2. Review the landscape **prints** and paintings 2–7. Ask students to find in the artworks the features they found on the map.
3. In the discussion, pose the following questions to students:

- What can artists communicate through their works that a map cannot capture?
- Likewise, what do maps communicate that the artist's pictures cannot?
- Are there any characteristics the two forms might share?

DISCUSSION TOUCHSTONES

Boundaries

Civic pride

Evocation of mood

Images of people/daily life

Geography

Overview

Prosperity

Space/volume

Specificity

Values of a society

Visual information

Weather

2 Aelbert Cuyp, *River Landscape with Cows*, 1645/1650

Features: Agriculture, rivers/inland waterways, seafaring/trade, transportation

3 Jan van Goyen, *View of Dordrecht from the Dordtse Kil*, 1644

Features: Seafaring/trade, urbanization, harbor, transportation, church

4 Meindert Hobbema, *A Wooded Landscape*, 1663

Features: Agriculture, rivers/canals/inland waterways, polder, roadway, village, deciduous trees

5 Pieter Molijn, *Landscape with Open Gate*, c. 1630

Features: Dunes/sand, wind, roadway, fence, agriculture (note small figure of man with sheep)

6 Rembrandt van Rijn, *View of Amsterdam from the Northwest*, c. 1640

Features: Rivers/canals/inland waterways, windmills, marshes, urbanization/development, seafaring/trade, spires

7 Salomon van Ruysdael, *River Landscape with Ferry*, 1649

Features: Rivers/canals/inland waterways, seafaring/trade, church, transportation, deciduous trees, wind (sails)

The Challenges of Water Today

Use Supplement 1.1

Water control and management—combined with increasing populations, urban density, and general societal needs—continue to pose challenges for cities and communities around the world.

Have students read the booklet *Pioneering Water*, supplement 1.1. The following questions can be used to facilitate class discussion or as writing or presentation assignments.

- The Dutch created "local water boards" in the twelfth century so that communities working together could address the threats posed by water. Compare the Dutch history of water management to that of the United States. What topographical, historical, population, and other factors make the U.S. history of water management different from the Dutch story?
- Flooding from natural disasters, like Hurricane Katrina (2005) or the tsunami in Southeast Asia (2004), is one form of threat from water. What other types exist?
- What other parts of the world may be affected by water control and management issues? Discuss them.
- *Pioneering Water* stresses that international cooperation is required in order to address water control and management. Do you agree with this policy approach?

DISCUSSION TOUCHSTONES

Alternative energy sources

Delta Works (modern Dutch water management program)

Drought

Economy

Global warming/climate change

Hurricanes

Hydroelectric power

Infrastructure

Sea levels

Transportation

Urbanization

U.S. Army Corps of Engineers

Windmills (past and present)

Wind power

Cities

Many Dutch artists are closely associated with the cities where they lived and worked during their careers (Rembrandt with Amsterdam, Vermeer with Delft, Cuyp with Dordrecht, and Hals with Haarlem). The decentralized structure of the Dutch government and the growth of the country's economy during the seventeenth century fostered distinctive and vibrant cities, making the northern Netherlands the most urbanized place in Europe. Rivalries sprang up between the cities, and artists strived to carve out their own unique niche in the marketplace. Saint Luke's guilds, professional associations for artists, also controlled and managed competition within each city and regulated who could sell and trade paintings.

Location, Location, Location

Use images 8–12 and supplement 1.2

1. Divide students into four or five small groups and have each group select one of the images 8–12.
2. Ask groups to research the city where that artist lived and worked (students may also use the artist biographies, section 10, *PDGA*), locate the city on a map of the Netherlands, and write a brief descriptive "city profile."
3. Have a representative from each group read the city profile aloud while the associated painting is shown.
4. In discussion (use supplement 1.2 as a guide) ask students to consider:

- What aspects of the artist's city/place have influenced this painting?
- Is the artist expressing a sense of pride in his city? How?

Note: One or two connections between the place and selected painting should offer the basis for a discussion; students may well discover more information about each city than can be connected with the content of a painting.

DISCUSSION TOUCHSTONES

Artist's handling of subject

Idealization

Landmarks

Military/naval power

Peace

Prosperity

Realism

Trade/goods produced

8 Gerrit Berckheyde, *The Grote or Saint Bavokerk in Haarlem*, 1666

9 Pieter de Hooch, *Woman and Child in a Courtyard*, 1658/1660

10 Adriaen van de Venne, *Ex Minimis Patet Ipse Deus (God Is Revealed in the Smallest Work of His Creation)*, illustration from *Zeevsche Nachtegael* (Middelburg, 1623)

11 Jan van der Heyden, *An Amsterdam Canal View with the Church of Veere*, c. 1670

12 Abraham de Verwer, *View of Hoorn*, c. 1650

1.2 Dutch Cities

Artist (Life Dates), Genre/Specialty	Associated City	Features of City
8 Gerrit Berckheyde (1638–1698), city and townscapes	Haarlem	Brewing and textile businesses; home to Saint Bavo's cathedral, one of the largest churches in the Netherlands; prosperous regent class
9 Pieter de Hooch (1629–1684), courtyard and domestic interiors	Delft	Small city; stoneware and porcelain manufacture; artists shared a preoccupation with the effects of light, space, and optics in painting; domestic genre subjects popular
10 Adriaen van de Venne (1589–1662), landscapes, printmaking	Middelburg	Large port and site of Dutch East India Company; capital of the province of Zeeland; private botanical gardens popular among well-to-do; center of flower still-life painting; contested site during Eighty Years' War owing to southern location near Spanish-Catholic Netherlands
11 Jan van der Heyden (1637–1712), architectural	Amsterdam	Largest, most cosmopolitan city; many dealers of paintings from all over Europe; commercial and financial center of Holland and the Dutch Republic
12 Abraham de Verwer (c. 1585–1650), marine and topographical scenes	Hoorn	Important port and trading city for the Dutch East India Company on the Zuider Zee; herring fishing and market center

Government

The Spanish king **Philip II** ruled the Netherlands' seventeen provinces (covering roughly the area of today's Belgium, Luxembourg, and the Netherlands) during the second half of the sixteenth century. The Netherlands had been bequeathed to Philip II by his father **Charles V** (king of Spain and Holy Roman Emperor) 13. Tensions developed between the Dutch and their Catholic Spanish overlords regarding the persecution of northerners who practiced the new Reformed religion as well as other issues related to political autonomy and taxation. Prince **William of Orange** led soldiers in a revolt that in 1568 set off the Eighty Years' War, pitting Netherlanders against the Spanish 14. William came to be considered the father of the Dutch nation in the way George Washington is considered a founding father in the United States. In 1579, the **Union of Utrecht** created a military alliance among the seven northern provinces for defense against Spanish attack. By 1581, these seven provinces rejected Philip II's rule entirely. They declared independence and formed a confederation of states based upon a republican model of government. Called the **United Provinces of the Netherlands,** the fledgling nation became the first to secede from a major European power. The United Provinces of the Netherlands did not achieve peace with Spain until the signing of the **Treaty of Münster** in 1648, which marked the official end of the Eighty Years' War 15. And with that, the Dutch Republic — a diplomatically recognized, independent nation — was born (see p. 14, *PDGA*).

13 "Europe at the Beginning of the Reformation, 1519," from *A Literary & Historical Atlas of Europe*

Much of Europe was part of the Holy Roman Empire during the first half of the sixteenth century. The red outline on the map indicates the empire's boundaries.

14 "The Netherlands: The Wars of Independence," from *The Cambridge Modern History Atlas*

The division between provinces in the Protestant north (light green) and the Catholic south (darker green) after 1568

15 Nicolaes Visscher, *Belgium Foederatum Emendata Auctum et Novissima Editum,* before 1679, from *Atlas Van der Hagen*

The Dutch Republic after independence in 1648, comprising the seven northernmost provinces

A New Republican Government

Use image 13

The Dutch bid for independence from monarchical rule was the first such rebellion in Europe, yet the model of government the Dutch chose was rooted in antiquity.

1. Have students familiarize themselves with the forms of government associated with the Dutch bid for independence by defining the following terms: **empire**, **federation**, and **republic**. Discuss the primary features of a republican form of government.
2. Using the map of Europe at the beginning of the Reformation 13 as a guide, discuss with students the monarchical and religious rulers in Europe during the century covering 1550 to 1650 and (within their regimes) the distribution of political power among rulers, **regents**, the church, and the general population. Discuss the character of Dutch life under the rule of Philip II's regents during the sixteenth century. Ask students to surmise why Dutch leaders chose to structure their country as a republic.

DISCUSSION TOUCHSTONES

- Absolutism
- Authoritarian rule
- Balance of powers
- Decentralized government
- Holy Roman Empire
- Monarchy
- Protestant Reformation
- Religious tolerance
- Spanish Empire
- Taxation
- Topography

Parallels between Dutch and U.S. Independence

Use supplements 1.3 – 1.5

There are many parallels between the founding of the United Provinces of the Netherlands (later the Dutch Republic) in 1579 and the founding of the United States of America nearly two centuries later in 1776.

1. Start with students quietly reading the independence documents of each country, the Act of Abjuration, supplement 1.3, and the Declaration of Independence, supplement 1.4. (Define the term "abjuration" with students if they are unfamiliar with it.)
2. In discussion, ask students to identify:

- The main purposes and principles of the American document and the Dutch document.
- The ways in which the two founding documents are similar or different.

3. Using chart 1.5 as a guide, re-create it on a board so that students can compare and discuss the specific features of Dutch and American independence.

1.5 Compare the Founding of the United Provinces of the Netherlands and of the United States of America

	United Provinces of the Netherlands (later Dutch Republic)	**United States of America**
Date established	1579	1776
Independence document	Act of Abjuration (1581)	Declaration of Independence (1776)
Defining conflict	Eighty Years' War (1568–1648) Opponent: Spanish Catholic Empire/Philip II Allies: France	Revolutionary War (1775–1783) Opponent: England/King George III Allies: Spain, France, the Netherlands
Peace treaty/document	Treaty of Münster (1648)	Peace of Paris (1783)
Reasons for rebellion	Rejection of religious persecution, oppression, taxation	Revolt from monarchical oppression/ taxation
Organization of regional units within nation	Confederation of existing provinces in an ancient land ruled by various monarchs over centuries	Confederation of colonies/states in a "new" land
Executive officers	Office of **stadholder** traditionally granted to a descendent of the Orange family; provincial executive officer and commander of provincial armies; subordinate to **States-General**	Office of president, chief executive and commander-in-chief of the military; chosen by a designated electorate; powers balanced by Congress, judiciary
Regional representative body in government	States-General: assembly of provincial representatives	Congress: assembly of state representatives
Political capital of country/economic center	The Hague/Amsterdam	Washington, DC/New York City

Terms

Charles V (1500–1558) Holy Roman Emperor from 1500 to 1556, at which time he abdicated power to his son Philip II, who became king of Spain; a member of the royal House of Hapsburg that ruled areas in Europe covering portions of today's Austria, Germany, Spain, Portugal, Netherlands, France, and Italy

Dikes Low walls or embankments meant to prevent flooding

Empire A group of states or countries governed by a single ruler in whom all political authority is vested

Federation A group of states with a central government but which also have independence in internal affairs

Philip II (1527–1598) King of the Spanish Empire, which included Spain, the Netherlands, the Kingdoms of Naples and Sicily, and the Duchy of Milan; prosecuted the Spanish Inquisition and sought, unsuccessfully, to quell the Protestant Reformation

Polder Land reclaimed from a sea or river and usually protected around the perimeter by dikes

Print A work of art created by transferring ink from a block or plate, upon which an artist has drawn or marked, to paper; usually, multiple impressions are made from a single block or plate in a grouping called an edition

Regent Person appointed to oversee lands on behalf of a monarch who is absent or incapacitated

Republic A form of government in which political power is ultimately vested in the people, who choose elected representatives to serve in an assembly

Stadholder Political and military leader of the United Provinces and later Dutch Republic; the office came to always be held by a member of the House of Orange and was appointed by the States-General or a provincial assembly

