

# A Forte Pandemic Portfolio Project!

Sursum Corda: Lift Up Your Hearts:  
Baroque Art and Architecture in Europe  
and its Colonies, 1550-1720.

Lecture Sarah Lawrence College



For my still life I took a route similar to the artist Floris Gerritsz van Schooten.

Since sheltering in my apartment in New York City due to COVID-19, my parents and I have had the time to design and create some elaborate home-cooked meals, and subsequently we've enjoyed considerably more of them together than we are used to. But one morning, bored and low on ideas, my father and I stood peering into the nearly empty pantry and/or refrigerator looking for inspiration.

As we had eggs and cheese, we decided to make a Carbonara for our brunch, but we were out of pasta. Our eyes lit up, however, when we realized we did have *ramen* noodles! Thirty minutes later we were happily slurping up our *Ramen Carbonara* while swallowing our caffeine vehicles of choice, chatting about how successful our meal turned out.

It was then that we were both struck by how, even in this time of empty shelves in grocery stores, our brunch reflected the global reach of our food chain and how blessed we are to have access to such things as Korean noodles and authentic Italian Parmigiano. Like Gerritsz's still life, our seemingly simple (and surprisingly delicious) meal was actually a combination of both local and far-flung, international ingredients.







# Andrei(Toback) Still Life With Family Heirlooms



- In the Dutch inspired still life I positioned a couple of the objects found around my apartment that I connected with the idea of heirloom and special. While scouring the Internet and looking at multiple still lives there was a very specific detail that struck out to me – the spiraled orange peel. The use of the white tablecloth, supposedly an altar cloth, highlighted the darker colors of the objects, specifically the jug on its side and the orange. The half full glass of red wine on a silver plate shared with a fox skull felt natural and, in a way, American. While unable to locate any taller silver luxury goods the use of the Turkish oil lamp seemed acceptable as the orange in it matched the fruit, while the stand matched other items on the dark brown table. The magnifying glass, with a shed antler handle, seemed to mix well with a small collection of silverware and platters. While it might have been fun to draw the still life the photograph does the composition the most justice. The Dutch vanitas paintings were a way to show off the luxuries found in the New World and throughout the globe. While my family does not own or cherish the same kind of goods I thought it might be interesting to display what we do value – while at the same time adding certain motifs found in most vanitas paintings – i.e. the orange and the silver platters. The human skull was a little too difficult to come by so the fox skull, that I personally love, fit the role.

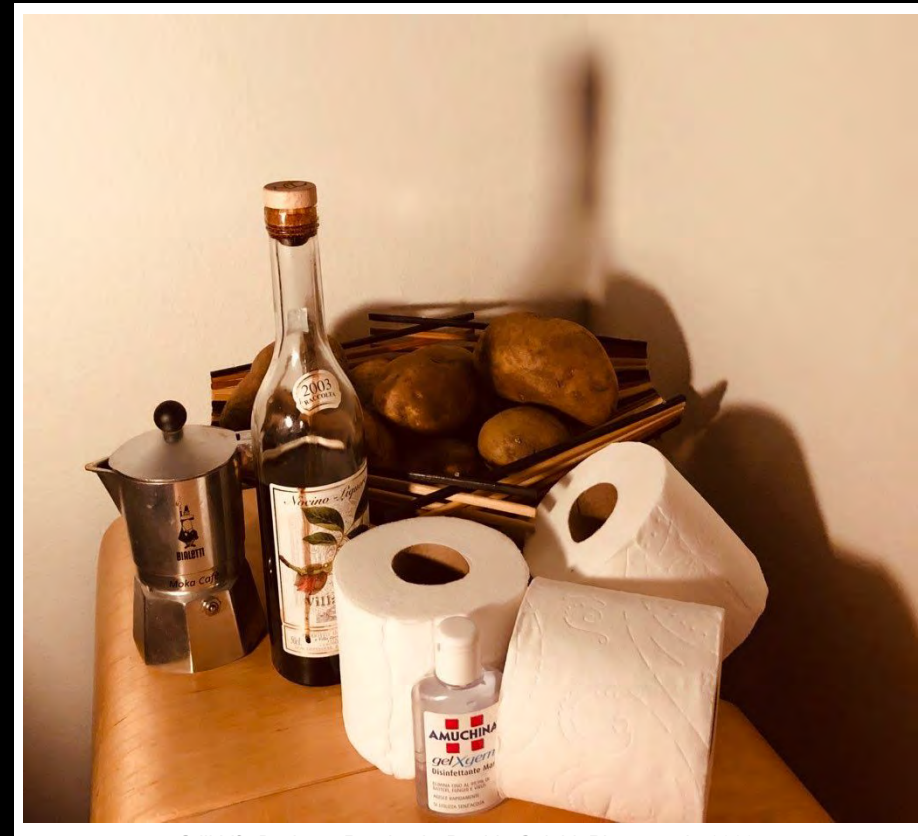
# Daide Calabi, Still Life During a Pandemic

