OLLI at Duke Fall 2023 40 dogs!
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Art from the Dutch Golden Age, Trade and Colonialism

**November 8 & 9 Gallery Session 3 in the Exhibition Dutch Art in a Global Age**

“Let’s **NOTICE**” work: a quick note in passing.

“Let’s **LOOK”** work: a longer exploration of the work’s, data, content, design and background

**4. Global Citizens (Portraits)**

**This room contains the artistic stars of the Golden Age; Rembrandt, Hals and Dou**

After about 1,000 years, portraits reemerged first as donors on altarpieces like:

**Master of La Tour de Boulogne triptych, 1497-98, NCMA (with donors)**

Then became independent in the 16th century as in:

 **Hans Brosamer, *Portrait of Von Hallerstein*, 1525, Oil on panel. NCMA**

Unlike most of the other paintings produced in 17th century Holland, portraits were commissioned. Most people who could afford to, had family, marriage or individual paintings made. Do you have a family portrait painting? Have you asked a waiter in a restaurant to take a picture of your family? Why do we do this?

Traditionally, only the wealthiest citizens from some noble family could afford to commission a portrait by an established artist. But we have a whole new kind of portraiture in 17th-century Holland, portraits of the common citizen. As many as one million portraits were painted of Dutch people during this century.

**Family Portrait Examples:**

**LOOK** Jan Molenaer (1609 or 1610-1668), *Figures by a Virginal in an Interior*, 1634, Oil on

 canvas.

 **Inventory?** Three ages of women, musical instruments, fancy clothing.

 **What does this scene tell you about these women?**

**NOTICE** Eglon van der Neer (1634-1703), *Portrait of a Man and Woman in a Refined*

 *Interior*, 1665-67, Oil on panel

**NOTICE** Pieter Cornelisz. Van Slingeandt (1640-1691), *Johan van Musschenbroek and*

 *Margaretha van Straaten*, 1685/ 88, Oil on panel.

In these two paintings we see personal paintings of married couples but displayed to show their wealth and station in Dutch society.

**NOTICE** Jan Baptist Weenix (1621–1660 or 1661), *The De Kempenaer Family* (The

 Margaretha Portrait) c. 1653, Oil on canvas

* The provenance of this family painting is remarkable. Here is a woman, dressed in mourning, with her three children. In the center the dog looks to his master who is not there. The cypress trees seem to stand in place of the missing father. The young girl on the left holding her doll, Margaretha, inherited the painting, which was then passed down daughter to daughter, all named Margaretha, for 5 generations until 1995!

**Individual Portraits**

**LOOK** Frans Hals (1581-1585-1666), *Portrait of a Preacher*, c. 1660, Oil on panel.

* **Look closely** at Hal’s brushstrokes.
* He painted with a loose, sometimes sketchy, brush stroke that, also like Rembrandt, depended on optics to read the image. The looseness of the brush stroke relied on the personality and formality of the portrait. Here he is rather conservative with the image of a preacher.

**LOOK**  Frans Hals (1581-1585-1666), *Portrait of a Man*, c. 1665, Oil on canvas.

* Look closely at loose brushstrokes. Walk back and see from afar as they create form.
* **Does this painting style tell you anything about the man in the painting?**

**Marriage Portrait**

**LOOK** Rembrandt van Rijn (1606 –1669)**,** *Portrait of Aeltje Uylenburgh*, 1632

* Rembrandt moved to Amsterdam at 26 in 1632. Aeltjje (elcha) Uylenburgh, at 62 years old. At the upper left, Rembrandt has inscribed her age; and at the upper right, he has signed and dated the portrait.
* **See Lecture 2**

**Self Portrait**

**NOTICE** Gerrit Dou, (1613-1675), *Self Portrait*, c.1665, Oil on panel.

* Dou was a student of Rembrandt in Leiden. Along with highly polished detail**, (fijnscilder)** Dou popularized the use of figures in a window frame. He emphasizes a trompe l’oeil affect, a fool the eye technique with the books jutting out into our space.
* **NOTICE**  Rembrandt van Rijn, *Self-portrait leaning on a stone sill,* 1639, Etching.

See lecture 2 for background

**Religious Portraits and prints**

**LOOK** Aert de Gelder (1645-1727), *Rest on the Flight into Egypt*, c. 1690, Oil on canvas.

* Aert de Gelder was one of Rembrandt’s most faithful followers. How does he describe Mary, Joseph and their child?
* **Notice De Gelder** also used Rembrandt’s *sgraffito* technique in Mary’s shawl and down the front of Joseph’s robe.

**NOTICE** Lastman (Rembrandt’s teacher. And Lievens (Rembrandt’s colleague in Leiden)

**5. Celebrating the Familiar (Landscape)**

Landscape was a popular and usually less expensive painting genre for the merchant class to collect. Recognizable scenes around the Netherlands are found everywhere. Pride in country as mentioned before included pride of land.

**NOTICE** Salomon van Ruysdael, *Beach at Egmond aan Zee*, 1640-60, Oil on panel

**NOTICE** Jan van Goyen, *The Beach at Egmond aan Zee*, 1653, Oil on panel

**NOTICE** Rembrandt prints of landscapes. (no landscape paintings)

**LOOK** Jacob van Ruisdael (1628/29-1682), *Wooded Landscape with Shepherd and Flock by a*

 *River,* c. 1655-60, Oil on canvas

* **Inventory?**
* **Does Van Ruisdael suggest his usual moral here?**

**NOTICE** Jacob van Ruisdael (1628/29-1682), *View of Alkmaar*, c. 1675-80, Oil on canvas,

**NOTICE** Gerrit Dou, *Sleeping Dog*, 1650 Oil on Panel

* **Number of dogs in the exhibition? 40!**

**NOTICE**. Hendrick Avercamp (Dutch, 1585–1634), *Winter Landscape near a Village*, c.

 1610–1615, Oil on panel**.**

 Jan van Goyen (1596-1656), *A Frozen River with Skaters*, 1637, Oil on panel.

* 30-year difference in style. **Can you describe?**

**6. Conspicuous Consumption (Genre Scenes). Storytelling**

**LOOK** Jan Steen (1626-1679), *A Card Game in a Tavern*, c.1660, Oil on panel.

* **Inventory?**
* **Can you figure out the story going on in this painting?**

**NOTICE** Nicolaes Maes (1634-1693), *Sleeping Man Having his Pockets Picked*, c. 1656,

 Oil on panel

* **What is the moral of the story?**

**NOTICE** Jacob Duck (1600-1667), *The Smoker*, 1650-55, Oil on panel.

**NOTICE** Pieter van der Toorn, Dutch, 1741–1824, Sugar basket with four spoons, 1777, Silver

**LOOK**  Isaak Koedijk (1617-1668), *The Barber-Surgeon*, c.1649-50, Oil on panel.

* **What in this painting tells you this man is a barber?**
* **What in this painting tells you this man is a surgeon?**