



Course details

Course title

Art Appreciation: Vermeer and the Dutch Interior

Course code

Q00018744

Course date

Start: 18/09/24

End: 23/10/24

Number of classes

6 sessions

Timetable

Wed 18th Sep, 10:30 to 12:30

Wed 25th Sep, 10:30 to 12:30

Wed 2nd Oct, 10:30 to 12:30

Wed 9th Oct, 10:30 to 12:30

Wed 16th Oct, 10:30 to 12:30

Wed 23rd Oct, 10:30 to 12:30

Branch

Ware

Tutor

Adrian Eckersley

Fee range

Free to £60.00

How you'll learn

You'll join a small group of fellow learners for classes at the venue indicated. Some materials may be provided in our virtual learning environment.

Got it!

In venue

Venue

The Priory (Ware)

High Street

Ware

SG12 9AL

Level of study

Beginners

Course overview

The core of the course is a close but leisurely engagement with the work, first of Johannes Vermeer himself, secondly of his closest contemporaries, and thirdly of the emerging new world of the Dutch Golden Age. We shall consider Vermeer's work chronologically, though there will be some grouping to allow discussion of thematic interests and concerns. The works particularly of Gerrit Dou, Gabriel Metsu and Pieter de Hoogh will never be far from us as points of comparison.

Course description

At the centre is free and open discussion of Vermeer's work. It is important for this course to be flexible enough to allow a group to follow its own pattern of interests as they emerge from looking at the paintings themselves. Areas of such exploration may well include...

- painting as a process of familiarisation with new urban realities. Did painting in seventeenth century Holland perform the familiarising task which the novel performed in eighteenth and nineteenth century Britain? This broad topic is likely to lead to discussion via Vermeer's paintings eg. of mistress-servant relations, of the importance of letter-writing, and the capitalist-colonialist values of the Dutch Republic.
- Vermeer's debt to Caravaggio, via the Utrecht Caravaggists. Why did they paint so many musicians?.
- Vermeer's realism. Does he really paint the world more accurately than contemporaries such as Gabriel Metsu? There are implications here both for how and what he paints.
- Vermeer as a Catholic painter. How did then-dominant Protestant values affect the painting of the time, and how important was Vermeer's 'exceptional' status as a Catholic?
- Painting and class. Who will have bought or commissioned paintings such as Vermeer's? What did they expect for their money?
- Why has Vermeer's reputation outstripped those of his contemporaries, and why did this not happen until the last two centuries?

What financial support is available?

We don't want anything to stand in your way when it comes to bringing Adult learning within reach so if you need anything to support you to achieve your goals then speak to one of our education experts during your enrolment journey. Most of our courses are government funded but if you don't qualify or need alternative financial help to access them then let us know.

What other support is available?

All of our digital content, teaching and learning activities and assessments are designed to be accessible so if you need any additional support you can discuss this with the education experts during your enrolment journey and we will do all we can to make sure you have optimal access.

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