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Robert Campin New Directions In Scholarship

**Bruno Blondé, Marc Boone, Anne-Laure
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Robert Campin New Directions In Scholarship:

Robert Campin Susan Foister, Susie Nash, 1996 The nineteen studies presented in this publication provide a range of new research from leading scholars which will provide a fresh basis for assessing Robert Campin's oeuvre **Defining the Holy** Sarah Hamilton, 2016-12-05 Holy sites both public churches monasteries shrines and more private domestic chapels oratories populated the landscape of medieval and early modern Europe providing contemporaries with access to the divine These sacred spaces thus defined religious experience and were fundamental to both the geography and social history of Europe over the course of 1 000 years But how were these sacred spaces both public and private defined How were they created used recognised and transformed And to what extent did these definitions change over the course of time and in particular as a result of the changes wrought in the sixteenth and seventeenth centuries Taking a strongly interdisciplinary approach this volume tackles these questions from the point of view of archaeology architectural and art history liturgy and history to consider the fundamental interaction between the sacred and the profane Exploring the establishment of sacred space within both the public and domestic spheres as well as the role of the secular within the sacred sphere each chapter provides fascinating insights into how these concepts helped shape and were shaped by wider society By highlighting these issues on a European basis from the medieval period through the age of the reformations these essays demonstrate the significance of continuity as much as change in definitions of sacred space and thus identify long term trends which have hitherto been absent in more limited studies As such this volume provides essential reading for anyone with an interest in the ecclesiastical development of western Europe from the thirteenth to the eighteenth centuries **Vested Angels** Maurice Basil McNamee, 1998 McNamee's detailed and well illustrated new study is about eucharistic symbolism in Early Netherlandish painting It focuses on the pervading presence of the vested angel in this school of painting and its eucharistic significance These angels dressed in every possible variation of the vestments of the subministers of the traditional Solemn High Mass are represented as serving the Christ in each episode of His life The history of the vested angel is traced through numerous paintings representing scenes from the life of Christ from the Annunciation through the Last Judgement The theological basis of this study is offered in a discussion of Maurice de la Taille's *Mysterium Fidei* a theory of Mass that best parallels the concept of Eucharistic symbolism in Early Netherlandish painting Colour illustrations and over a hundred photographs of the original paintings help the reader to follow this fascinating analysis **Ekphrastic Image-making in Early Modern Europe, 1500-1700** Arthur J. DiFuria, Walter Melion, 2021-12-20 In epideictic oratory ekphrasis is typically identified as an advanced rhetorical exercise that verbally reproduces the experience of viewing a person place or thing more specifically it often purports to replicate the experience of viewing a work of art Not only what was seen but also how it was beheld and the emotions attendant upon first viewing it are implicitly construed as recoverable indeed reproducible This volume examines how and why many early modern pictures operate in an ekphrastic mode such pictures claim to reconstitute works of art that

