

Ghent Altarpiece Van Eyck

Maximiliaan Martens, Annick Born

Van Eyck: the Ghent Altarpiece Elisabeth Dhanens, 1973

The Ghent Altarpiece by the Brothers Van Eyck Stephan Kemperdick, Johannes Roessler, 2015-09-01 The monumental Ghent altarpiece by the brothers Van Eyck is undoubtedly considered one of the main works of European art history. Since its completion in 1432, the Ghent altarpiece has attracted attention and interest over centuries. It has been a model for other painters, it has been praised by writers, and it has been copied in natural size. This publication offers the first overall view of all aspects of the Ghent altarpiece from its establishment and preservation to its reception and lasting influence.

Stealing the Mystic Lamb Noah Charney, 2010-10-05 Jan van Eyck's Ghent Altarpiece is on any art historian's list of the ten most important paintings ever made. Often referred to by the subject of its central panel, The Adoration of the Mystic Lamb, it represents the fulcrum between the Middle Ages and the Renaissance. It is also the most frequently stolen artwork of all time. Since its completion in 1432, this twelve-panel oil painting has been looted in three different wars, burned, dismembered, forged, smuggled, illegally sold, censored, hidden, attacked by iconoclasts, hunted by the Nazis and Napoleon, used as a diplomatic tool, ransomed, rescued by Austrian double-agents, and stolen a total of thirteen times. In this fast-paced, real-life thriller, art historian Noah Charney unravels the stories of each of these thefts. In the process, he illuminates the whole fascinating history of art crime, and the psychological, ideological, religious, political, and social motivations that have led many men to covet this one masterpiece above all others.

Van Eyck Till-Holger Borchert, Jan Dumolyn, 2020-05-05 This stunning compilation of the work of Jan van Eyck, the master Flemish painter, is being published to coincide with a once-in-a-lifetime exhibition in Ghent. Flemish painter Jan van Eyck (1390-1441) towered above his contemporaries. With his unprecedented technique, scientific knowledge, and unparalleled powers of observation, Van Eyck lifted oil painting to previously unknown heights and helped determine the course of Western art. In 2020, the Museum of Fine Arts in Ghent will host the largest ever exhibition of Van Eyck's work. *Van Eyck: An Optical Revolution* includes artwork by Van Eyck, several pieces from his studio, and international masterpieces from the late Middle Ages while making the world of Van Eyck more tangible than ever. This tie-in exhibition catalog unravels some of the myths that surround Van Eyck and his techniques, while showing his complete oeuvre and influence in a new perspective. Including essays by leading experts from around the world, Van Eyck will prove to be an indispensable resource for Van Eyck

fans and scholars alike.

Perspectives on the Painting Technique of Jan Van Eyck Noelle Streeton, 2013 Technical examinations of the Ghent Altarpiece have yielded an immense body of data since the 1950s. Conservators and art historians have relied heavily on this information to support theories about the working methods and materials of Jan van Eyck, but should these theories be directly applied to van Eyck's other paintings? A review of conservation dossiers for works attributed to van Eyck, his contemporaries and earlier artists has, together with physical examinations of paintings carried out for this study, highlighted many common painterly practices. These investigations have also identified demonstrable differences between the Ghent panels and other paintings in the Eyckian corpus - differences that are considered in detail here in terms of the appearance and allocation of pigments in the paint structure. This exploration of technique and physical format has opened a path for new responses to questions about the production of some of the most iconic images in the history of art.

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.

Making Copies in European Art 1400-1600, 2018-11-26 Making Copies in European Art 1400-1600 comprises sixteen essays that explore the form and function, manner and meaning of copies after Renaissance works of art. The authors construe copying as a method of exchange based in the theory and practice of imitation, and they investigate the artistic techniques that enabled and facilitated the production of copies. They also ask what patrons and collectors wanted from a copy, which characteristics of an artwork were considered copyable, and where and how copies were stored, studied, displayed, and circulated. Making Copies in European Art, in addition to studying many unfamiliar pictures, incorporates previously unpublished documentary materials.