## Art History Midterm Assignment Spring 2020

By Davide Calabi



*Still Life During a Pandemic*, Davide Calabi, Photograph, 2020



*Still Life During a Pandemic*, Davide Calabi, Photograph, 2020

In *Still Life During a Pandemic*, I chose to display several objects dear to me during these times of confinement. Each object has a symbolic meaning, but a personal one as well. I began with displaying a basket of potatoes, for they are root vegetables that grow underground in the dark, which reflects the way I have been feeling these past weeks. Beyond its deeper meaning, the potato is a simple and inexpensive food, which is easy to cook and filling, an essential and

# Roxane Hemard



## Artistic Assignment

Roxane Hemard

Joe Forte

Art and Architecture of the Baroque: Europe and its Colonies 1550-1700

04/17/2020

### 1) A Still Life in the Dutch Manner of how we live today

When making my “modern still-life” I focused mainly on the idea of displaying wealth and power. I focused less on the *vanitas* idea of displaying death or the shortness of life. Instead, I focused on the concept of the Dutch patron wanting to display an encyclopedia of glamour and of power in the new-world. In this case, I made an encyclopedia or an “abundant still-life” showing an empire of things that today would display wealth and power. However, maybe this version of a still-life does reflect the *vanitas* notion of pictures as reflections of pleasure because, today, materialism can be viewed as something of pleasure. I situated the items within an airplane to emphasise wealth. Private jets are often belongings of a person with extreme wealth. Rather than a table, I put the rich and luxurious items on a Louis Vuitton suitcase which again underlines wealth. Dutch still-lives include exotic and expensive fruits and vegetables. However because of today's accessibility and facility to buy practically any fruits and vegetables, I didn't include any within the drawing because they no longer represent the same notion of wealth that they did in the 17th Century. Instead, the items I incorporated on top of the Louis Vuitton suitcase include a Perrier-Jouët champagne bottle, a Cartier bracelet, an Hermes birkin, caviar and a cigar. All of these items represent wealth due to their lavish status and expensiveness. As