States-General Body of delegates representing the provinces of the Netherlands; convened in the capital city, The Hague

Topography The arrangement of artificial/built and natural features of a geographic area

Treaty of Münster 1648 peace treaty between the Spanish Empire and the United Provinces of the Netherlands

Union of Utrecht 1579 military alliance among seven provinces of the northern Netherlands (Holland, Friesland, Gelderland, Groningen, Overijssel, Utrecht, Zeeland)

United Provinces of the Netherlands Formed in 1579 with the Union of Utrecht, this federation of independent states ultimately rejected Spanish rule

William I of Orange (1533–1584) Considered the father of the Dutch Republic, he led the first revolt against the Spanish Empire in 1566. It was answered in 1568 by Spanish troops sent by Philip II, thus beginning the Eighty Years' War. For William's biography, see supplement 8.2

Supplemental Materials

1.1 *Pioneering Water*

1.2 Dutch Cities

1.3 Plakkaat van Verlatinghe (Act of Abjuration)

1.4 Declaration of Independence

1.5 Compare the Founding of the United Provinces of the Netherlands and of the United States of America

Other Resources

NY 400: Holland on the Hudson, "Water Management: Let's Keep People's Feet Dry." A feature within Web site commemorating the 400th anniversary of Henry Hudson's arrival in New York City on the Dutch ship *Half Moon* and Dutch/American friendship.
www.ny400.org/expertise/water-management-let

Timeline of Seventeenth-Century Dutch Painters & Interactive Map of the Principal Centers of Artistic Production.
www.essentialvermeer.com/timelines/timeline.html

Library of Congress Geography and Map Reading Room.
www.loc.gov/rr/geogmap/

Memory of the Netherlands. A Web site featuring an extensive collection from fifty Dutch national collections of images, film, text, and audio about Dutch history. Sponsored by the Koninklijke Bibliotheek, The Hague (National Library of the Netherlands).
www.geheugenvannederland.nl (in English and in Dutch)

Heilbrunn Timeline of Art History, "List of Rulers: Europe." A component of The Metropolitan Museum of Art's Timeline of Art History, a comprehensive resource surveying art from all ages and cultures.
http://metmuseum.org/toah/hd/euru/hd_euru.htm

2 A Golden Age for the Arts

OBJECTIVE

To examine how works of art considered masterpieces and artists deemed masters achieve such status. Students will explore the ways in which the reputation of artworks and artists may change, rise, and fall— during the course of an artist's lifetime and up to the present—using the famous Johannes Vermeer as an example.

While artists' lives are short, artworks endure. They have their own histories and stories to tell of their journeys from the past into today's museums.

It might seem as though paintings by famous artists like Rembrandt and Vermeer have always been preserved for posterity in our museums. Often such paintings are termed priceless because their current-day artistic and cultural significance exceeds any valuation that could be placed on them.

It may be surprising, then, to learn that the works and names of many artists appreciated nearly four hundred years ago during the Dutch Golden Age fell into obscurity after their lifetimes. It has only been since the mid-1800s that many of these artists—Vermeer, as well as others such as Judith Leyster, Frans Hals, and Jacob van Ruisdael—have been rediscovered and their achievements appreciated again.

Museums and exhibitions as we know them today developed first in Europe during the eighteenth century and then in the United States during the nineteenth century. With the opening of public museums, viewing artwork became a pastime available to anyone, not just the nobility or wealthy who had collected art for private enjoyment. As travel became easier, people also sought out art in the places they visited. Nineteenth-century artists and critics began researching and seeking inspiration in the work of rediscovered Dutch seventeenth-century artists that was being shown in public museums and at auctions.

Johannes Vermeer (see section 10, *PDGA*) led a quiet life in the city of Delft. His relatively low output of paintings—today, only thirty-seven paintings by him are known to exist—and a limited circle of buyers meant that the artist did not achieve widespread fame in his time, although he was well respected in artistic circles. Vermeer and his wife had eleven children and the financial pressures on him were probably great. He most likely held other jobs to make ends meet.

After Vermeer's death in 1675, the paintings still in his estate were sold off to settle his outstanding debts. After that, his work attracted only occasional notice from collectors and was frequently misattributed to other artists, such as Pieter de Hooch. A French art critic, Théophile Thoré, saw Vermeer's paintings in the Netherlands during the 1840s. Calling them extraordinary, he ranked the pictures among those by leading Dutch school masters such as Rembrandt and Hals (whom Thoré also "rediscovered"). When Vermeer began to be included in public exhibitions of old master paintings, Thoré wrote enthusiastic reviews of the artist's work in the French popular press and, in 1866, the first full-length catalogue and study of Vermeer. In so doing, he created a stir, leading many to travel to the Netherlands to see these painted wonders for themselves. Interest in Vermeer spread to the United States by the early 1900s, and wealthy collectors there began purchasing the Vermeer paintings that today hang in three American museums: the National Gallery of Art, Washington; The Frick Collection, New York; and The Metropolitan Museum of Art, New York.

What Do You Know and What Can You See?

Use images 1–3

Many people "know" Vermeer. The artist's full name is Johannes Vermeer, and he lived and worked in the Netherlands, mostly in the city of Delft, from 1632 to 1675, a short life of only forty-three years.

1. Ask students to think about what they know or impressions they might have about Vermeer and then list them on a board. Ask students to state how they came to know these things or have these impressions.
2. Have students read the biography of the artist in section 10, *PDGA*. How do the facts of the artist's life compare to the things they might already know about him?
3. Ask students to look carefully at the images of three Vermeers in the collection of the National Gallery of Art 1–3. Using descriptive words, they should list as many different qualities of the paintings as possible. Students should state what the feeling or mood of each painting is as well. Did they make new observations about the paintings that added to their understanding of Vermeer and his art?

DISCUSSION TOUCHSTONES

Activity

Atmosphere

Effects

Light

Mood

Setting

Story/narrative

Subject

Textures

1 Johannes Vermeer, *Girl with the Red Hat*, c. 1665/1666

2 Johannes Vermeer, *A Lady Writing*, c. 1665

3 Johannes Vermeer, *Woman Holding a Balance*, c. 1664

Why Do We Like It?

Use images 4–9 and supplement 2.1

Popular enthusiasm for Vermeer has peaked several times since the late 1800s, when travelers to the Netherlands began writing accounts of seeing his paintings in museums and public places there. The interest in Vermeer of 150 years ago can be compared to the way we obsess about popular singers or writers today.

Since Vermeer's reemergence, his work has been extensively reproduced in magazines and books, perhaps more than almost any other artist in history. It has also inspired other art—including forgeries—as well as advertisements, fictional books, movies, and even an opera. Between 1996 and 1997, unprecedented numbers of people from all over the United States as well as other countries visited the National Gallery of Art, Washington, to see a special exhibition of twenty-one works by Vermeer gathered together from **collections** around the globe. Visitors even camped out overnight—during winter!—to secure a place in line to enter the exhibition.

1. Divide students into four to six groups to find via library or online research an ad, movie, artwork, song, book, or other material that refers to Vermeer's paintings. Show students other examples to get them started 4–9. Groups should then try to find an image of the painting upon which their item is based.

2. Each group should present both images to the class, selecting two spokespeople to describe the similarities and differences between the images. The following questions can be used to initiate discussion:

- What additional meanings does the contemporary image take on?
- What contemporary activities or media did not exist during Vermeer's time?
- Why did the image appropriator choose Vermeer and that particular image for inspiration?

Extension: Use supplement 2.1 with provided study questions.

Note: A complete list of Vermeer's works with images can be found online. Two sites that currently provide lists (although the sites of individual museums that own works are the most authoritative sources) are:
Vermeerfoundation.org
Essentialvermeer.com

4 Jonathan Janson, *Young Girl Writing an Email*, 2007

This painting by a contemporary artist mimics *A Lady Writing* 2, a Vermeer in the collection of the National Gallery of Art, Washington.

5 Johannes Vermeer, *The Milkmaid*, c. 1660

6 Cover of *Holland Herald* magazine, May 2009

This image from a KLM in-flight magazine celebrates Vermeer's *Milkmaid*.

7 Johannes Vermeer, *Girl with a Pearl Earring*, c. 1665 – 1666

8 Still from motion picture *Girl with the Pearl Earring*, 2004

Actress Scarlett Johanssen played a fictional character named Griet, Vermeer's muse. The film is based on a novel of the same name by Tracy Chevalier.

9 Marge Simpson as Vermeer's *Girl with a Pearl Earring*

Note that Marge Simpson wears a pearl necklace rather than a pearl earring!

Forged!

Use images 1–3, 10, 11 and supplement 2.2

The works 10 and 11 entered the collection of the National Gallery of Art in 1937. At that time they were thought to be painted by Vermeer. In the 1950s, art historians began to doubt their authenticity, in part owing to the trial in Europe of a famous art forger who painted works that he passed through middlemen and sold as Vermeer paintings during the first half of the twentieth century. There is no doubt today that the two works were created by a modern-day artist who capitalized on the demand for Vermeer paintings during a period when many collectors were eager to buy them. The forgeries were removed from view by the National Gallery of Art during the 1970s.

Note: The very yellow tone of the forgeries comes from the "aged varnish" effect the forger applied.

- Have students compare the forgeries 10 and 11 with the three authentic Vermeer paintings in the Gallery's collection 1–3. Discuss how the paintings resemble the true Vermeers and how they do not. Evaluate each painting's background, choice of subject, expression and pose of the subject, the historical "look," and evocation of light.
- How were these paintings (and a number of others produced by the forger) mistaken for true Vermeers?

Extension: Use supplement 2.2 with provided study questions.

DISCUSSION TOUCHSTONES

Art market

Authenticity

Context, cultural and historical

Research, historical (on Vermeer's art)

Research, technical (on qualities of seventeenth-century paint)

World Wars I and II

10 Imitator of Johannes Vermeer, *The Lacemaker*, c. 1925

11 Imitator of Johannes Vermeer, *The Smiling Girl*, c. 1925

Where We Look at Art

Ask students to think about how artworks are displayed in a museum or gallery based upon either a recent visit to a local art museum or gallery, or an online visit to museum Web sites around the world. Students should consider factors such as how objects are grouped together and how they are placed within the gallery. Museum **curators** have the job of making **acquisitions**—choosing which works of art to purchase for and exhibit within museums.

1. Have students curate their own exhibition by identifying about ten works from local art museums, other museums they have visited, or online galleries. Students should consider theme, resemblance, medium, time period, style, etc., when putting together their groups of objects. There are no "rules," and creativity is encouraged.
2. Ask students to discuss each selected work and why they chose to group their items together.

Note: The following museums in the Netherlands have Web site features that allow you to see how the paintings are displayed together inside the galleries:
www.mauritshuis.nl
www.rijksmuseum.nl/meesterwerken?lang=eng

Stories behind the Art

Use images 1–3

Many people find Vermeer's work compelling because so many possible stories can be told about the people pictured in them.

Ask students to select one of the Vermeer paintings 1–3 in the Gallery's collection and write a two-page story—as a take-home assignment or during a quiet writing period in class—around the subject of the painting. Choose volunteers to read their stories aloud with an image of the selected work on view.

Terms

Acquisitions Works of art that a museum decides to purchase for its collection. Works may be acquired through art dealers or auctions, or from private individuals or living artists

Collection Group of art objects owned by a museum, gallery, or individual. Collections may be referred to in broad terms by the name of the owner (collection of the National Gallery of Art) or more specifically by period/culture (collection of Dutch seventeenth-century art) or art medium (paintings collection or drawings collection)

Curator Specialist working with a museum, gallery, or other distinct collection of objects who is responsible for overseeing their care, exhibition, and interpretation. Curators sometimes make recommendations for works that a museum should add to its collection (acquisitions). They do this by considering artworks the museum doesn't possess but might like to; researching the objects; and understanding the art market, where works are bought and sold

Supplemental Materials

2.1 Critical account of Vermeer from the time of his nineteenth-century rediscovery:

> Théophile Thoré, "Van der Meer de Delft," *Gazette des Beaux-Arts*, 1866. Translated by Emma Barker for *Art and Its Histories: A Reader* (New Haven, 1999).