solely survived in the textual form of an ekphrasis or they invite the beholder to respond to a picture in the way s he responds to a stirring verbal image or they call attention to their status as an image in the way that ekphrasis as a rhetorical figure makes one conscious of the process of image making or finally they foreground the artist s or the viewer s agency in the way that the rhetor or auditor is adduced as agent of the image being verbally produced Contributors Carol Elaine Barbour Ivana Bi ak Letha Ch ien James Clifton Teresa Clifton Karl Enenkel Arthur DiFuria Christopher Heuer Barbara Kaminska Annie Maloney Annie McEwen Walter Melion Lars Cyril N rgaard Dawn Odell April Oettinger Shelley Perlove Stephanie Porras Femke Speelberg Caecilie Weissert Elliott Wise and Steffen Zierholz Opening Doors Lynn F. Jacobs,2012 A study of Netherlandish triptychs from the early fifteenth century through the early seventeenth century covering works by Jan van Eyck Rogier van der Weyden Hugo van der Goes Hieronymus Bosch and Peter Paul Rubens Explores how the triptych format structures and generates meaning Provided by publisher **Sight and Spirituality in Early Netherlandish Painting** Bret L. Rothstein,2005-06-08 Publisher Description **City and Society in the Low Countries, 1100-1600** Bruno Blondé,Marc Boone,Anne-Laure Van Bruaene,2018-10-04 The Low Countries was collectively one of the earliest and most heavily urbanised societies in European history Present day Belgium and the Netherlands still share important common features such as comparatively low income inequalities high levels of per capita income a balanced political structure and a strong civil society This book traces the origins of this specific social model in medieval patterns of urbanisation while also searching for explanations for the historical reproduction of social inequalities Access to cheap inland river navigation and to the sea generated a river delta urbanisation that explains the persistence of a decentralised urban economic network marked by intensive cooperation and competition and by the absence of real metropolises Internally as well powerful checks and balances prevented money and power from being concentrated Ultimately however the utmost defining characteristic of the Low Countries urban cultures was located in their resilient middle classes **The Sides of the North** Tamar Cholcman,Assaf Pinkus,2015-09-18 The Sides of the North is dedicated to Yona Pinson s extensive scholarly work on Northern Renaissance art from Hieronymus Bosch s and Peter Breughel s oeuvre through lessons of morality the Fool s imagery gender problems in the representation of the femme fatale bourgeois seductress to emblem studies and up to her most recent project on Mirror Moralization and Irony in Bosch s painting In tribute to her research this volume offers new insights into her fields of interest from a number of leading scholars in these disciplines Larry Silver reconstructs a recently found Adoration of the Magi Triptych by Bosch while Mara R Wade Michael J Giordano and Kathryn M Rudy discuss aspects of self fashioning through portraiture emblem books and manuscripts and their spiritual and performative qualities Nurith Kenaan Kedar and Liad Rinot delve into problems of marginality in Gothic sculpture as well as in Robert Campain s and Jan van Eyck s paintings Ingrid Alexander Skipnes Ruth Strauss and Juliette Roding explore the topic of artistic identities and intentionalism and political ideologies in various media such as in small scale sculptures and paintings Just as Yona Pinson s

research diversified from iconographical studies to post modern reflections on such issues as marginality and folly this anthology presents a broad spectrum not only of the diverse topics genres and media of Northern Renaissance art but also and particularly an overview of the methodological range of art scholarship of recent decades thus offering readers insights into the intricate sides of contemporary Netherlandish visual culture *Northern Renaissance Art* Susie Nash, 2008-11-27

This book offers a wide ranging introduction to the way that art was made valued and viewed in northern Europe in the age of the Renaissance from the late fourteenth to the early years of the sixteenth century Drawing on a rich range of sources from inventories and guild regulations to poetry and chronicles it examines everything from panel paintings to carved altarpieces While many little known works are foregrounded Susie Nash also presents new ways of viewing and understanding the more familiar such as the paintings of Jan van Eyck Rogier van der Weyden and Hans Memling by considering the social and economic context of their creation and reception Throughout Nash challenges the perception that Italy was the European leader in artistic innovation at this time demonstrating forcefully that Northern art and particularly that of the Southern Netherlands dominated visual culture throughout Europe in this crucial period Art and Social Change Klare Scarborough, Susan Dixon, 2015-10

The scholarly essays in this book focus on the theme of art and social change in Western art from the Renaissance to about 1950 The edited volume includes contributions by scholars with a range of professional backgrounds and affiliations Their essays address some aspect of the theme and engage with one or more artworks in the collection of La Salle University Art Museum Topics include religious iconography portraiture landscape journal illustrations and Modernist abstraction These essays on the collection add to the body of scholarship which situates works of art in contexts that help reveal and explain changes in social political or cultural values The book is lavishly illustrated with 104 color illustrations **Early Netherlandish Painting at the Crossroads** Maryan W. Ainsworth, 2001