# Meseret Carver, Still Life and Emblem

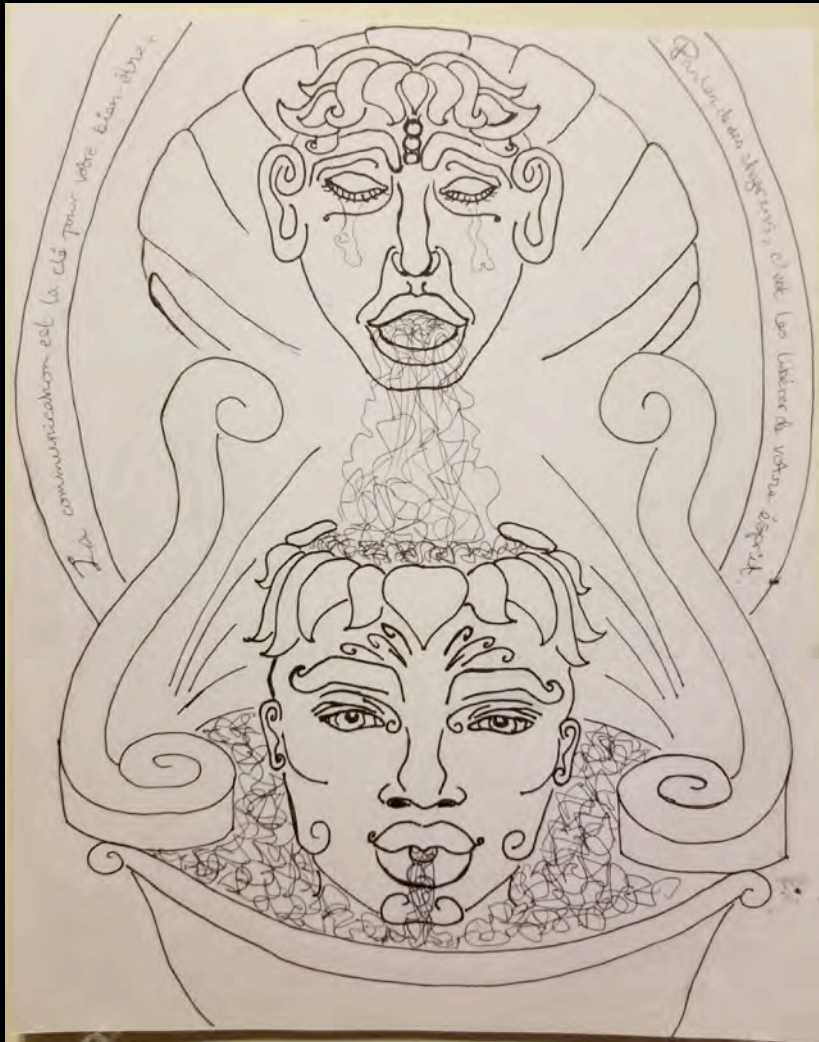




# Riley Hodson, Landscape Calf Posture Island, Long Island NY.



# Kate Pontone EMBLEM



through symbolism. This lesson is about communication and health, because the former is essential for a good quality of the latter. I decided to put my explanation of the connection between motto and drawing here, because it goes along with my explanation of the assignment: Dutch emblems centered around giving meaning to objects, so I chose a fountain. Specifically a Mannerist grotesque fountain, which I know may not be particularly Dutch, but it is still my favorite type of fountain because it looks so fantastical and strange. I thought it would be appropriate because Mannerist art style was so intrigued by *fantasia* and the creations of the mind, whether dark and frightening or light and amusing. It suited the metaphor of this piece, which is about how communication of one's feelings are necessary in order to have a healthy mind and body. This focuses specifically on mental health, because, as mentioned previously, it is something that I have been struggling a lot with as of late. That is why they are just two heads, and not entire bodies.<sup>5</sup> The motto on the piece says "La communication est la clé pour votre bien-être. Parler de ses chagrins, c'est les libérer de votre esprit." This translates to "Communication is the key for your wellbeing. To speak of one's sorrows is to set them free from your mind/spirit." I used the water spilling out the top head's mouth to symbolize those words and communication. It spills directly into the mind of the head beneath, to symbolize understanding. The connection between them made by the water also symbolizes empathy, which helps others help you. In order to free yourself from the dark and frightening fantasies of your mind, you must not bottle them up. If something were to block the mouth of the top head, water would back up in the mechanism and the whole thing could burst and fall apart. This is true with your mind, too. You have to talk about the problems, sorrows, and anxieties in your head, in order to get them out and find help dealing with them. Communication frees the pressure and unstops the bottle. It lets you find help and empathy, so that you can begin to heal.

You can therefore see that I took an object and gave it meaning that was personal to me at the moment, but that has universal lesson to anyone who may be going through the same struggle. The drawing ended up being somewhat bigger than I intended, especially for an emblem that would go in a book, but I honestly had so much fun drawing the strange, swirly heads of these caricatures that I got a little carried away. I chose a moral lesson that seemed particularly poignant today, since a lot of people are struggling too.

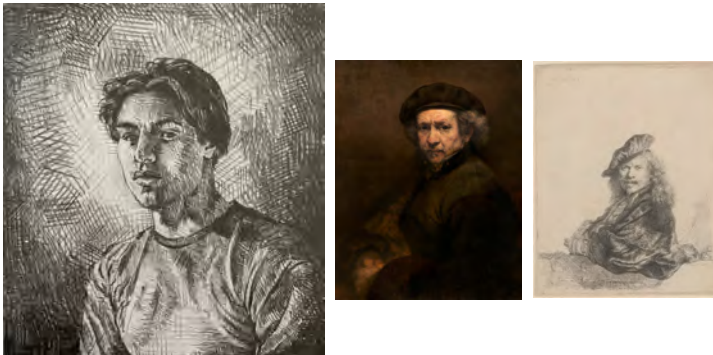
<sup>5</sup> Also because smaller grotesque fountains were more frequently just heads, rather than full bodies.



