

## ARTH 345 Spring 2021 Final exam

- Start time and deadline: The final exam will be available on Blackboard from 9 am, May 3, to 11:59, May 6. The exam is not timed; I recommend that you download the document, compose your answers, and upload to Blackboard by the deadline.
- Covers Modules 11 to 14
- You can consult the videos, readings and your notes. You have all you need from course materials to complete the test, so please DO NOT use random sources on the internet.
- Format: the test consists of 4 parts.

## Part 1: Short Answer Questions

- 2 questions related to one image
- 2 – 5 points; 2 – 5 sentences (I will give you specific information on each question in the exam)

Sample question:

What is the process of making an etching? What are the material and tools used (5 points; 4 to 5 sentences)

## Part 2: Slide Essay

- I will show you an image covered in class and ask you to answer a question
- 20 points
- Please write your answer in prose, not in bullet point form
- Answer should be about 150 – 200 words in length

## Part 3: Slide Comparison

- I will show you two images covered in class; an accompanying question will ask you to compare the two works
- 40 points
- Please write your answer in prose, not in bullet point form
- Answer should be about 300 – 350 words in length

## Part 4: Unknown Image

- Answer a question on an image that has not been discussed in the videos
- I will not ask you to guess who made the painting, but I will ask you to connect it to the ideas and images presented in the course materials
- Objective: to see is how well you can apply the concepts you have learned in class to an unknown image
- 10 points

## Module 11: Dutch genre paintings



## Dutch Genre Painting (I)

- Paintings inspired by contemporary life, but are not simply documentary records
- Artists adhered to a restricted range of themes, e.g., comic depictions of working class, moralizing comic themes
- Comic paintings: moral themes expressed through flawed characters
  - “Low-life” pictures show lower classes misbehaving, unable to control their emotions or movements; served as contrast to the middle- and upper-middle-class viewers
  - Jan Steen staged comic chaos in middle-class homes; visually illustrated sayings about moderation and temperance

## Dutch genre paintings: gender roles

Practice comparison: According to the reading by Simon Schama (Module 11), Dutch genre paintings put women into strict categories in society. What are the roles assigned to women in these two paintings? How do they relate to historical reality?



Dirck van Baburen, *Procuress*, 1622



De Hooch, *Woman Nursing*, 1658

## Dutch Genre Painting (II) : Gender Roles

- Ideal of separating work/world and home; domesticity as important idea in Dutch culture
- Each realm is gendered: moralists insist that women belong to the home, men work in the world. In reality, women were part of the workforce.
- Genre paintings use well worn tropes to convey ideas of female virtue, e.g., child rearing, cleaning, needlework
  - Gender and class issues are entwined: the perfect housewife belonged to the affluent classes
- Opposite category: brothel—but how do they relate to reality of prostitution in the period?
- More ambiguous pictures by Maes, Ter Borch, Vermeer that address the anxiety about potential corruption of the home



Module 12  
Dutch Still Life



## Dutch Still Life Paintings

- Known for their detailed rendering of objects and textures; artists paid close attention to the effects of light
- Convincing images, but not simple transcriptions of reality
- Types of still life paintings: vanitas, breakfast pieces, pronk (sumptuous), flower pieces
- Possible meanings and interpretations
  - Mortality, fleeting nature of life
  - Deals with moral concerns about material riches
  - But also appreciation of exotic and well-crafted objects
  - Interest in nature
  - Artistic skill

## Vanitas

Type of painting concerned with the fragility of human existence, desires and pleasures in the face of the inevitability and finality of death.

Jacques de Gheyn II,  
*Vanitas*, 1603



So-called “breakfast” still life: Claesz, *Still Life with Tazza*, 1636



After 1650:  
“Pronk” or “sumptuous” still life



Willem Kalf, *Still Life with Nautilus Cup*, c. 1662 (“pronk”)



## Floral still life

Practice question: Despite their vivid lifelikeness, Dutch floral still lifes do not replicate visible reality. What are some possible interpretations of this painting?