The nine papers collected in this publication which comprises the third and latest edition to the symposium volumes by the Metropolitan Museum of Art were first presented in conjunction with the Museum's exhibition of Early Netherlandish painting culled from its own holdings in 1998 The essays by an international roster of leading specialists together uncover the circumstances underlying the creation of works of art and shed new light on their meaning in the context of the growing interdisciplinary activity and burgeoning scholarship in the field The importance of archival research into the socio economic factors that existed in the late fifteenth and early sixteenth centuries is emphasized especially the impact of art markets on the production of paintings as well as sculpture Much new material has surfaced as a result of advances in the technical investigation of works of art underscoring the premise that the clues to the meaning of a work are often found not only in its method of manufacture but also in the specific audience for which it was intended and in the function that it originally served for that audience Publisher description **Early Netherlandish Paintings** Bernhard Ridderbos, Anne van Buren, Henk Th. van Veen, 2005

Any contemporary understanding of early Netherlandish paintings must take into account not only that

historical data about them is fragmentary but also that art historians have used a variety of premises from which to study the works This book therefore explores how the paintings of the period and the factual knowledge surrounding them have been assembled analyzed and interpreted from their rediscovery in the early nineteenth century to the present day Assembling these multiple perspectives in one volume the editors underscore the common ground shared by their colleagues and intend thereby to advance the scholarly dialogue among them **BOOK JACKET**

Ad vivum? Thomas Balfe, Joanna Woodall, Claus Zittel, 2019-06-07 The term *ad vivum* and its cognates *al vivo* *au vif* *nach dem Leben* and *naer het leven* have been applied since the thirteenth century to depictions designated as *from to* or *after the life* This book explores the issues raised by this vocabulary and related terminology with reference to visual materials produced and used in Europe before 1800 including portraiture botanical zoological medical and topographical images images of novel and newly discovered phenomena and likenesses created through direct contact with the object being depicted The designation *ad vivum* was not restricted to depictions made directly after the living model and was often used to advertise the claim of an image to be a faithful likeness or a bearer of reliable information Viewed as an assertion of accuracy or truth *ad vivum* raises a number of fundamental questions in the area of early modern epistemology questions about the value and prestige of visual and or physical contiguity between image and original about the kinds of information which were thought important and dependably transmissible in material form and about the roles of the artist in that transmission The recent interest of historians of early modern art in how value and meaning are produced and reproduced by visual materials which do not conform to the definition of art as unique invention and of historians of science and of art in the visualisation of knowledge has placed the questions surrounding *ad vivum* at the centre of their common concerns Contributors Thomas Balfe Jos Beltr n Carla Benzan Eleanor Chan Robert Felfe Mechthild Fend Sachiko Kusukawa Pieter Martens Richard Mulholland Noa Turel Joanna Woodall and Daan Van Heesch

From Van Eyck to Bruegel Metropolitan Museum of Art (New York, N.Y.), 1998 Published in conjunction with the 1999 exhibition of the same name ten essays and 317 illustrations 157 in color depict northern Renaissance painting in Belgium and the Netherlands This lovely book includes such artists as Van Eyck Campin Van der Weyden David Memling and Bruegel and contains commentaries on individual works an appendix of paintings not covered in the text artists biographies a glossary a bibliography and comparative illustrations Oversize 9 5x11 25 Annotation copyrighted by Book News Inc Portland OR

Living Pictures Noa Turel, 2020-09-25 A significant new interpretation of the emergence of Western pictorial realism When Jan van Eyck c 1390 1441 completed the revolutionary Ghent Altarpiece in 1432 it was unprecedented in European visual culture His novel visual strategies including lifelike detail not only helped make painting the defining medium of Western art they also ushered in new ways of seeing the world This highly original book explores Van Eyck s pivotal work as well as panels by Rogier van der Weyden and their followers to understand how viewers came to appreciate a world depicted in two dimensions Through careful examination of primary documents Noa Turel reveals that

paintings were consistently described as *au vif* made not from life but into life Animation not representation drove Van Eyck and his contemporaries Turel's interpretation reverses the commonly held belief that these artists were inspired by the era's burgeoning empiricism proposing instead that their living pictures helped create the conditions for empiricism Illustrated with exquisite fifteenth century paintings this volume asserts these works key role in shaping rather than simply mirroring the early modern world *Robert Campin* Felix Thürlemann, Robert Campin, 2002 Keenly anticipated by art historians throughout the world this comprehensive study is dedicated to the work of Robert Campin who along with van Eyck is considered the founder of the Netherlandish school of painting of the Early Renaissance **The Body of the Artisan**