2.2 Newspaper article about Vermeer forger Han van Meegeren:

> David Anderson, "Old Master to Order: Forgery as a Fine Art," *New York Times*, December 23, 1945.

Other Resources

Feature film: *The Girl with the Pearl Earring* (Lionsgate Films, 2004).

Nonfiction book: Jonathan Lopez, *The Man Who Made Vermeers: Unvarnishing the Legend of Master Forger Han van Meegeren* (New York, 2008).

Novel: Susan Vreeland, *Girl in Hyacinth Blue* (New York, 2000).

Novel: Tracy Chevalier, *Girl with the Pearl Earring* (New York, 1999).

Opera: *Writing to Vermeer* (music by Louis Andriessen and libretto by Peter Greenaway; U.S. premiere in New York City, 2000).

3 Life in the City and Countryside

OBJECTIVE

To examine winter landscapes picturing ice-skating, which became popular in the Netherlands during the fifteenth century. Students will explore how this activity reflects aspects of Dutch society and the climate of the Netherlands.

We have come to consider ice-skating a characteristically Dutch activity. It was invented in Nordic lands around AD 1000, when humans secured animal bones to their feet to help them glide on the ice. During the fifteenth century, people in the Netherlands began forging steel plates upon which to travel across ice. In a later refinement, the Dutch strapped steel blades onto shoes; these are the forerunners of the skates we use today. Skate makers even formed their own professional guild in 1551 in Amsterdam!

From the fifteenth through the nineteenth centuries, Europe experienced what is today recognized as a **Little Ice Age**. Winters were considerably colder and longer than they are today, and the years around 1600 were recorded as particularly extreme. The northerly latitude of the Netherlands caused its canals and waterways to freeze solid for many months at a time. Laid out in long, straight stretches that connected cities—the major cities of Holland, for instance, were relatively close together—man-made canals (*gracht*en in Dutch), offered optimal open spaces for skating. Sleds and sleighs facilitated movement of people and goods from one place to another when canal boats were ice-bound and overland travel was challenging 1.

Icy canals and inland lakes also offered entertainment to people of all ages and social stations. Play and recreation became a counterpoint to the focus on work and sober behavior. Skaters were joined by people in a variety of sleds and sleighs—***prikslee***, a single-person sled self-propelled with poles; ***bakslee***, a simple sled that could hold more people and was either drawn by a horse or pushed; and ***arreslee***, a decorated horse-drawn sleigh. Others played ***kolf***, a sport that resembles a blend of ice hockey and golf (which developed in Scotland later). People sailed across the ice in wind-powered "ice yachts" at impressively fast speeds. Ice fishing was also a common pastime and important source of food over the course of the winter.

1 Hans Bol, *Winter Landscape with Skaters*, c. 1584/1586

A playful scene from the sixteenth century depicting canal ice-skating. Bol was one of the first artists to paint ice-skating scenes.

2 Aert van der Neer, *A Snowy Winter Landscape*, c. 1655–1660

In this painting, people are not lingering to gather or play but appear to be in transit from one place to another.

3 Hendrick Avercamp, *Winter Games on the Frozen River IJssel*, c. 1626

In this drawing of an icy scene, people from different walks of life have gathered.

4 Adam van Breen, *Winter Landscape with Skaters*, c. 1611

One boat is frozen in the ice, while an iceboat sets off from the opposite bank.

One Skater, Two Skaters…

Use images 2 and 4 (1 and 3 may be used as well)

1. Project or display the Van der Neer 2 and Van Breen 4 winter landscape scenes together. Have students look carefully at the paintings and respond to the following prompts:

- Identify skaters as well as other people and the activities in which they are engaged.
- Are animals in the images? If so, identify them and their actions.
- Is this a city or country scene?
- What buildings, structures, and other features do you see?
- What kinds of conveyances are people using?

2. Ask students to look even closer, comparing the two pictures further by describing the following:

- The weather
- The light and time of day
- Whether the figures are working or at leisure (their clothing offers clues)
- The point of view (the vantage point from which you are viewing the scene)
- How "real" or naturalistic (that is, convincing) each picture looks
- The focal point of each picture
- How each scene would appear during the summer and what activities might take place then

3. Ask students to imagine themselves within each picture. What would it feel like?

Seventeenth-Century Winters

Use images 5–8

In terms of temperature and snowfall, the Little Ice Age was a time of particularly severe cold weather. Even as they enjoyed the utility and recreation the icy canals afforded and many artists created light-hearted outdoor scenes, people in the Netherlands experienced extended periods of hardship during such winters.

1. Ask students to think about how people during the seventeenth century might have experienced winter:

- What amenities do we enjoy today that people of the earlier period lacked?
- How are we affected (or not affected) by winter weather?

2. Ask students to make comparisons:

- How is skating today similar to or different from how it was during the seventeenth century?
- Where do you go skating today?
- What kind of activities bring people together in a community?
- Do these activities attract people of a particular group or bring together a range of participants?

3. Compare the contemporary photographs of winter in the Netherlands to the seventeenth-century paintings. What changes have transformed the landscape since then? What aspects have remained the same? (The possible changes and continuities may or may not be represented in the photographs, but they may inspire other ideas.)

DISCUSSION TOUCHSTONES

Care of animals

Clothing

Food

Global warming

Health/medical care

Heat

Transportation/travel

Water

DISCUSSION TOUCHSTONES

Forms of modern transportation (trains, cars, bicycles, snowmobiles, skis, snowshoes)

Modern-day development (residential, industrial, office buildings, retail stores, etc.)

Organized activities (work/play)

Pollution

Public space

Sports (hockey, figure skating, etc.)

Weather

5 Ice-sailing. Devey, www.stockxpert.com

The Dutch continue to enjoy a variety of winter sports.

6 Ice-skating in the Netherlands on the canals. Herman Brinkman, www.stockxchng.com

This contemporary view looks like a re-creation of one of Hendrick Avercamp's winter skating scenes from the seventeenth century.

7 Bone skates, 12th century

The undersides of these skates are polished from use on ice. They were found in the Moorfields area, which today lies within the City of London.

8 Ice skates, 1825 – 1875

Such skates would have been tied onto one's boots.

Terms

Arreslee A horse-drawn sleigh for one or more riders; usually decorated

Bakslee A utilitarian sled for people or goods; either pushed or horse-drawn

Kolf A game that is a cross between modern ice hockey and golf. When played on the ice, *kolf* involves swinging a club at a puck in order to hit a pole stuck in the ice

Little Ice Age Climatic period of prolonged winters and cold weather in Europe from about the fifteenth through the nineteenth centuries

Prikslee A one-person sled the rider propelled with poles

Other Resources

Exhibition catalogue: *Hendrick Avercamp: Master of the Ice Scene* (Rijksmuseum, Amsterdam, and National Gallery of Art, Washington), 2009.

4 Landscape Painting

OBJECTIVE

To learn about landscape painting that is based upon direct observation of nature—an approach pioneered by Dutch artists. Students will make comparisons between naturalistic and more fantastical types of landscape art.

Dutch artists of the seventeenth century were pioneers in painting landscape in a naturalistic way that was distinctly different from earlier periods. These painters also boldly made the topography—instead of human dramas—the focal point of their works rather than merely the backdrop.

Interest in depicting naturalistic, or real-looking, landscapes may have developed with the Dutch because they were keen observers and cataloguers of the world around them. For instance, the Dutch were exhaustive surveyors and map makers, activities necessitated by their land reclamation/water-control programs and trade and exploration. Extremely detailed maps exist of every Dutch town, province, and the nation as a whole in addition to the places the Dutch explored while conducting world trade.

The Dutch also took great pride in their land, much of which they wrested from the sea with the aid of windmill power and dike construction. Images of the land, often placid and serene, may symbolize their success in transforming and domesticating a capricious, waterlogged place and signal that God favored them.

Dutch artists Roelandt Savery and Salomon van Ruysdael used naturalism in their paintings in different ways. Savery spent time abroad in the Prague court of Holy Roman Emperor **Rudolf II** and practiced an **international style** characterized by bright colors, vivid detail, and an active **composition**. His formative experiences as an artist included painting Rudolf's royal menagerie of animals and an assignment for which Savery was dispatched to the Tyrolean Alps to record the "marvels of nature" found there. Following his time in Prague, Savery moved to Utrecht, where he remained until his death.

Ruysdael is associated with the city of Haarlem, where he was known among his contemporaries for straightforward interpretations of the surrounding countryside, including dunes, hills, and trees. He worked within a narrow range of subject matter throughout his career, producing numerous river landscapes as well as winter and marine scenes. He was linked to and influenced by a number of other landscape artists, including Pieter Molijn (see section 1).

Supplements 4.2, 4.3 provide biographies of Savery and Ruysdael.

Look, Describe, Discuss

Approaches to Landscape Painting

Use images 1 and 2 and supplement 4.1

1. View images of the Savery and Ruysdael paintings together and fill in the details for each using supplement 4.1.
2. After completing the worksheet, discuss and formulate a definition of **naturalism**. In what ways could each painting be considered naturalistic based on the definition developed by the class? What elements do not appear naturalistic? Why not?

DISCUSSION TOUCHSTONES

- Detail
- Fantasy
- Framing
- Light/atmosphere
- Narrative
- Observation
- Perspective
- Point of view
- Selection

1 Roelandt Savery, *Landscape with the Flight into Egypt*, 1624

2 Salomon van Ruysdael, *River Landscape with Ferry*, 1649

4.1 Compare Savery and Ruysdael Landscape Paintings

	Savery painting	**Ruysdael painting**
Realistic features		
Unrealistic features		
Activities depicted		
Relative importance of figures and animals in landscape		
Relationship of landscape to activities		
Viewpoint (If you were in the scene, where would you be situated in order to see it the way the artist has depicted it?)		
Atmosphere/mood		
Topography (natural and built features of the landscape)		
"Dutch-ness" of scene (Does it appear to be specific to the Dutch experience in any way?)		
Other points of comparison (fill in)		

Make Connections

Narrative and Non-narrative Painting

Materials: writing media (paper or computer)

Use images 1–5

Ask students to research the biblical story of the flight into Egypt, a popular subject among artists from the thirteenth century onward (see also section 8, "History Painting"). Comparative illustrations 3–5 are included to show different interpretations of this story throughout the history of art; these may be helpful to students, as the figures in the Savery painting are small.

1. Discuss the characters, setting, and action that make up this story. While viewing the image of the Savery painting 1, ask students to identify:

- The aspect of the story that is being depicted
- The relative importance of the biblical narrative to this painting
- Other important elements in the work

2. By comparison, the Ruysdael painting 2 does not have such a specific story associated with it. Ask students to consider:

- Why an artist would choose *not* to include a narrative element in his or her painting
- How the choice to omit a narrative element might be related to the development of naturalism in Dutch painting

3. As a writing and observation exercise, ask students to write a short, one- to two-page narrative based on the elements in the Ruysdael painting 2. Students should specifically refer to the activities, people, animals, place, time of day/year/season, landscape and built features, light, and other aspects of the painting and construct a story about it.

3 Maerten van Heemskerck, *The Rest on the Flight into Egypt*, c. 1530

4 Follower of Joachim Patinir, *The Flight into Egypt*, c. 1550/1575

5 Rembrandt van Rijn, *The Flight into Egypt: Crossing a Brook*, 1654

Terms

Composition In painting and visual art, the arrangement (composing) of figures and elements within the space of the work of art

International style A sixteenth-century painting style (also known as mannerism) that originated in Italy and spread to the Netherlands and France. It is characterized by bright colors, depictions of active historical scenarios, and exaggerated proportions

Naturalism A style of painting that originated in northern Europe during the fifteenth century. It emphasized the realistic (of this world) appearance of people and, later, places

Rudolf II (1552–1612) Holy Roman Emperor from 1576 to 1612, king of Bohemia and of Hungary, and cousin to Philip II, king of the Spanish Empire

Supplemental Materials

4.1 Compare Savery and Ruysdael Landscape Paintings

4.2 Roelandt Savery Biography

4.3 Salomon van Ruysdael Biography

5 Genre Painting

OBJECTIVE

To examine two Dutch seventeenth-century genre paintings in the collection of the National Gallery of Art. Students will focus on how composition—arrangement of people, setting, and objects within the painting—contributes to a work's meaning.