Rachel Ruysch, *Still Life with Flowers on a Marble Tabletop*, 1716

## Module 13: Dutch Printmaking



Golzius, *Farnese Hercules*, 1592



Rembrandt, *Christ Healing the Sick*  
("The Hundred Guilder Print"), 1649

## 17<sup>th</sup>-century Dutch Printmaking

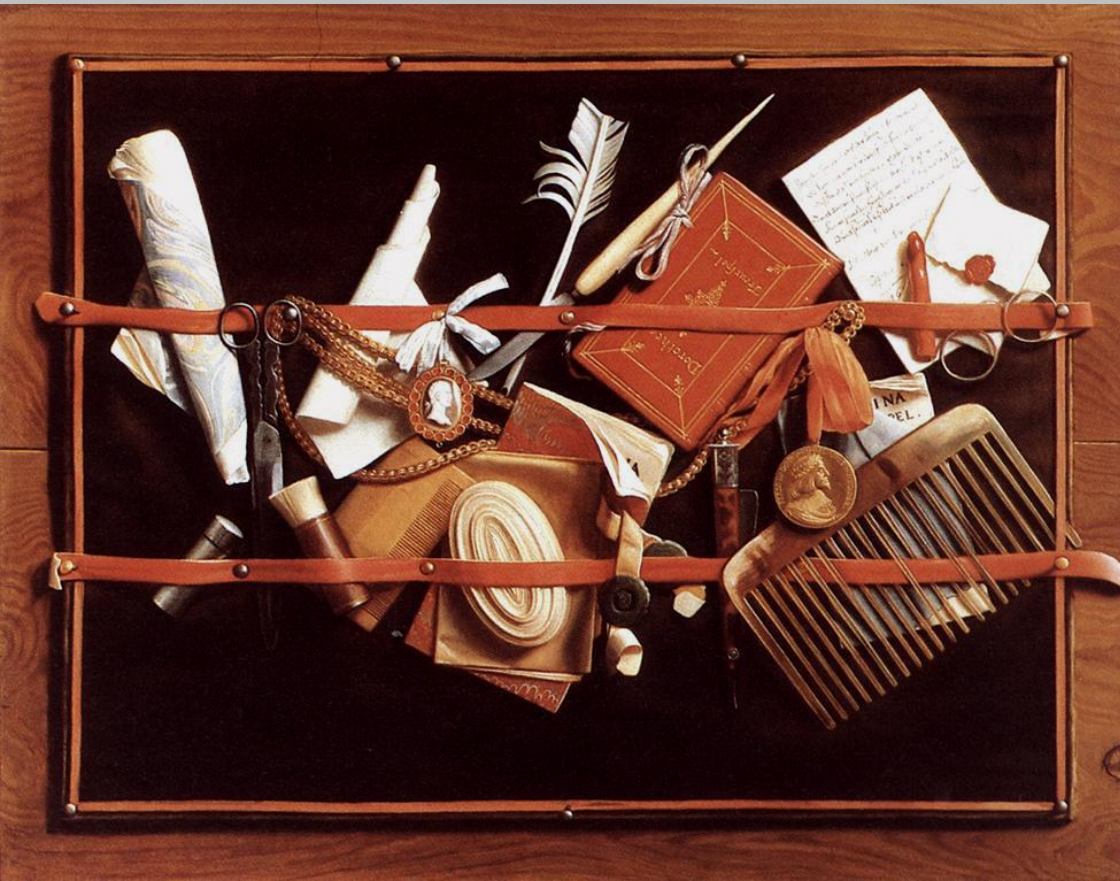
- Print as a pivotal technology in European history
  - Transforms the way knowledge and information was created and distributed
- Understand the differences between engraving and etching
- Engraving and etching are both linear media:
  - All tonal modeling created through varying the density of the hatching and cross-hatching
- Creation of different states (especially relevant to Rembrandt): reworking of plates to create variations and uniqueness
  - Artistic and economic motivations

Rembrandt, *Entombment*, c. 1654. Etching, 8 ¼ x 6 3/8 in.  
1<sup>st</sup>, 2<sup>nd</sup>, 4<sup>th</sup> states



## Module 14: Art and Vision

How trompe l'oeil artists and Vermeer address the questions of vision and visual technology in their paintings



Samuel van Hoogstraten, *Letter Rack*, c. 1670



Vermeer, *Girl with a Pearl Earring*, c. 1662-65

Playing with Vision:  
17<sup>th</sup>-century Dutch trompe l'oeil and peep boxes

- Definition of trompe l'oeil painting: illusionistic painting designed to “fool the eye”; creates the momentary illusion that the painted imagery exists in three-dimensional reality.
- Skillful and witty, but also asks questions about the reliability of vision
- Most masterful examples were produced for the nobility and elite merchants—these were labor-intensive works, making them expensive
- Dutch works that deal with questions of vision were made in the context of wider intellectual interest in visual technology, e.g., microscope and telescope

Vermeer, *Girl with a Pearl Earring*, c. 1662-65



Practice question: Discuss how Vermeer deviates from the typically polished, illusionistic techniques of other genre painters working in the 1660s. How might his possible knowledge of the camera obscura have inspired his technique?

## Vermeer and the Play with Vision

- Vermeer's art explored questions of seeing, but in a different way from Gijsbrechts or Hoogstraten.
- Vermeer inspired by lens technology to render effects that can't be seen with the naked eye—objects and figures in soft focus.
  - Filipczak: Vermeer's main figures are off focus, which is different from conventional practice.
- Vermeer's paintings mostly in the category of domestic scenes, but his manner of painting is different from Pieter de Hooch or Gerard ter Borch