Module Title | Masters of Light: Rembrandt and Vermeer in Focus
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Module Code | FFAH148S4
Programme | Cert HE History of Art
Credits/Level | 15 credits at Level 4
Class Times | Mondays 11am-1pm
First Class | 30 Sept - 9 Dec 2019 and 13 Jan - 23 Mar 2020
Term Dates | 30 Sept - 13 Dec 2019 and 13 Jan to 27 Mar 2020
Taught By | Clare Ford Wille

Module Description

This module examines the work of Rembrandt and Vermeer in the light of recent research, such as that undertaken by the Rembrandt Research Project. This is an opportunity for a detailed reappraisal of the work of Rembrandt and Vermeer, two of the most important artists of the Dutch Golden Age. Their careers will be explored in the context of seventeenth-century Dutch culture as a whole. The course will include two gallery visits.


Course Content

Term 1:

Session 1: 30th Sept 2019 – The Historical, Political and Economic Background to the Dutch Provinces circa 1600.


Session 5: 28th Oct 2019 – Rembrandt’s Arrival in Amsterdam: The Early Portraits 1631-39


Session 8: 18th Nov 2019 – Rembrandt as a Landscape Artist.

Session 9: 25th Nov 2019 – Rembrandt as an Etcher and Draftsman Part I

Session 10: 2nd Dec 2019 – Rembrandt as an Etcher and Draftsman Part II

Session 11: 9th Dec 2019 – Rembrandt’s Later Career as a Painter in Amsterdam 1640-1658.

Term 2


Session 14: 20th Jan 2020 – Painting in Delft 1600-1650.


Session 16: 3rd Feb 2020 – From History to Genre: Vermeer’s Early Transformation.

Session 17: 10th Feb 2020 – Possible Influences: The Case for Carel Fabritius and Gerard Terborch.

Session 18: 24th Feb 2020 – Vermeer and Pieter de Hooch: Women in Interiors 1657-1660

Session 19: 2nd Mar 2020 – Vermeer and His Contemporaries in Delft as Painters of Townscapes.

Session 20: 9th Mar 2020 – Vermeer as a Painter of Tronies 1665-8

Session 21: 16th Mar 2020 – Vermeer’s Later Maturity 1668-1670

N.B. We will also be making visits to the National Gallery and The Wallace Collection.

**Taster Images**


Coursework and Assessment

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<th>Assessed Component</th>
<th>Basic Requirements/Word Count</th>
<th>Weighting</th>
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Key Readings

Students are advised not to purchase extensively from the list prior to ensuring that their chosen module will be running.


Teaching and Learning Methods

Teaching on our modules is varied and interactive. It may include seminars, short lectures, group work, discussion, and student presentations. Active student participation is encouraged in all our classes. Reasonable adjustments will be made to accommodate students with disabilities.
Aims
Module aims describe the knowledge and skills that the module seeks to advance.

This module aims to:
- Develop students’ knowledge and understanding of the careers of Rembrandt and Vermeer in the context of Dutch painting of the 17th century with particular reference to the new research on these painters in recent years.
- Provide students with first-hand experience of art objects
- Develop students’ critical analysis and judgement in relation to Dutch painting of the 17th century in general and the innovations and ideas of Rembrandt and Vermeer. Provide students with experience of close textual analysis of different kinds of art historical writing
- Demonstrate the importance of context and the relationship of art history to other disciplines such as literature, social history, film and visual media and the history of ideas.
- Develop academic study and writing skills.

Outcomes
Learning outcomes are directly linked to the aims set out above. They describe what you should know and be able to do by the end of the module.

By the end of this module, you should be able to:
- Begin to engage with the concepts, values and debates that inform the study and practice of the history of art, including an awareness of the limitations and partiality of all historical knowledge
- Analyse, describe and interpret objects, images, buildings and artefacts closely and systematically
- Show understanding of the objects, contexts and issues relevant to two or more specific areas of the history of art
- Select relevant evidence from the wide range of possible types of evidence used in the history of art and apply it to the examination of art historical issues and problems
- Complete all coursework and assessment requirements.

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