Jan van Eyck and Portugal's 'Illustrious Generation' Barbara von Barghahn, 2013-12-31 This book investigates Jan Van Eyck's patronage by the Crown of Portugal and his role as diplomat-painter for the Duchy of Burgundy following his first

voyage to Lisbon in 1428-1429, when he painted two portraits of Infanta Isabella, who became the third wife of Philip the Good in 1430. New portrait identifications are provided for the Ghent Altarpiece (1432) and its iconographical prototype, the lost Fountain of Life. These altarpieces are analysed with regard to King Joao I's conquest of Ceuta, achieved by his sons, who were hailed as an illustrious generation. Strong family ties between the dynastic houses of Avis and Lancaster explain Lusitania's sustained fascination with Arthurian lore and the Grail quest. Several chapters of this book are overlaid with a chivalric veneer. A second secret mission to Portugal in 1437 by Jan van Eyck is postulated and this diplomatic visit is related to Prince Henry the Navigator's expedition to Tangier and King Duarte's attempts to forge an alliance with Alfonso V of Aragon. Late Eyckian commissions are reviewed in the light of this ill-fated crusade and additional new portraits are identified. The most significant artist of Renaissance Flanders appears to have been patronized as much by the House of Avis as by the Duchy of Burgundy. Barbara von Barghahn is Professor of Art History at George Washington University and a specialist in the art history of Portugal, Spain, and their colonial dominions, as well as Flanders. In 1993, she was conferred O Grao Comendador in the Portuguese Order of Prince Henry the Navigator. She has spent nearly a decade completing research about Jan van Eyck's diplomatic visits to the Iberian Peninsula.

Investigating Jan Van Eyck Susan Foister, Sue Jones, Delphine Cool, 2000 Essays, chiefly delivered at the Jan van Eyck Symposium, held at the National Gallery, 13-14 March 1998.

Van Eyck in Detail Maximiliaan Martens, Annick Born, 2020-02-11 This fascinating book looks at the work of Flemish painter Jan van Eyck (c. 1395-1441) under a magnifying glass. Famed for his focused observation of nature, Van Eyck studied fauna and flora in their natural environment and under carefully chosen light conditions, and then achieved a breathtaking and convincing realism in his paintings. Each panel is a collection of minuscule details rendered with superb clarity from foreground to background, or at least that is the impression at first glance. As this book reveals, that is precisely where Van Eyck's exceptional talent lies: he understood that the human brain is able to supplement visual perception where necessary. Here, details from Van Eyck's paintings are organized by such themes as nature, architecture, daily life, fabrics, glass, jewelry and mirrors, and portraits. Opening with a biographical note and an introduction on the technique of oil painting on panel, the authors explain the significance of the individual details and how Van Eyck achieved his innovative artistic results. This is an unprecedented look at the work of a popular master.

Painting and Politics in Northern Europe Margaret Deutsch Carroll, 2008 ... offers a chronological account of political engagement in works by early modern Northern European painters Jan van Eyck, Pieter Bruegel the Elder, Peter Paul Rubens, and Frans Snyders.--Page 4 of cover.

Reflections Alison Smith, Caroline Bugler, Susan Foister, Anna Koopstra, 2017 In 1842, Jan van Eyck's Arnolfini Portrait (1434) was acquired by the National Gallery in London. It quickly exerted an influence on British artists, none more so than

the young painters of the nascent Pre-Raphaelite Brotherhood, who were drawn to van Eyck's luminous palette, attention to detail, and refined manipulation of oil paints. This book presents the Arnolfini Portrait with a selection of Pre-Raphaelite paintings it inspired. The authors explore how Dante Gabriel Rossetti, Sir John Everett Millais, and William Holman Hunt, among others, were influenced by the Arnolfini Portrait, informing their belief in empirical observation and inspiring them to explore how everyday objects could be endowed with symbolic meanings. Published by National Gallery Company/Distributed by Yale University Press Exhibition Schedule: National Gallery, London (10/02/17-04/02/18)

Paragons and Paragone Rudolf Preimesberger, 2011 Preimesberger's incisive and erudite analysis of social history, biography, rhetoric, art theory, wordplay, and history illuminates these works anew, thus affording a modern audience a better understanding of the subtleties of their composition and meaning.--Jacket.