# WELLS FLANAGAN

Wells Flanagan  
Baroque Art and Architecture Portfolio and Responses  
Joseph Forte  
16 April 2020

## Assignment #1: Rembrandt Portrait



For my Rembrandt inspired portrait I wanted to combine elements from his iconic print and painting styles. Within his prints, Rembrandt uses distinct and striking line work which results in a beautiful range of depth. I wanted to bring that depth of values into my portrait, and without using mediums like oil paint which I don't have access to in quarantine. So to bring that quintessential Rembrandt drama, I used dense cross-hatching to capture the background darkness so common in his oil paintings. I wanted my figure to emerge from the background the way Rembrandt's figures do in his oil paintings. I also wanted to include the Dutch artistic trend of placing the model in a turning position. My figure is slightly turned and gazing at the viewer, a very common and effective element in many Dutch portraits. The vague background allows for a close encounter with the figure and viewer. Simultaneously, the dark values surrounding the figure, coupled with the light space directly around the head allocates for a closer relationship between the viewer and sitter. The legacy of Rembrandt and his portraits has lasted generations because he created drama coupled with the introspective nature of his self portraits result in astounding final pieces. I hope to have captured a little bit of what Rembrandt was after and so brilliantly achieved.

## Assignment #3: Emblem



The third piece in my portfolio is the emblem. When this assignment was introduced, I was most daunted by the idea of creating my own emblem. However, in the group conference on seventeenth century Dutch art, I magically came up with the idea for the emblem above. I wanted to play on the idea of the emblem we studied in class and also one I believe we saw in a group conference which featured the hand of God. So I decided to play on both of those ideas and hope they work together in a piece that still makes sense to the historical meaning of Dutch emblems (with a fun twist!). In line with your request to engage with our current situation, I thought I would make an emblem with iced coffee! Because I took a more satirical approach, I decided to mimic the composition of one of the emblems we studied in class, so that the message would not be totally lost. The cup of iced coffee, replaces the dead tree which represents both death and rebirth within Dutch paintings. Isn't coffee just that? The death and rebirth of life? Or maybe this emblem proves how little I have going on with the current global situation. Coupled with the glass of coffee, I included the hand of God pouring milk. I wanted to include this because I see the pouring of milk into coffee as a type of rebirth and something that I think (however funny it may sound) represents love, death and rebirth. Above and below my illustration, I included two inscriptions: *God will always provide the fruit of life* and *Iovis Omnia Plena* (God is everywhere). The bottom is an inscription from an emblem we saw in class and the top was one I created.

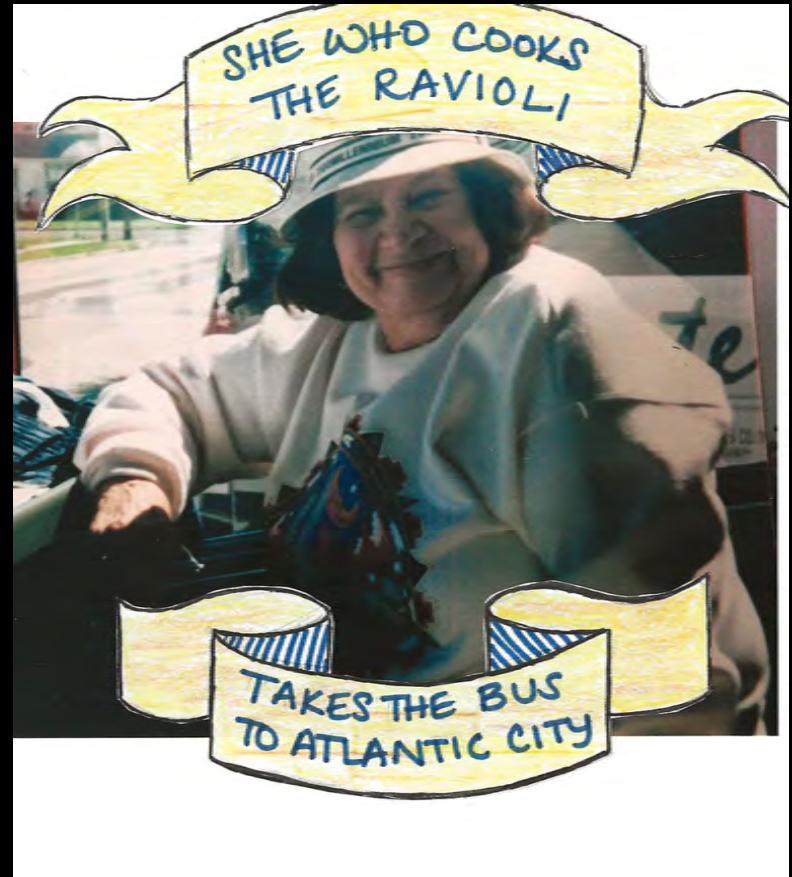


# Laura Philion

## Morals that Reflect a Certain Theme

This is my grandma, who passed away this February. I found this amazing picture of her among the ones we were given after the funeral Mass, and it was captivating: this is her about twenty years ago, on one of her seniors' trips to Atlantic City to gamble. I wanted to create an emblem in the Dutch manner with this photograph because this was a lady all about a “business before pleasure” attitude. She'd have had to excuse herself from all sorts of commitments to make this trip, like church volunteering and cooking for her family.