One definition of genre painting is "pictures of daily life." While the two images in this activity contain accurate representations of aspects of Dutch life in the seventeenth century, these works were also heavily influenced by other sources: moralizing literature such as **emblem books** (behavioral handbooks on marriage and comportment), artistic conventions for certain types of scenes, and the **Protestant Reformed religion**'s emphasis on an individual's personal responsibility to maintain a pious and modest demeanor.

Jan Steen's *The Dancing Couple* 1 (see pp. 60–61, *PDGA*) depicts people gathered on the occasion of a country fair (***kermis***). Families, couples, and married and single people—flirting, eating, dancing, and playing—dramatize messages about good and bad behavior, temptation, and sobriety. Men and women of different socioeconomic classes (evident by the clothing) mingle freely under what appears to be a tavern trellis while two young boys play instruments. Music players symbolize harmony in some Dutch paintings, but here the fiddler's lazy posture and the doubtful expression of the young woman at center tell us things are a bit awry. In the background, the church steeple underscores duty to God.

Another genre scene is Pieter de Hooch's *A Dutch Courtyard* 2. The painting conveys a feeling of harmony and moderation compared to Steen's more boisterous gathering. Calm and contained, De Hooch's work features a woman and child, neat and clean, within a tidy space. The woman, probably a servant, seems to be taking a break from her duties to have a drink. The two men in her company are identifiable as militia members from their clothing and the breastplate of the man facing the viewer. Like Steen's painting, De Hooch's picture shows a mixed group (men and women), but there is nothing awkward or amiss about their interaction. The atmosphere is relaxed, not tense, as the woman takes a break from her domestic chores to share a drink with the men. The child is bringing coals to stoke the men's clay pipes.

Look, Describe, Discuss

Taking the Temperature

Use images 1 and 2, and supplement 5.1

In this activity, students will focus on comparing the **compositions** of *The Dancing Couple* and *A Dutch Courtyard*.

1. Have students begin by describing the setting and arrangement of figures and objects in each work.

   Encourage students to examine the composition of each painting carefully:

- How many people are in the picture?
- Are they grouped in any way?
- In what kind of space, open or confined, are the people situated?
- Are the people shown up close or from a distance?
- What is the background?
- Do the people occupy the center of the painting or its edges?
- Are there any patterns of geometrical shapes or elements (people, objects, or features of the setting) placed in any particular arrangement (for example, along an axis or other formation)?

1 Jan Steen, *The Dancing Couple*, 1663

2 Pieter de Hooch, *A Dutch Courtyard*, 1658/1660

2. Having outlined compositional elements, ask students to use adjectives to describe the feeling each painting conveys. Record these responses on a board. Ask students to diagnose an emotional temperature for each painting or work, choosing hot, warm, or cool. (This could be done by raising hands.) Conclude the discussion by asking students to state how each work's composition contributes to its emotional temperature. If groups disagree, ask them to make an argument for why their diagnosis is correct!

5.1 Compare Steen and De Hooch Compositions

Steen painting	De Hooch painting
Active/festive (numerous figures moving, dancing, drinking; groups and individuals form multiple focal points)	Tranquil/still (few figures within an enclosed interior space; restrained movement; one group forms a central focal point)
Dramatic (something about to happen between the central woman and the man who wishes to dance with her; woman's/man's expression)	Ordinary (everyday circumstances; nothing unusual)
Loud (music playing; feet stomping on the floor)	Quiet (low voices of three adults; child is not talking or participating in the conversation; courtyard is otherwise empty)
Public (an open space or tavern where people walking by can see the action and participate, as does the child outside the railing)	Private (wall blocks the view and access of passersby, although a door leading outside is open)
Dynamic (strong diagonals activate space with central action framed within a rectangle)	Stable (rectangular forms and clearly delineated perspective lines ground the space)

Women in Dutch Painting

Use images 1 and 2

While women in Dutch society had more freedom than most women in Europe at the time—they walked alone on the street to go to the market, were able to own and inherit property, and even became business owners—they also bore traditional responsibilities such as maintaining and managing home life (see "Family Groups," p. 105, *PDGA*).

This **duality** between independence and obligations to the home and family can be detected in some Dutch paintings of the period. These images show women in their numerous domestic roles, yet suggest—by the woman's attitude or demeanor—that each is an individual with an inner life who exercises her own moral judgment.

1. Ask students to compare the central female figures in the two paintings and make observations about how their situations differ.

- How comfortable is each woman in her setting?
- What about the painting makes you say that?
- What might happen next?

2. To bring the discussion into the present, ask students whether they think women continue to have dual roles in today's society. What about men?

DISCUSSION TOUCHSTONES

Body language

Directness

Eye contact

Gender roles

Independence

Life choices

Self-consciousness

Social expectations

Terms

Composition In painting and visual art, the arrangement (composing) of figures and elements within the space of the work of art

Duality Conflicting or parallel roles and expectations

Emblem books Developed in the sixteenth century in Italy, a popular literary form with moralizing or instructive illustrations, poems, and proverbs. The proliferation of printing presses in Europe after the fifteenth century helped spread and popularize such books

Kermis A country fair featuring dancing, celebrating, and relaxed social strictures. Originating in the Netherlands during the fourteenth and fifteenth centuries, it was initially associated with the local patron saint's feast day

Protestant Reformed religion In 1517, Martin Luther initiated a protest in response to what he saw as corruption and a crisis of faith in the Catholic church. His movement, the Protestant Reformation, spread across northern Europe, creating a rupture with the papacy and much of southern Europe. In seventeenth-century Netherlands, Calvinism (John Calvin was a follower of Luther) was the primary form of the Protestant religion

Supplemental Materials

5.1 Compare Steen and De Hooch Compositions

Other Resources

NGAKids: Dutch House. Interactive game based on Dutch house interiors, such as those painted by De Hooch.

www.nga.gov/kids/zone/dollhouse.htm

6 Still-Life Painting

OBJECTIVE

To examine contemporary works made by living artists inspired by Dutch art of the seventeenth century. In this section, the first of three (6, 7, 9), students will review images of both the contemporary work and its historical inspirations, and explore the extension and transformation of certain traditions, subjects, and themes in art. This section compares seventeenth-century tabletop still lifes with a twenty-first-century reinterpretation made of glass.

Works of art showing an arrangement of inanimate objects can be found as far back as ancient Greek art, surviving mostly in the form of mosaics and frescoes; however, **still life** became recognized as a distinct category of art, typically executed in **oil paint**, a **medium** used across seventeenth-century Europe. Trade and exploration were increasing worldwide and with them people's access and exposure to goods and foods from a variety of lands and cultures.

Tabletop still lifes 2, 3 with food, dishes, and serving ware were a subspecialty of the still-life genre (other types included flower and hunting themes). To indicate the extent of Dutch international trade, artists painted a variety of edibles and goods not native to or made in the Netherlands. They carefully placed exotic items alongside the familiar within a picture, sometimes deliberately showing food that was partially eaten in order to suggest an abandoned or finished meal. They may have been communicating to their seventeenth-century audience that such repasts and luxuries offered only fleeting pleasures and that such things should not distract from modest living in service to God.

Beth Lipman 1 made her sculptural still life 4 in 2003. The work's title, *Bancketje (Banquet Piece)*, is a variant of the Dutch word (ban-KET-yuh) used for a type of seventeenth-century still life that incorporates the fancy foods and tableware of a celebratory feast or special holiday. (The suffix *–je* in Dutch is a diminutive; thus the word *banketje* can be literally translated as "little banquet.") Inspired by the historical *banketje* still-life genre, Lipman transformed such scenes into contemporary sculpture. The work incorporates a twenty-foot-long wooden table upon which masses of clear glass rest. Each of the four hundred pieces of glass, large and small, was handblown and worked by a team of fifteen glassmakers who collaborated with Lipman on the project.

1 Contemporary artist Beth Lipman in front of a kiln

Supplements 6.2 , 6.3 provide a biography and newspaper article about Lipman.

2 Willem Claesz Heda, *Banquet Piece with Mince Pie*, 1635

3 Willem Kalf, *Still Life*, c. 1660

4 Beth Lipman, *Bancketje (Banquet Piece)*, 2003

It's Transparent

Use images 2–4 and supplement 6.1

1. Beth Lipman made her three-dimensional still life from glass, a choice of material that contributes to the sculpture's overall meaning. Ask students to consider:

- What properties or qualities do you associate with the term **still life** and the word **glass**?
- How would you relate some of those qualities to the Lipman work?

2. Demonstrate how **form** and **meaning** work together. Ask students to consider how certain properties (left column, 6.1) relate to the still-life paintings and to the glass sculpture.

DISCUSSION TOUCHSTONES

Brittle

Colorless

Decanters

Empty

Expressive

Fragile

Frozen

Ghostly

Glasses

Glittering

Icy

Luxurious

Melting

Realistic

Three-dimensional

Transparent

Two-dimensional

Windows

6.1 Compare Seventeenth-Century and Contemporary Still Lifes

	Still-life painting(s) (choose one or use both)	**Glass sculpture**
Luminous	**The still life is *luminous* because . . . .**	**The glass sculpture is *luminous* because . . .**
Theatrical		
Luxurious		
Abundant		
Lifelike		

The Real Thing

Use image 4

A still life is essentially a frozen life—an arrangement of inanimate objects translated into painted **representations** of those objects. (Sometimes, still lifes also feature a tiny image of a living thing—an insect, snail, or butterfly, for instance.) Lipman's sculpture is removed one step further from life: it is a *representation of a representation*.

Ask students to explain what that last phrase means.

- What kinds of things—tangible and intangible—can be represented in art? Apply this question to historical and then modern art.
- Do artists decide what is represented in their art?

DISCUSSION TOUCHSTONES

- Appropriation
- Art about art
- Artist's intention
- History
- Interpretive qualities (meanings in relation to past and present contexts)
- Perceptual qualities (color, form)
- Plastic qualities (materials or substances)
- Viewer's interpretation

World Trade

Use images 2 and 3 and a large world map

The Dutch were world leaders in trade during the seventeenth century and imported products and goods from many faraway countries. Some of the items, considered luxuries, were included in still-life paintings and symbolized people's aspirations to achieve wealth and success (despite the moral admonitions about taking material success to heart).

1. Ask students to research the products imported by the two major trading companies, the Dutch East India Company and the Dutch West India Company. Students should then list all items pictured in the Kalf and Heda paintings (glassware, silk cloth, lemons, pewter, candles, bread rolls, mince pie, oysters, peaches, squash, wine, rug, brass candlesticks, beer, wine, salt, and pepper).
2. Based on the research conducted, ask students:

- Which items in each painting may have been imported and from where? (Use pins to locate these places on a large map of the world.)
- Which goods were domestically produced?

3. Ask students to list any food products or objects in their own homes that are considered exotic or rare.

- Why are items considered exotic or rare?
- Why are some goods from far away no longer considered exotic?

Make a Still Life

Materials:

- Small objects collected by students to represent themselves and their world
- Digital camera with ability to download and print images

1. Ask students to select a group of small objects that represent themselves, their personal environments, and the world in which they live.

- Arrange the items on a tabletop and photograph them with a digital camera.

2. Print out or project images of the still lifes and have the class or small groups interpret the pictures.

- What does the work suggest about the artist or society in general?

3. Have students imagine transforming their still lifes into sculptures using a single material such as clay, bronze, ice, or even butter.

- How does the work's meaning change?
- What is the material used for in a conventional sense (building, food, pottery)?