Jan Van Eyck Craig Harbison, 1995 Jan van Eyck's surviving work comprises a series of painstakingly detailed oil paintings of astonishing verisimilitude. In a fascinating recovery of the neglected human dimension that is clearly present in these works, Craig Harbison interrogates the personal histories of the worldly participants of such masterpieces as the Virgin and Child with George van der Paele, the Arnolfini Double Portrait and the Virgin and Child with Nicolas Rolin. With the aid of abundant visual evidence in color and in black and white, Harbison reveals how van Eyck presented his contemporaries with a more subtle and complex view of the value of appearances as a route to understanding the meaning of life. I found this an enthralling study The Sunday Telegraph A fascinating investigation into the nature of the great pioneer's clients ... some fine photo details Art Review

Workshop Practice in Early Netherlandish Painting Maryan W. Ainsworth, 2017 Recent technical examinations of Early Netherlandish art have propelled in-depth studies of key works far beyond traditional connoisseurship methods. Ingenious new applications, as well as a prodigious amount of comparative technical documentation, have changed our views of standard workshop practices, including issues of materials and techniques, and details about the precise nature of collaboration. The studies presented in this book illustrate the variety of approaches and findings in what can be called the new connoisseurship. Here the reader will find alternative methods of evaluating Jan van Eyck's Saint Barbara and Ghent Altarpiece, Dirk Bouts's canvas paintings, Jacob Cornelisz van Oostanen's Berlin Sketchbook, the Evora Altarpiece and the Saint Anne Altarpiece from Gerard David's workshop, Jan Gossart's Malvagna Triptych, and a triptych by Pieter I Claeissens. These individual studies will be of interest not only to aficionados of Early Netherlandish painting, but also to students who are keen to learn about the pivotal role of technical studies for this period of art history.

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.

Rick Steves Belgium: Bruges, Brussels, Antwerp & Ghent Rick Steves, 2015-04-07 You can count on Rick Steves to tell you what you really need to know when traveling in Belgium. With this guide, you'll ride bikes over cobblestone streets and embark on cruises through charming canals. Stop and smell the tulips as you hike past whirring windmills. Visit the ultramodern European Parliament. Explore beyond the cosmopolitan bustle of Brussels with trips to Ghent and Antwerp. When it's time for a break, sample fine chocolates or sip local beers—each served in its own distinctive glass. Rick's candid, humorous advice will guide you to good-value hotels and restaurants. He'll help you plan where to go and what to see, depending on the length of your trip. You'll get up-to-date recommendations about what is worth your time and money. More than just reviews and directions, a Rick Steves guidebook is a tour guide in your pocket. This first edition guide replaces Rick Steves' Snapshot Bruges & Brussels, ISBN 9781612382296.

Van Eyck Studies Christina Currie, Bart Fransen, Valentine Henderiks, Cyriel Stroo, Dominique Vanwijnsberghe, 2017 Since Paul Coreman's ground-breaking 'L'Agneau mystique au laboratoire' in 1953, the 'Ghent Altarpiece', masterwork of the Van Eyck brothers, has been a major focus of research at the Royal Institute for Cultural Heritage (KIK-IRPA, Brussels). Some sixty years later, in the wake of a new conservation campaign in which KIK-IRPA is again playing the leading role, the art of Hubert and Jan van Eyck took centre stage at the Symposium XVIII for the Study of Underdrawing and Technology in Painting (Brussels, 19-21 September 2012). The event was organised by the KIK-IRPA and the Centre for the Study of the Flemish Primitives in collaboration with the Laboratoire d'étude des œuvres d'art par des méthodes scientifiques (Université catholique de Louvain-la-Neuve), and Illuminare - Centre for the Study of Medieval Art (Katholieke Universiteit Leuven). This book captures the variety of thirty-seven papers presented at the symposium and provides state-of-the-art knowledge on one of the most significant painters of all time. It should be read in conjunction with the widely acclaimed website Closer to Van Eyck, which offers the scientific imagery of the 'Ghent Altarpiece' in glorious high resolution.

A World History of Art Hugh Honour, John Fleming, 2005 Over two decades this art historical tour de force has consistently proved the classic introduction to humanity's artistic heritage. From our paleolithic past to our digitised present, every continent and culture is covered in an articulate and well-balanced discussion. In this Seventh Edition, the text has been revised to embrace developments in archaeology and art historical research, while the renowned contemporary art historian Michael Archer has greatly expanded the discussion of the past twenty years, providing a new perspective on the latest developments. The insight, elegance and fluency that the authors bring to their text are complemented by 1458 superb

illustrations, half of which are now in colour. These images, together with the numerous maps and architectural plans, have been chosen to represent the most significant chronological, regional and individual styles of artistic expression.

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