Pamela H. Smith, 2024-05-31 Since the time of Aristotle the making of knowledge and the making of objects have generally been considered separate enterprises Yet during the late sixteenth and early seventeenth centuries the two became linked through a new philosophy known as science In *The Body of the Artisan* Pamela H Smith demonstrates how much early modern science owed to an unlikely source artists and artisans From goldsmiths to locksmiths and from carpenters to painters artists and artisans were much sought after by the new scientists for their intimate hands on knowledge of natural materials and the ability to manipulate them Drawing on a fascinating array of new evidence from northern Europe including artisans objects and their writings Smith shows how artisans saw all knowledge as rooted in matter and nature With nearly two hundred images *The Body of the Artisan* provides astonishingly vivid examples of this Renaissance synergy among art craft and science and recovers a forgotten episode of the Scientific Revolution an episode that forever altered the way we see the natural world **Prayers and Portraits**, 2006-01-01 The diptych format comprising two panels hinged together so that they can be opened and closed like a book was prevalent in Netherlandish art and depicted subjects ranging from secular portraiture to religious personages and stories This illustrated book the first ever devoted to the topic examines approximately forty pairs of Netherlandish paintings from the fifteenth and sixteenth centuries Featuring magnificent works by Jan van Eyck Hugo van der Goes Hans Memling and Rogier van der Weyden among others the book also covers a wide range of themes including painting techniques workshop practice and the art market in the Netherlands of the time With discussions on each painting *Prayers and Portraits* reunites a number of diptychs that have long been separated Texts consider the works in relation to contemporary writings and religious practices in northern Europe as well as developments in art and history They offer invaluable insights into the social status and aspirations of the sitters They also incorporate new information based on extensive examinations primary research and a vast archive of original technical images Many of these supporting images are reproduced here including x radiographs infrared reflectogram assemblies digital photographs and cross sections of paint layers A detailed appendix at the back of the book provides a complete record of the documentation and analysis of the paintings examined for this project This publication gives readers an opportunity to study these beautiful and intriguing works of art and enhances understanding and appreciation for the diptych format in the context of fifteenth

and sixteenth century Netherlandish culture **Gerard David** Metropolitan Museum of Art (New York, N.Y.), Maryan W. Ainsworth, 1998 Ainsworth Senior Conservation Research Fellow at the Metropolitan Museum of Art examines the work of the great Bruges painter Gerard David ca 1455 1523 focusing on the motivating forces behind the startling changes in his work caused by shifting devotional practices changing art markets the accommodation of foreign art clients and the evolving secular nature of painting demanded by the newly wealthy middle class in the early years of the 16th century Illustrations some 343 in all include abundant comparative material such as drawings and workshop copies as well as 69 superb color reproductions Annotation copyrighted by Book News Inc Portland OR **Anonymous Art at Auction** Anne-Sophie V. Radermecker, 2021-05-25 Working with a data set accounting for 13 000 auction sales results Anne Sophie V Radermecker explores what contemporary buyers value when purchasing paintings of unknown or uncertain authorship and which variables influence price formation mechanisms in this market segment The principle finding of this book is not only that historical names matter in the art market but so do all other alternative identification strategies that art market players use to label anonymous paintings Indirect names provisional names and spatiotemporal designations function as substitutes for real names that simulate identities create ex post stories around the artworks offered for sale and consequently reduce information asymmetry about an artist s identity with at time quite unexpected effects on price

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