DISCUSSION TOUCHSTONES

Choice of material

Embodied meaning

Expressiveness

Transformation

Terms

Form The particular shapes, figures, or elements that can be identified within a work of art

Glass A strong, hard, heat-absorbent material capable of transmitting, reflecting, absorbing, and bending light. Usually made of sand and other chemicals heated to a high temperature and worked in a variety of ways. Blown glass is formed by forcing air through a pipe to which molten glass is affixed; the bubble created can be formed into any shape. In lamp-worked glass, a torch is used to heat up rods or tubes of glass that can be manipulated with different tools into various shapes

Meaning The combination of form, medium, and composition, as interpreted together in a work of art

Medium The material used to complete a work of art (oil paint, pencil, or different types of printing techniques)

Oil paint A medium invented during the thirteenth century in northern Europe; by the fifteenth century most painters there were using oil paint and others on the Continent, especially in Italy, were rapidly adopting it

Representation The relationship between a picture or sculpture and the object, person, state, or concept that it is "of" or depicts

Still life Usually a painted arrangement of inanimate objects (such as food, serving ware, flowers, and game) that became popular in Europe during the seventeenth century as world trade expanded

Supplemental Materials

6.1 Compare Seventeenth-Century and Contemporary Still Lifes

6.2 Beth Lipman Biography

6.3 Newspaper article about Beth Lipman:

Alix Browne, "Going for Broke: Alix Browne Meets with an Artist with a Heart of Glass," *T: Design*, a *New York Times* special supplement, Fall 2008.

Other Resources

Beth Lipman Web site.
www.bethlipman.com

Corning Museum of Glass, Corning, New York. Web site with video guides to glassworking processes and glass properties (go to "For Educators" link).
www.cmog.org

Museum of Glass, Tacoma, Washington. Web site with visuals and educational materials about glassmaking.
www.museumofglass.org

7 Portraiture

OBJECTIVE

To examine contemporary works made by living artists inspired by Dutch art of the seventeenth century. In this section, the second of three (6, 7, 9), students will review images of both the contemporary work and its historical inspirations, and explore the extension and transformation of certain traditions, subjects, and themes in art. This section compares three portraits—two from 1640, one from 2006—that share the same title!

Portraits are pictures of real people. Most—whether paintings or school photographs—are intended to accurately capture the subject's appearance and personal qualities. Many are intended to flatter the subject.

Dutch civic guardsman Andries Stilte was painted multiple times by Johannes Verspronck, a portrait painter in the city of Haarlem, and two examples are included in this section: *Portrait of Andries Stilte*, 1639–1640 2 and *Andries Stilte as a Standard Bearer*, 1640 3. (Read about Dutch civic guards on pp. 54–56, *PDGA*.) *Portrait of Andries Stilte II (Columbus)* 4 was painted nearly 370 years later by Kehinde Wiley, an artist who lives and works in New York. Wiley's portrait borrows the pose as well as the title of Verspronck's portrait in the Columbus Museum of Art 2.

During the seventeenth century, full-length portraits connoted a person's authority and power. Before that time, full-length portraits were primarily reserved for royalty, the aristocracy, and other heads of state or church. As a wealthy merchant class grew in Europe, however, so too did the demand for portraits.

1 Contemporary artist Kehinde Wiley

Supplements 7.2, 7.3 provide a biography and newspaper article about Wiley.

Look, Describe, Discuss

Fashion, Attitude, and Setting—Then and Now

Use images 2–4 and supplement 7.1

Ask students to compare one or both of the Verspronck paintings 2, 3 with the Wiley painting 4, focusing on the following three themes within each painting. Have students record their responses on supplement 7.1.

Fashion

Study the clothing. List all the items you see. Describe the style of the dress: formal or casual? Fashion-forward or conservative? Rich or modest? Explain your descriptions.

Attitude

Look carefully at the expressions and poses of each man. What do they tell you?

Setting/Environment

Describe the setting/environment in which each man is placed. Be specific about colors, figures, and the space each man occupies. How does the setting contribute to the painting's overall effect?

4 Kehinde Wiley, *Portrait of Andries Stilte II (Columbus)*, 2006

2 Johannes Verspronck, *Portrait of Andries Stilte*, 1639–1640

3 Johannes Verspronck, *Andries Stilte as a Standard Bearer*, 1640

7.1 Compare Verspronck and Wiley Portraits

	Johannes Verspronck, *Andries Stilte* portraits	**Kehinde Wiley, *Andries Stilte II* portrait**
Fashion • Clothing • Accessories • Impression of style		
Attitude of subject		
Environment/setting of portrait • Description • Contribution to overall effect of painting		

What Might Each Picture Tell You about Its Subject?

Use with image 4 (after completing supplement 7.1)

We know that the original Andries Stilte was a member of a civic guard group (*schutterij*, pronounced SHOOT-ER-AY) called the Kloveniers and that his pose and dress, as pictured by Verspronck, signal his membership in this group. At this time in Dutch history being part of a militia was not necessarily a combat position, but rather an honorary rank conferred upon young men from prosperous families.

Having identified details about fashion, setting, and attitude, ask students to interpret their meaning:

- What does the contemporary portrait by Wiley say about social connections and status?
- Why did Wiley appropriate the title of the older painting rather than use the name of the actual man pictured? (Wiley often invites people he meets on the street to pose for his paintings.)
- How is Wiley's subject "Andries Stilte"? What happens to the subject's own identity—is it retained or lost? Explain why.

DISCUSSION TOUCHSTONES

Conservative

Direct

Flamboyant

Identity

Innovation

Projection/assumption of meaning

Tradition

Supplemental Materials

7.1 Compare Verspronck and Wiley Portraits

7.2 Kehinde Wiley Biography

7.3 Newspaper article about Kehinde Wiley:

Mia Fineman. "The History of Art, in Baggy Jeans and Bomber Jackets," *New York Times*, December 19, 2004.

Other Resources

Kehinde Wiley Web site.

http://kehindewiley.com

8 History Painting

OBJECTIVE

To examine the sources Dutch artists used to create history paintings, one of the major **genres**, or categories, of Dutch art (see p. 77, *PDGA*). Students will learn the ways in which artists of the period sought to interpret and represent different kinds of stories.

History painting was the most popular and respected type of painting throughout Europe during the seventeenth century. This genre was said to require the greatest amount of learning, skill, and imagination on the part of the artist. History painting illustrated and interpreted stories not only from real historical events (a familiar example from American history is a painting of George Washington crossing the Delaware River, by artist Emanuel Gottlieb Leutze, in the Metropolitan Museum of Art, New York) but also from mythology, **pastoral** traditions (portrayals of an idealized version of country life), and the Bible. In the Netherlands, history painting often served to associate the experiences of the Dutch people and nation with glorious events and themes from the past.

The Dutch people were a heterogeneous group who followed different religious faiths. Citizens included those native to their own land as well as emigrants from Spain, Germany, Portugal, France, Sweden, and Russia. They had fled their home countries, seeking freedom from religious oppression, economic plight, and wars. Among the workers, merchants, sailors, and brewers in this tide of newcomers were also historians, poets, philosophers, and artists. This latter group contributed to the gradual shaping of a new Dutch history—one that would give dignity and meaning to the long struggle for independence as well as celebrate a prosperous present.

The hunger for narratives was fueled in part by Protestant reformer John Calvin's belief that laypeople should read and interpret the Bible, a practice once reserved for scholars and clergy who could read the ancient Hebrew and Latin texts. Martin Luther, who launched the Reformation, was the first to translate the Bible into a local language (German). Many translations followed, including Dutch in 1637. Moveable type, which had appeared in Europe in the fifteenth century, allowed the mass reproduction and dissemination of copies.

Biblical stories became part of a shared culture that included a taste for popular forms of the period—emblem books, drama, and rhetorical debate—as well as visual art reflective of people's beliefs and the places in which they lived. These different arts commingled to create a uniquely Dutch culture that was at the heart of the Golden Age.

The Reformation shifted art patronage in the northern Netherlands away from the church. In 1566, a wave of Reformist furor now known as the **iconoclasm** (see p. 29, *PDGA*) swept through the northern Netherlands, spurring zealots to destroy paintings and sculptures of saints and Jesus, which they believed were idolatrous, in the churches that dotted the landscape (many Catholic churches were converted into Protestant places of worship). Filling the patronage gap were businessmen, the government, civic institutions, and the **stadholder's** court at The Hague. Calvin even described acceptable forms of art in *Institutes of the Christian Religion* (1536), which laid out his doctrine. It followed closely the laws of the Old Testament, which prohibited graven images

in churches (or elsewhere). Images ascribing a human form to God or inspiring idolatry, the worship of false Gods, were forbidden. But instructive images describing historical events from the Bible were permissible. Artists exercised new freedom and dramatic license in interpreting biblical stories—infusing lofty and solemn subjects with human emotion and naturalism, and tying them to other themes reflecting Dutch values and patriotism. History painting's diverse subjects appealed to a great range of people and indicated the broadening of the art market.

Rembrandt and Biblical Stories

Use image 1 (and section 4 images 3, 4)

Rembrandt van Rijn was a brilliant interpreter of biblical tales. Highly educated, conversant with scripture (and other literature), and trained as a history painter, he found a trove of dramatic possibility in the Bible's tales of trial and faith, to which he brought a distinctly human and individual dimension. Renowned as a painter, Rembrandt also excelled as a draftsman and printmaker and created many **print editions** based on biblical events. Prints circulated widely, reaching people who could not afford paintings and spreading the artist's reputation and influence.

1. Examine the Rembrandt **etching** 1 based on the biblical story of the flight into Egypt (see also section 4, "Landscape Painting").
2. Have students consider Rembrandt's interest in achieving naturalistic, believable, and emotional effects, as opposed to supernatural or fantastical ones:

- Describe the appearance of the Holy Family (clothes, belongings, faces/expressions, and bodies) and of the donkey.
- Describe the qualities of the lines and tones that Rembrandt used (short, long, clear, fuzzy, dense, light, jagged, straight). What feelings do you think these different lines and tones convey? How do you think they contribute to the meaning of the work?

Extension: Compare 1 with two other depictions of the same story from section 4, "Landscape Painting" (p. 42, images 3 and 4).

1 Rembrandt van Rijn, *The Flight into Egypt: Crossing a Brook*, 1654

In this story (Matt. 2:1 – 15) Joseph dreamed of an angel who warned him to take Mary and the infant Jesus from Bethlehem and flee into Egypt for their safety. The angel told him that King Herod — who had heard of the birth of a prophet (and threat to his authority) — intended to seek out and destroy him. The Holy Family set off for Egypt by night.

DISCUSSION TOUCHSTONES

Dramatic
Emotion
Exalted people
Expression
Form and meaning
Human
Isolated
Ordinary people
Quiet
Religious/specific
Strong
Universal/general
Vulnerable

Look, Describe, Discuss

Contrasting Narrative Strategies in History Painting

Use images 2 and 3

Examine the images of two history paintings by Wtewael (OOT-uh-VILE) and Rembrandt that represent very different visual and narrative strategies. One of the paintings focuses on a biblical story from the Old Testament and the other, an episode based on ancient Roman history. (For "In Focus" sections on each work, see pp. 118–119 and pp. 122–123, *PDGA*.)

1. With each image projected or made available as a handout, relate the details of the associated stories.
2. Using supplement 8.1, discuss how each artist told the story visually.

2 Joachim Anthonisz Wtewael, *Moses Striking the Rock*, 1624

The story of this miraculous episode is from the Old Testament. Moses and his brother Aaron are leading the Israelites away from Egypt to the promised land. The journey is long and difficult, and the pilgrims find themselves without water in the arid wilderness. God instructs Moses to strike a rock, and it will yield water. He does as told, and water flows abundantly. The people and animals drink (Exod. 17: 1–7).

3 Rembrandt van Rijn, *Lucretia*, 1664

Set in the sixth century BC, the story of Lucretia is recounted by the Roman historian Livy. Lucretia's honor is compromised when Sextus Tarquinius, the son of the ruler, blackmails her into submitting to his advances. She endures his assault but believes her personal and family honor are forever stained. Rather than live with shame, she plunges a dagger into her heart. Her husband and father vow to avenge her death, and in so doing, overthrow the tyrannical ruler and establish the Roman Republic.

