

## Statement of participation

# Azamat Ordabay

has completed the free course including any mandatory tests for:

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### Dutch painting of the Golden Age

This 4-hour course looked at meaning and interpretation in Dutch painting of the Golden Age.

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**[www.open.edu/openlearn](https://www.open.edu/openlearn)**

This statement does not imply the award of credit points nor the conferment of a University Qualification.  
This statement confirms that this free course and all mandatory tests were passed by the learner.

Please go to the course on OpenLearn for full details:

<https://www.open.edu/openlearn/history-the-arts/dutch-painting-the-golden-age/content-section-0>

COURSE CODE: **A226\_2**

## Dutch painting of the Golden Age

<https://www.open.edu/openlearn/history-the-arts/dutch-painting-the-golden-age/content-section-0>

### Course summary

Seventeenth-century Dutch painting stands out from other art of the same period and even more so from that of previous centuries on account of its apparently 'everyday' character. Works by artists such as Johannes Vermeer, Pieter de Hooch and Jacob van Ruisdael seem to offer a faithful picture of life in the Netherlands at the time. In studying this free course, Dutch painting of the Golden Age, you will discover that there is much more to Dutch painting than meets the eye. You will explore scholarly debates about the possible meanings that might be attributed to this type of picture and learn how the very idea of 'realism' in art has been challenged in recent times.

### Learning outcomes

By completing this course, the learner should be able to:

- explore recent debates around the interpretation of seventeenth-century Dutch painting
- consider the strengths and limitations of iconology as an art-historical approach
- examine the notion of 'realism' as applied to works of art
- address the relevance of social and cultural context for interpreting works of art
- analyse works of art in terms of different ideas and approaches.

### Completed study

The learner has completed the following:

#### Section 1

'A new state, a new art'

#### Section 2

Realism and art-for-art's sake

#### Section 3

Dutch history painting

#### Section 4

Disguised symbolism and 'seeming realism'

#### Section 5

'To instruct and delight'

#### Section 6

Landscape painting and the limitations of the iconological approach

#### Section 7

The role of conventions

#### Section 8

Realism reconsidered

#### Section 9

Conclusion