One of the last things we talked about was how she used to make homemade ravioli, and crimped the edges with a fork to make fancy pleats. She was exacting; up until the last several years of her long life, she continued cooking and creating. The moralizing theme here, in the Dutch tradition of illustrating proper conduct, is that “business before pleasure” attitude she had—you only get to go to Atlantic City if you make the ravioli! Only she who gets the work done can reap the reward of, well, wearing a bucket hat and riding a bus to go gamble with the Red Hat Society (of which she was *definitely* a member). Apart from being a little more humorous than most Dutch emblems we've looked at, this one is also less formal and more personalized—I hope you



# Alex Chavez

## Portrait in the Style of Rembrandt:

This photograph offers dramatic light and shading that are typically shown in Rembrandt's portraits. It also showcases the head and torso of the subject and the yellow colors that are commonly seen in the paintings. The subject is engaged at the viewer, looking right at it. This portrait also shows the status of where I am right now in this quarantine, with just a regular t-shirt. I've been commonly wearing comfortable clothing for long periods of time and photo is a peek into the routine of what has been like currently. Rembrandt's self-portraits, in the middle of his career, would highlight his status as a famous painter through his clothing. Contrasting from his self-portraits from his youth and his self-portrait from later in his life. The photo I made and Rembrandt portraits show a peek into the current things that are happening in the subject's life.



# Wai Ting: NINI as Vermeer and Self Portrait in the Style of Rembrandt

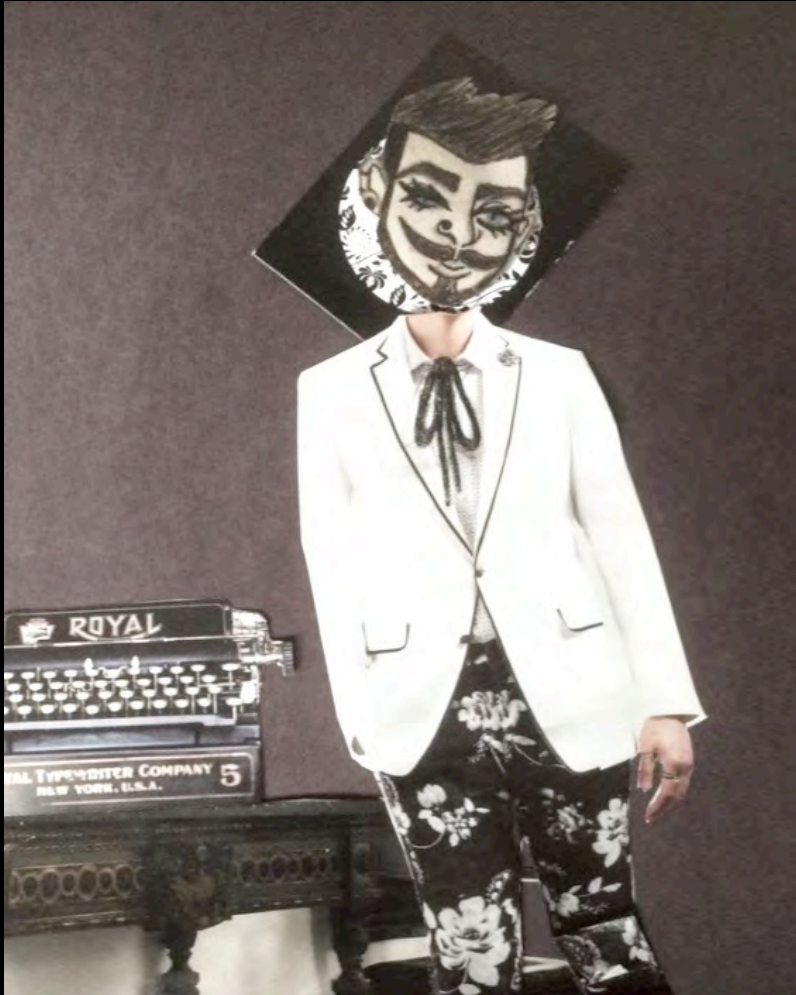




# Caitlin Lyons. Self Portraits in the Dutch Manner



# Aden Schaness and Amanda Wall: SELF PORTRAITS IN THE “FANCY” DRESS DUTCH FASHION.



*Portrait of Mandy Playing Quarantine Dress-Up (2020)*