8.1 Compare Visual Storytelling in Rembrandt and Wtewael

	Rembrandt, *Lucretia*	**Wtewael, *Moses Striking the Rock***
Action taking place (based upon what you can observe directly in the painting)		
Focal point of painting		
Number of people depicted		
Portion of story artist chose to depict (based on knowing the story)		
Artist's use of light		
Background/setting		
Colors used		
Facial expression(s)		
Possible connection to Dutch seventeenth-century historical events		

Picturing the Dutch Founding Father, William of Orange, and Our Leaders

Use image 4 and supplements 8.2 – 8.4

Materials/prep:

- Students select a prominent figure in history/current events and read a short biography of that individual
- Students collect an image of their chosen person plus four additional images that illustrate that individual's attributes (personality, appearance, accomplishments, etc.)

To the Dutch, the Old Testament was not only a scripture but also a history—one that related to their own trials in becoming a sovereign nation. In the heroism of the oppressed Israelites—especially such figures as Esther, Moses, and the prophets—the Dutch saw exemplars whose epic struggles prefigured their own. Similarly, they considered themselves a "chosen" people protected by God's favor: prevailing over both war and their watery land; practicing their chosen faith; and achieving prosperity.

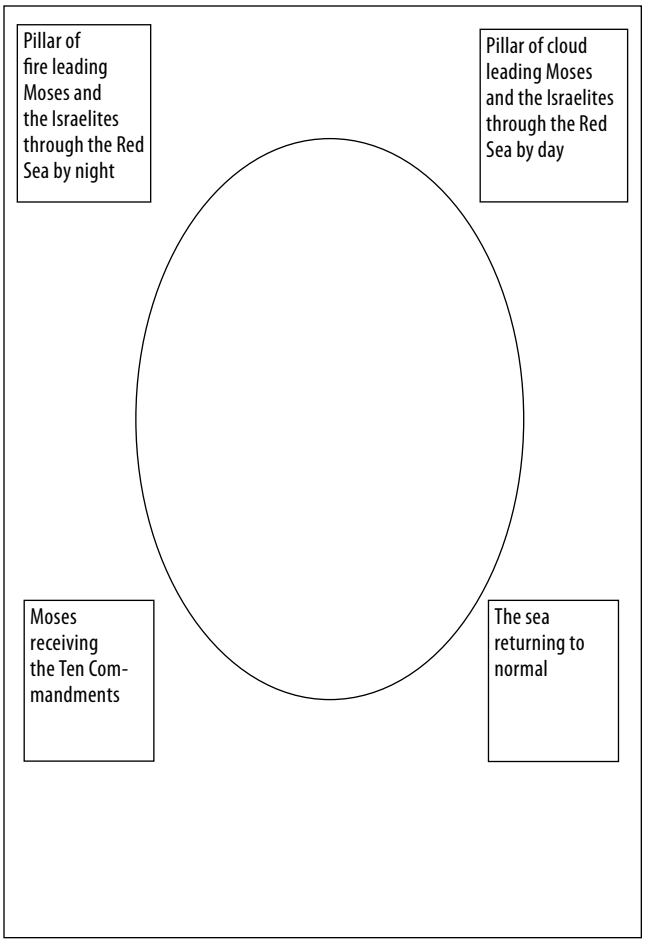
Dutch people cast their own founding father, William of Orange, as a Moses figure leading his people to the promised land. Such heroic narratives expressed patriotism and were particularly popular in Dutch art around the formation of the United Provinces of the Netherlands in 1579 and with the founding of the Dutch Republic in 1648.

1. Have students examine the detailed engraving by Hendrik Goltzius, *William, Prince of Nassau-Orange*, 1581, noting the following compositional information:
   - Subject presented in a formal, official style reflective of his heroism and martial prowess
   - Central oval-framed image surrounded by **cartouches** (illusionistic ornamental framed enclosures for text or images)
   - Elaborate decorative elements reminiscent of monuments and architecture
   - Latin text used to lend authority and a timeless quality
2. Have students read the biography of William (supplement 8.2).
3. Have students study each of the four corner images and discuss how it relates to some aspect of William's life or to the founding of the United Provinces, which occurred around the time this work was made. The key to the corner images identifies the Old Testament episode depicted.

4. Have students attach the image of their chosen person to the center of a large piece of paper. Around it, they can place the four images they have selected to represent his or her attributes. Images can be drawn, painted, or collaged. The surrounding areas may be decorated with cartouches containing mottoes and with insignia, scrollwork, or other symbols.

5. Have students post their creations and make presentations about their chosen person, why they selected that individual, and the meaning of the other imagery and decorations they chose to create or include.

4 Hendrik Goltzius, *William, Prince of Nassau-Orange,* 1581



8.4 Key to Corner Images in the portrait *William, Prince of Nassau-Orange*

Telling Stories with Images

Materials:

- Writing media (paper or computer)
- Drawing paper and media (pencils, erasers, etc.)

This exercise involves transforming a written narrative into a visual one.

1. Without revealing step 2 of this activity, ask students to write a two-page story inspired by real, historical, or fictional events as a take-home assignment or during a quiet writing period in class. The story should include a sequence of actions that results in a change or transformation. Possible subjects include a family trip; a family's history, real or imagined; events, historical or recent, within the community; an outing with friends; succeeding in a difficult task; and dealing with an unexpected situation. Students should incorporate a conflict, fork-in-the-road, or other dilemma that is resolved over the course of the narrative.
2. Ask students to create a single drawing that represents their story. After drawings are complete, divide students into four or five small groups. Each student should display his or her drawing while the others write down the story they think the picture represents. Afterward, each student artist should relate what the actual story is, explaining why he or she chose to depict it that way (for instance, is a single, representative moment shown, or a series of moments).
3. Discuss with students the challenge of translating a written story into a visual one.

- What were some of the challenges experienced by the artists and by those interpreting the stories?
- What expressive tools are available in each medium (written and visual)?
- Is it possible to understand the Rembrandt or Wtewael paintings without knowing the associated story?

Note: Step 1 of this activity may be replaced by a short story or book chapter that the class is already working with. Ask students to create (individually) an interpretive drawing of the literary work in step 2, and then compare the varying interpretations produced.

DISCUSSION TOUCHSTONES

Color

Composition

Description

Detail

Expression

Form

Setting

Terms

Cartouche Ornamental, decorative frame used in prints and manuscripts to enclose inscriptions, poems, or other written encomiums. Cartouches often feature architectural designs such as columns and volutes, symbols, martial elements related to a pictured subject, and sinuous lines

Etching Type of print produced by drawing an image with a special instrument onto a metal plate coated with a soft wax. A corrosive acid that is applied to the plate bites the image traced in the coating into the surface of the metal. The plate is then inked and wiped so that the ink remains only in the incised lines. Paper is placed over the plate and both are pulled through a press

Genre A French word that literally means "type." With respect to art, it describes the category of subject matter the artwork depicts (the genres of still life, landscape, etc.). Used as an adjective (genre picture), the word refers to a depiction of domestic or daily life

Iconoclasm Protestant destruction of images that were believed to inspire idolatry among the faithful. It took place in 1566 across northern Europe. Protestants rejected what they considered forms of mediation between an individual and God, including imagery and restrictions on access to the Bible. Their beliefs derived from Old Testament proscriptions against graven images

Pastoral A genre of painting that depicts the beauty, ease, and pleasures of life in the countryside; originated in the literary traditions of ancient Greece and Rome

Print edition A defined group of prints produced from a single source plate at a particular time

Stadholder Political and military leader of the United Provinces and later Dutch Republic; the office came to always be held by a member of the House of Orange and was appointed by the States-General or a provincial assembly

Supplemental Materials

8.1 Compare Visual Storytelling in Rembrandt and Wtewael

8.2 William, Prince of Orange, Biography

8.3 Moses as Leader/Savior Figure in Exodus

8.4 Key to Corner Images in the Portrait *William, Prince of Nassau-Orange*

9 Talking about Pictures

OBJECTIVE

To examine contemporary works made by living artists inspired by Dutch art of the seventeenth century. In this section, the third of three (6, 7, 9), students will review images of both the contemporary work and its historical inspirations, and explore the extension and transformation of certain traditions, subjects, and themes in art. This section compares two works: a seventeenth-century print that records a performance and a current-day reimagining of that performance as a **public art** project.

Dutch artist Samuel van Hoogstraten and present-day Mexican Canadian artist Rafael Lozano-Hemmer 1 are connected by their interest in using technology and optics to transform and reflect upon the nature of images and how we understand them.

Seventeenth-century Dutch society encouraged innovation and exploration, not only in visual art, but also in science and technology. Some Dutch artists, such as Johannes Vermeer (p. 36, *PDGA*), Carel Fabritius (p. 129), and Samuel van Hoogstraten, developed a keen interest in studying how vision and **perception** work in order to replicate the qualities of a three-dimensional scene (observed or imagined) in the two-dimensional form of a painting. **Illusionism** and **perspective** were tools the artists used to accomplish that goal 2. Understanding the effects and behavior of light and shadow was also key to an artist's ability to create a convincing image. Artists and scientists alike conducted experiments with light, lenses, and various apparatuses that might be considered early forms of image projectors and cameras.

Hoogstraten was an artist, art theorist, writer, and experimenter. Trained in Rembrandt's studio, he was a skilled and successful painter of still lifes and portraits (into which he incorporated trompe l'oeil effects). He is best known for his artistic experiments with perspective and **optics**. He made fascinating "perspective boxes" 3 that demonstrate how the mind's eye distorts visual information in front of us in order to create coherently perceived images. (For example, if we stand at the end of a rectangular table, the edges appear to angle inward the farther away they are; nonetheless, we still perceive the table as a rectangle, not a trapezoid.)

Another experiment that Hoogstraten tried and illustrated in an **engraving** is *Schaduwendans* (*Shadow Dance*), 1678 4. It is a simple study of cast shadows. When an object or person rests between a light source (such as a candle, a projector, or the sun) and a surface (a wall or the sidewalk), a shadow is produced. When we walk down the sidewalk on a bright day, our shadow appears distorted. The farther a body part is from the surface its shadow is cast upon, the bigger it appears. For instance, the shadow of the head, which is farthest from the sidewalk, is magnified, while the shadow of the foot is closer to the size of an actual foot. Also, as the angle of the light source to the person casting the shadow increases, so does the length of the shadow; thus, long shadows at the end of the day and no shadow at high noon. In **anamorphosis**, an image has been similarly distorted but resolves into correct proportions when viewed from a particular angle 5, 6. Artists have experimented with this technique since the Renaissance and have used it to correct for the distortion of figures and forms painted on curved or angled ceilings or positioned high on walls.

Produced in Hoogstraten's studio with his students, who acted their roles behind a fabric scrim, *Shadow Dance* illustrates a theatrical production based on the mythological story of Acis and Galatea from Ovid's *Metamorphoses*. The work was a playful experiment that demonstrated how figures took on what Hoogstraten called demonic or angelic proportions depending on the degree of distortion in scale or shape.

Today's artists continue to experiment with technology and imaging to create new kinds of spaces in which we, as participants, may interact and reconsider how we see the world. Rafael Lozano-Hemmer's public art project, *Body Movies* 7–13 (first shown in an outdoor plaza in Rotterdam in 2001 and subsequently in other cities around the world), was directly inspired by Hoogstraten's *Shadow Dance*. Like Hoogstraten, Lozano-Hemmer enlisted people to perform in front of a light source, casting their moving shadows onto a flat surface. Instead of candlelight, however, Lozano-Hemmer used a powerful light projector (usually used for searchlights) trained onto a blank wall (the exterior of a movie theatre) bordering an open public plaza. As people walked through the plaza and passed in front of the light projector, it cast their shadows onto the wall, with their shapes—large or small, distorted or regular—depending upon their position in relation to the light. These passersby started acting out and dancing much as Hoogstraten's actors had done in the seventeenth century.

As people played in front of the light, another aspect of the project was revealed: still photographic portraits of people appeared within the area created by their shadows. These were digital photographic portraits the artist had taken of a thousand people in three cities—Montreal, Mexico City, and Rotterdam. A second projector (positioned above the searchlight and above people's heads) cast these portrait images in a row onto the wall, where they were washed out by the white light—until people stepped in front of the searchlight. When they did so, their own shadows (blocking the white light) made the portrait images underneath reappear. These ghostly visages facing participants evoked Hoogstraten's seventeenth-century audience, which had been positioned behind a fabric screen.

1 Contemporary artist Rafael Lozano-Hemmer

Supplements 9.3, 9.4 offer a biography and newspaper article about Lozano-Hemmer. Supplement 9.2 is a biography of Samuel van Hoogstraten.

2 Carel Fabritius, *The Goldfinch*, 1654

This small painting, when hung on a matching colored wall, convincingly suggests that there is a real bird on its perch. The effect of "fooling the eye" is called trompe l'oeil.

3 Samuel van Hoogstraten, *Perspective Box of a Dutch Interior*, 1663

This panel of Hoogstraten's perspective box — a painting created on separate panels assembled into a faceted boxlike form — shows how the artist distorted the image. When seen from a designated vantage point — in this case, a peephole drilled into a cover over the front of the box (here, the cover is removed), the picture resolves into the correct proportions.

4 Samuel van Hoogstraten, *Schaduwendans* (*Shadow Dance*) from *Inleyding tot de Hooge Schoole de Schilderkonst* (*Introduction to the Noble School of Painting*), published 1678

The light source (at lower left) casts shadows of the performers onto the fabric screen. The audience sits on the other side (lower right).

6 William Scrots, *King Edward VI,* 1546, viewed from front edge

5 William Scrots, *King Edward VI,* 1546, viewed from right edge

This portrait is an example of anamorphosis, an image that looks distorted when viewed from any vantage point other than the one determined by the artist. When viewed from the front 6, the portrait is distorted; when viewed from the right edge 5, the image assumes correct proportions. (The landscape background is not distorted.) Scrots was a Dutch artist who worked at the court of Henry VIII. Such paintings, which amazed viewers and displayed the artist's skill, may have been created to amuse the young Edward. He succeeded his father, Henry VIII, in 1547 at the age of nine.

Look, Describe, Discuss

Elements of a Performance

Use images 4, 7–13, video on CD, and supplement 9.1

Although Lozano-Hemmer re-created some aspects of Hoogstraten's *Shadow Dance* of 1678, his work is also different from the original presentation in many ways.

1. Project the image of Hoogstraten's engraving 4 and each of the illustrations, the documentary images, and the video that record Lozano-Hemmer's public art project (7–13). Take time going through the images of Lozano-Hemmer's project so that students may understand each layer of the project. Have students identify the layers and elements of the performance—participants, wall, white light, shadow, portrait stills.

2. Ask students to break down the different aspects of each performance:

- Who are the audience and actors?
- Where was each performed?
- How long was each performance?
- Is there a narrative?
- What technology (low or high) did each artist use to accomplish his project?

DISCUSSION TOUCHSTONES

Concealment

Live-action images

Past

Present

Rehearsed

Reveal

Spontaneous

Still images

7 ***Body Movies*** **shown in Hong Kong in 2006**

9.1 Compare Hoogstraten and Lozano-Hemmer Projects

	Hoogstraten project	**Lozano-Hemmer project**
Audience	Seated, in a theatre; distinct from performers	Random passersby; no distinction between audience and actors
Actors	Performers chosen for each role	Audience became performers, inhabiting a public "set" created for them
Duration	Set story told within a specific time frame	Any length of time chosen by the artist
Location	Theatrical setting (stage/audience separated)	Public space
Narrative	Linear performance; mythological story	Open-ended, no beginning or end; participants made up their own stories
Technology	Fabric scrim, light of candle or lantern	Xenon searchlights, video and projector, still-image projector, software to run the project automatically in response to human input

8 – 11 Rafael Lozano-Hemmer, Proposal diagrams for *Body Movies*, 2000

When proposing the project to city officials in Rotterdam, the artist used these images to illustrate the different layers.

8 The façade of the building used in the project in darkness

9 Still photographic portraits projected onto the building

10 White light from the xenon projector over the portraits (washing them out)

11 Portraits revealed again when passersby cast their own shadows upon the wall

12 Row of portrait images is refreshed with different images when participants simultaneously align their shadows with those forms

Use Projected Shadows to Create a Mural of Shadow Demons (or Angels)

Materials:

- Large roll of white paper and a length of empty wall
- A light source that can project a fairly intense white light *
- Large-tipped markers, preferably in different colors

This activity will allow students to experiment with creating human/demon/angel forms through the use of shadows and to combine their efforts into a wall mural.

1. On an empty vertical surface (in the class, gym, auditorium), create a large, white-papered area, six feet by six feet or bigger to accommodate life-sized drawings. Be prepared to replace the paper as needed to allow all students, working in small groups, to make a drawing.
2. Darken the windows and direct white light from the light source onto the paper. Experiment with positioning the light source higher up or closer to the floor.
3. Have students experiment with the shape and scale of their shadow as they move from side to side, backward, and forward in front of the light. Students may also place and move objects about in front of the projector if they do not wish to stand before the light themselves.
4. Have students work in pairs or small groups and experiment with creating figures with demonic or angelic characteristics, either imaginatively or based upon current classroom learning about myths or other fantastical stories (animated films can be another source). Two or more students posing together can also create hybrid figures. Single or small groupings of students can pose in front of the light while another student traces their shadow outline onto the paper. Prompt students to respond spontaneously to the previous drawing.
5. Ask the teams to explain how their resulting drawings express their chosen shadow demon. What is a demon? Is it good or bad? How do shadows relate to demons?

*Note: For the light source, use one of the following:

- Digital projector producing an image of a blank, white slide (in PowerPoint or other presentation software). The blank, blue screen produced by many digital projectors will also work, but contrast will not be as great.
- Unloaded slide projector with the lamp on.
- Heavy-duty flashlight placed on a desk or stool.

Acting Out

Have students create a simple, one- to two-minute-long shadow play for two or more people. They can perform behind a screen (using a sheet or stage curtain) with the light source behind them.

After the performances, ask students:

- How is acting a scene with projected shadows different from acting in the conventional way?
- Notice how moving closer or farther away from the light source changes your form. How might characters morph or change depending on the size and shape of the shadow?

13 ***Body Movies*** **shown in Rotterdam in 2001**

Terms

Anamorphosis A distorted image, usually appearing elongated or stretched when viewed from one angle and resuming correct proportions when viewed from another angle

Engraving A printmaking process by which a metal instrument, called a burin, is used to incise lines into a metal plate. The plate incised with the image is wiped with ink, which fills the crevices, and run through a printing press, whose pressure then forces the ink onto the paper to create an image. Many impressions of the same image could be made from a single metal plate

Illusionism The art of rendering objects and space to make them look real or to "fool the eye" (trompe l'oeil)

Optics The science of light and use of lenses and other apparatuses to explore the effects and properties of light

Perception The understanding of different stimuli in one's environment by way of the senses (for example, the manner in which the mind organizes sights into a recognizable and coherent experience)

Perspective The art of mathematically rendering three-dimensional space on a two-dimensional plane by representing objects in the proper spatial relationship to one another

Public art Usually created outdoors (rather than inside a museum) and freely accessible to anyone. Public art projects can be temporary, such as video projections or performances, or they can be permanent, such as sculptures or monuments

Supplemental Materials

9.1 Compare Hoogstraten and Lozano-Hemmer Projects

9.2 Samuel van Hoogstraten Biography

9.3 Rafael Lozano-Hemmer Biography

9.4 Newspaper article about *Body Movies*:

Joyce Hor-Chung Lau, "Interactive Art That's Larger than Life," *International Herald Tribune* (Paris), November 16, 2006.

Other Resources

Rafael Lozano-Hemmer Web site.
www.lozano-hemmer.com

List of Illustrations

Section 1

1 Nicolaes Visscher
Dutch, 1618 – 1709
Comitatus Hollandiae Tabula Pluribus Locus Recens Emendata, before 1682, from *Atlas Van der Hagen* after a 1652 map by Claes Jansz Visscher (1587 – 1652)
46 × 56 cm (18 1/8 × 22 in.)
Koninklijke Bibliotheek, The Hague
Photo © Koninklijke Bibliotheek, The Hague
(illustrated detail on tabbed pages)

2 Aelbert Cuyp
Dutch, 1620 – 1691
River Landscape with Cows, 1645/1650
oil on panel
68 × 90.2 cm (26 3/4 × 35 1/2 in.)
National Gallery of Art, Washington,
Gift of Family Petschek (Aussig)

3 Jan van Goyen
Dutch, 1596 – 1656
View of Dordrecht from the Dordtse Kil, 1644
oil on panel
64.7 × 95.9 cm (25 1/2 × 37 3/4 in.)
National Gallery of Art, Washington,
Ailsa Mellon Bruce Fund

4 Meindert Hobbema
Dutch, 1638 – 1709
A Wooded Landscape, 1663
oil on canvas
94.7 × 130.5 cm (37 5/16 × 51 3/8 in.)
National Gallery of Art, Washington,
Andrew W. Mellon Collection

5 Pieter Molijn
Dutch, 1595 – 1661
Landscape with Open Gate, c. 1630
oil on canvas
33.6 × 47.9 cm (13 1/4 × 18 7/8 in.)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund and Gift of Arthur K. and Susan H. Wheelock

6 Rembrandt van Rijn
Dutch, 1606 – 1669
View of Amsterdam from the Northwest, c. 1640
etching
National Gallery of Art, Washington,
Rosenwald Collection

7 Salomon van Ruysdael
Dutch, 1600/1603 – 1670
River Landscape with Ferry, 1649
oil on canvas
101.5 × 134.8 cm (39 15/16 × 53 1/16 in.)
National Gallery of Art, Washington, Patrons' Permanent Fund and The Lee and Juliet Folger Fund. This acquisition was made possible through the generosity of the family of Jacques Goudstikker, in his memory

8 Gerrit Berckheyde
Dutch, 1638 – 1698
The Grote or Saint Bavokerk in Haarlem, 1666
oil on panel
60.3 × 84.5 cm (23 3/4 × 33 1/4 in.)
Private Collection, on long-term loan to the National Gallery of Art, Washington

9 Pieter de Hooch
Dutch, 1629 – 1684
Woman and Child in a Courtyard, 1658/1660
oil on canvas
73.5 × 66 cm (28 15/16 × 26 in.)
National Gallery of Art, Washington,
Widener Collection

10 Adriaen van de Venne
Dutch, 1589 – 1662
Ex Minimis Patet Ipse Deus (God Is Revealed in the Smallest Work of His Creation) from *Zeevsche Nachtegael* (Middelburg, 1623)
engraving
plate: 24.5 × 39.5 cm (9 5/8 × 15 9/16 in.)
National Gallery of Art, Washington, Library,
David K.E. Bruce Fund

11 Jan van der Heyden
Dutch, 1637 – 1712
An Amsterdam Canal View with the Church of Veere, c. 1670
oil on panel
32 × 39 cm (12 5/8 × 15 3/8 in.)
Kaufman Americana Foundation, George M. and Linda H. Kaufman, on long-term loan to the National Gallery of Art, Washington

12 Abraham de Verwer
Dutch, c. 1585 – 1650
View of Hoorn, c. 1650
oil on panel
51.1 × 94.6 cm (20 1/8 × 37 1/4 in.)
National Gallery of Art, Washington,
The Derald H. Ruttenberg Memorial Fund

13 "Europe at the Beginning of the Reformation, 1519," from J.G. Bartholomew, *A Literary & Historical Atlas of Europe* (New York, 1910)
Courtesy Maps ETC, Educational Techology Clearinghouse, University of South Florida

14 "The Netherlands: The Wars of Independence," from *The Cambridge Modern History Atlas* (New York, 1912)
Courtesy Maps ETC, Educational Techology Clearinghouse, University of South Florida

15 Nicolaes Visscher
Dutch, 1618 – 1709
Belgium Foederatum Emendata Auctum et Novissima Editum, before 1679, from *Atlas Van der Hagen*, reissue of an earlier map published by Claes Jansz Visscher (1587 – 1652)
47 × 56 cm (18 1/2 × 22 in.)
Koninklijke Bibliotheek, The Hague
Photo © Koninklijke Bibliotheek, The Hague

Section 2

1 Johannes Vermeer
Dutch, 1632 – 1675
Girl with the Red Hat, c. 1665/1666
oil on panel
23.2 × 18.1 cm (9 1/8 × 7 1/8 in.)
National Gallery of Art, Washington,
Andrew W. Mellon Collection

2 Johannes Vermeer
Dutch, 1632 – 1675
A Lady Writing, c. 1665
oil on canvas
45 × 39.9 cm (17 11/16 × 15 11/16 in.)
National Gallery of Art, Washington, Gift of Harry Waldron Havemeyer and Horace Havemeyer, Jr., in memory of their father, Horace Havemeyer

3 Johannes Vermeer
Dutch, 1632 – 1675
Woman Holding a Balance, c. 1664
oil on canvas
42.5 × 38 cm (16 3/4 × 14 15/16 in.)
National Gallery of Art, Washington, Widener Collection

4 Jonathan Janson
American, born 1950
Young Girl Writing an Email, 2007
oil on canvas
45 × 45 cm (17 11/16 × 17 11/16 in.)
Private Collection
Photo © Jonathan Janson

5 Johannes Vermeer
Dutch, 1632 – 1675
The Milkmaid, c. 1660
oil on canvas
45.5 × 41 cm (17 1/2 × 16 1/8 in.)
Rijksmuseum, Amsterdam, Purchased with support of the Rembrandt Society

6 Cover of *Holland Herald* magazine, May 2009
Reproduced with permission from MediaPartners, Amstelveen, The Netherlands
Photo CarlHermes@UnitCMA

7 Johannes Vermeer
Dutch, 1632 – 1675
Girl with a Pearl Earring, c. 1665 – 1666
oil on canvas
44.5 × 39 cm (17 1/2 × 15 3/8 in.)
Mauritshuis, The Hague
Photo © Mauritshuis, The Hague/ The Bridgeman Art Library International

8 Still from the motion picture *Girl with the Pearl Earring*, Lionsgate Films, 2004
Photo © Jaap Buitendijk, jaapphoto.com

9 Marge Simpson as Vermeer's *Girl with a Pearl Earring*, Image courtesy of David Barton/www.limpfish.com

10 Imitator of Johannes Vermeer
The Lacemaker, c. 1925
oil on canvas
44.5 × 40 cm (17 1/2 × 15 3/4 in.)
National Gallery of Art, Washington, Andrew W. Mellon Collection

11 Imitator of Johannes Vermeer
The Smiling Girl, c. 1925
oil on canvas
41 × 31.8 cm (16 1/8 × 12 1/2 in.)
National Gallery of Art, Washington, Andrew W. Mellon Collection

Section 3

1 Hans Bol
Netherlandish, 1534 – 1593
Winter Landscape with Skaters, c. 1584/1586
pen and brown ink and wash on laid paper
19.3 × 26.9 cm (7 5/8 × 10 9/16 in.)
National Gallery of Art, Washington, Gift of Robert H. and Clarice Smith, in Honor of the 50th Anniversary of the National Gallery of Art

2 Aert van der Neer
Dutch, 1603/1604 – 1677
A Snowy Winter Landscape, c. 1665 – 1660
oil on canvas
Rose-Marie and Eijk van Otterloo Collection

3 Hendrick Avercamp
Dutch, 1585 – 1634
Winter Games on the Frozen River IJssel, c. 1626
pen and black and gray ink with watercolor, gouache, and graphite on laid paper; laid down
19.9 × 33.1 cm (7 13/16 × 13 1/16 in.)
National Gallery of Art, Washington, Woodner Collection, Gift of Andrea Woodner

4 Adam van Breen
Dutch, 17th – 18th century
Winter Landscape with Skaters, c. 1611
oil on panel
45 × 65 cm (17 × 25 1/2 in.)
National Gallery of Art, Washington, The Lee and Juliet Folger Fund, in honor of Arthur K. Wheelock, Jr.

5 Ice-sailing
Photo © Devey, www.stockxpert.com

6 Ice-skating in the Netherlands on the canals
Photo © Herman Brinkman, www.stockxchng.com

7 Bone skates, 12th century
Museum of London
Photo © HIP/Art Resource

8 American School
Ice skates, 1825 – 1875
wood, iron, leather, fiber
Photo © New York Historical Society/ The Bridgeman Art Library International

Section 4

1 Roelandt Savery
Dutch, 1576 – 1639
Landscape with the Flight into Egypt, 1624
oil on panel
54.3 × 91.5 cm (21 3/8 × 36 in.)
Gift of Robert H. and Clarice Smith, in Honor of the 50th Anniversary of the National Gallery of Art

2 Salomon van Ruysdael
Dutch, 1600/1603 – 1670
River Landscape with Ferry, 1649
oil on canvas
101.5 × 134.8 cm (39 15/16 × 53 1/16 in.)
National Gallery of Art, Washington, Patrons' Permanent Fund and The Lee and Juliet Folger Fund. This acquisition was made possible through the generosity of the family of Jacques Goudstikker, in his memory

3 Maerten van Heemskerck
Netherlandish, 1498 – 1574
The Rest on the Flight into Egypt, c. 1530
oil on panel
57.7 × 74.7 cm (22 11/16 × 29 7/16 in.)
National Gallery of Art, Washington, Samuel H. Kress Collection

4 Follower of Joachim Patinir
Netherlandish, c. 1485 – 1524
The Flight into Egypt, c. 1550/1575
on on panel
23.6 × 15 cm (9 5⁄16 × 5 7⁄8 in.)
National Gallery of Art, Washington,
Samuel H. Kress Collection

5 Rembrandt van Rijn
Dutch, 1606 – 1669
The Flight into Egypt: Crossing a Brook, 1654
etching and drypoint
National Gallery of Art, Washington,
Rosenwald Collection

Section 5

1 Jan Steen
Dutch, 1625/1626 – 1679
The Dancing Couple, 1663
oil on canvas
102.5 × 142.5 cm (40 3⁄8 × 56 1⁄8 in.)
National Gallery of Art, Washington,
Widener Collection

2 Pieter de Hooch
Dutch, 1629 – 1684
A Dutch Courtyard, 1658/1660
oil on canvas
69.5 × 60 cm (27 3⁄8 × 23 5⁄8 in.)
National Gallery of Art, Washington,
Andrew W. Mellon Collection

Section 6

1 Artist Beth Lipman
Photo © Michael Schmelling, 2008.
Courtesy the *New York Times*

2 Willem Claesz Heda
Dutch, 1593/1594 – 1680
Banquet Piece with Mince Pie, 1635
oil on canvas
106.7 × 111.1 cm (42 × 43 3⁄4 in.)
National Gallery of Art, Washington,
Patrons' Permanent Fund

3 Willem Kalf
Dutch, 1619 – 1693
Still Life, c. 1660
oil on canvas
64.4 × 53.8 cm (25 3⁄8 × 21 3⁄16 in.)
National Gallery of Art, Washington,
Chester Dale Collection

4 Beth Lipman
American, born 1971
Bancketje (Banquet Piece), 2003
hand-sculpted, blown, kiln-formed, and lamp-worked
glass with gold paint, oak, oil, and mixed media
182.9 × 609.6 × 83.8 cm (67 × 50 × 240 in.)
Smithsonian American Art Museum, Washington, DC,
Gift of the James Renwick Alliance

Section 7

1 Artist Kehinde Wiley
Photo courtesy Wiley Studio and Rhona Hoffman
Gallery, Chicago

2 Johannes Verspronck
Dutch, 1606/1609 – 1662
Portrait of Andries Stilte, 1639 – 1640
oil on canvas
62.5 × 42.2 cm (24 5⁄8 × 16 5⁄8 in.)
Columbus Museum of Art, Ohio,
Bequest of J. Willard Loos

3 Johannes Verspronck
Dutch, 1606/1609 – 1662
Andries Stilte as a Standard Bearer, 1640
oil on canvas
104 × 78.5 cm (40 15⁄16 × 30 7⁄8 in.)
National Gallery of Art, Washington,
Patrons' Permanent Fund

4 Kehinde Wiley
American, born 1977
Portrait of Andries Stilte II (Columbus), 2006
oil on canvas
243.8 × 182.9 cm (96 × 72 in.)
Columbus Museum of Art, Ohio,
Museum Purchase, Derby Fund

Section 8

1 Rembrandt van Rijn
Dutch, 1606 – 1669
The Flight into Egypt: Crossing a Brook, 1654
etching and drypoint
National Gallery of Art, Washington,
Rosenwald Collection

2 Joachim Anthonisz Wtewael
Dutch, c. 1566 – 1638
Moses Striking the Rock, 1624
oil on panel
44.6 × 66.7 cm (17 9⁄16 × 26 1⁄4 in.)
National Gallery of Art, Washington,
Ailsa Mellon Bruce Fund

3 Rembrandt van Rijn
Dutch, 1606 – 1669
Lucretia, 1664
oil on canvas
120 × 101 cm (47 1⁄4 × 39 3⁄4 in.)
National Gallery of Art, Washington,
Andrew W. Mellon Collection

4 Hendrik Goltzius
Dutch, 1558 – 1617
William, Prince of Nassau-Orange, 1581
engraving
26.9 × 18.2 cm (10 9⁄16 × 7 3⁄16 in.)
National Gallery of Art, Washington,
Rosenwald Collection

Section 9

1 Artist Rafael Lozano-Hemmer
Photo courtesy Lozano-Hemmer Studio

2 Carel Fabritius
Dutch, 1622 – 1654
The Goldfinch, 1654
oil on wood
33 × 32 cm (13 × 12 5⁄8 in.)
Mauritshuis, The Hague
Photo © Mauritshuis, The Hague/
The Bridgeman Art Library International

3 Samuel van Hoogstraten
Dutch, 1627 – 1678
Perspective Box of a Dutch Interior, 1663
oil paint, glass, mirror, and walnut
42 × 30.3 × 28.2 cm (16 ½ × 11 ⅞ × 11 ⅛ in.)
Detroit Institute of Arts, Founders' Society Purchase
Photo © 2004 Detroit Institute of Arts

4 Samuel van Hoogstraten
Dutch, 1627 – 1678
Schaduwendans (*Shadow Dance*) from *Inleyding tot de Hooge Schoole der Schilderkonst* (*Introduction to the Noble School of Painting*), volume published 1678 with 20 etchings and engravings
page size: 20.4 × 15.9 cm (8 1/16 × 6 ¼ in.)
National Gallery of Art, Washington, Gift of Arthur and Charlotte Vershbow, in Honor of the 50th Anniversary of the National Gallery of Art

5, 6 William Scrots
Dutch, active 1537 – 1553
King Edward VI (front and side views), 1546
oil on panel, anamorphosis
42.5 × 160 cm (16 ¾ × 63 in.)
National Portrait Gallery, London
Photo © National Portrait Gallery, London

7 Rafael Lozano-Hemmer
Mexican Canadian, born 1967
Body Movies (still from Hong Kong), 2006
Four 7kW xenon projectors with robotic rollers, 1,200 duraclear transparencies, computerized tracking system, plasma screen, and mirrors
Collection the Artist

8 – 12 Rafael Lozano-Hemmer
Mexican Canadian, born 1967
Proposal diagrams, A – E, for *Body Movies,* used to propose the project to Rotterdam city authorities, 2000
digital presentation images
Courtesy Lozano-Hemmer studio

13 Rafael Lozano-Hemmer
Mexican Canadian, born 1967
Body Movies (still from Rotterdam), 2001
Four 7kW xenon projectors with robotic rollers, 1,200 duraclear transparencies, computerized tracking system, plasma screen, and mirrors
Collection the Artist
Photo © Arie Kviet

14, 15 (On CD, not reproduced in book)
Rafael Lozano-Hemmer
Mexican Canadian, born 1967
Body Movies (video clips documenting 2001 Rotterdam presentation, 20:31, and 2006 Hong Kong presentation, 3:32)
Four 7kW xenon projectors with robotic rollers, 1,200 duraclear transparencies, computerized tracking system, plasma screen, and mirrors
Collection the Artist