

Learning for Life Fall 2014

OLLI is part of Duke University Continuing Studies

Kris Door, lecturer kristinedoor.com

North Carolina Museum of Art Lectures Wednesday 11:00-12:30

Golden Treasures of the Italian Renaissance and Small Treasures of Northern Painting; the importance of color, shape, and size

October 22

Northern Renaissance



OLLI ANNOUNCEMENT

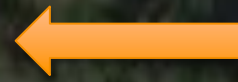
Have you ever thought about teaching at OLLI? Do you have a great idea for a course? Please join us at the Prospective Instructor Workshop on **Monday, November 3, from 3:30 – 5:00 at the Bishop's House.**

You'll meet the Director, learn what is involved in teaching at OLLI, get your questions answered, and have an opportunity to discuss your course concept with a member of the Curriculum Committee.

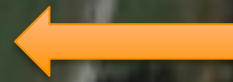
RSVP to Mike Bahnaman at **mikebahnaman@aol.com** to reserve a space. Refreshments will be served!

Andrew Newell Wyeth (1917-2009), *Winter 1946*, 1946 NCMA





Railroad crossing



Kuerner's Hill



Spring, 1978, Tempera on Masonite panel
Brandywine River Museum



Sandro Botticelli and Assistants, *The Adoration of the Child*, c.1500 NCMA



Northern Renaissance Art

France, Germany & The Netherlands 1400-1575





The Limbourg Brothers

Illuminated page from the *Très Riches Heures*, 1416, July





1. The first part of the book	1
2. The second part of the book	2
3. The third part of the book	3
4. The fourth part of the book	4
5. The fifth part of the book	5
6. The sixth part of the book	6
7. The seventh part of the book	7
8. The eighth part of the book	8
9. The ninth part of the book	9
10. The tenth part of the book	10
11. The eleventh part of the book	11
12. The twelfth part of the book	12
13. The thirteenth part of the book	13
14. The fourteenth part of the book	14
15. The fifteenth part of the book	15
16. The sixteenth part of the book	16
17. The seventeenth part of the book	17
18. The eighteenth part of the book	18
19. The nineteenth part of the book	19
20. The twentieth part of the book	20
21. The twenty-first part of the book	21
22. The twenty-second part of the book	22
23. The twenty-third part of the book	23
24. The twenty-fourth part of the book	24
25. The twenty-fifth part of the book	25
26. The twenty-sixth part of the book	26
27. The twenty-seventh part of the book	27
28. The twenty-eighth part of the book	28
29. The twenty-ninth part of the book	29
30. The thirtieth part of the book	30

The Limbourg Brothers

Illuminated page from the *Très Riches Heures*, 1416, January

Musée Condé, Chantilly,
France



An illuminated page from
the *Très Riches Heures*,
1416, *February*.





Jan van Eyck, Dutch
(active 1422-1441)

The Arnolfini Portrait, 1434

Oil on oak panel of 3 vertical
boards

National Gallery, London







Ghent Altarpiece, c.1425-35, Cathedral of St. Bavo, Ghent



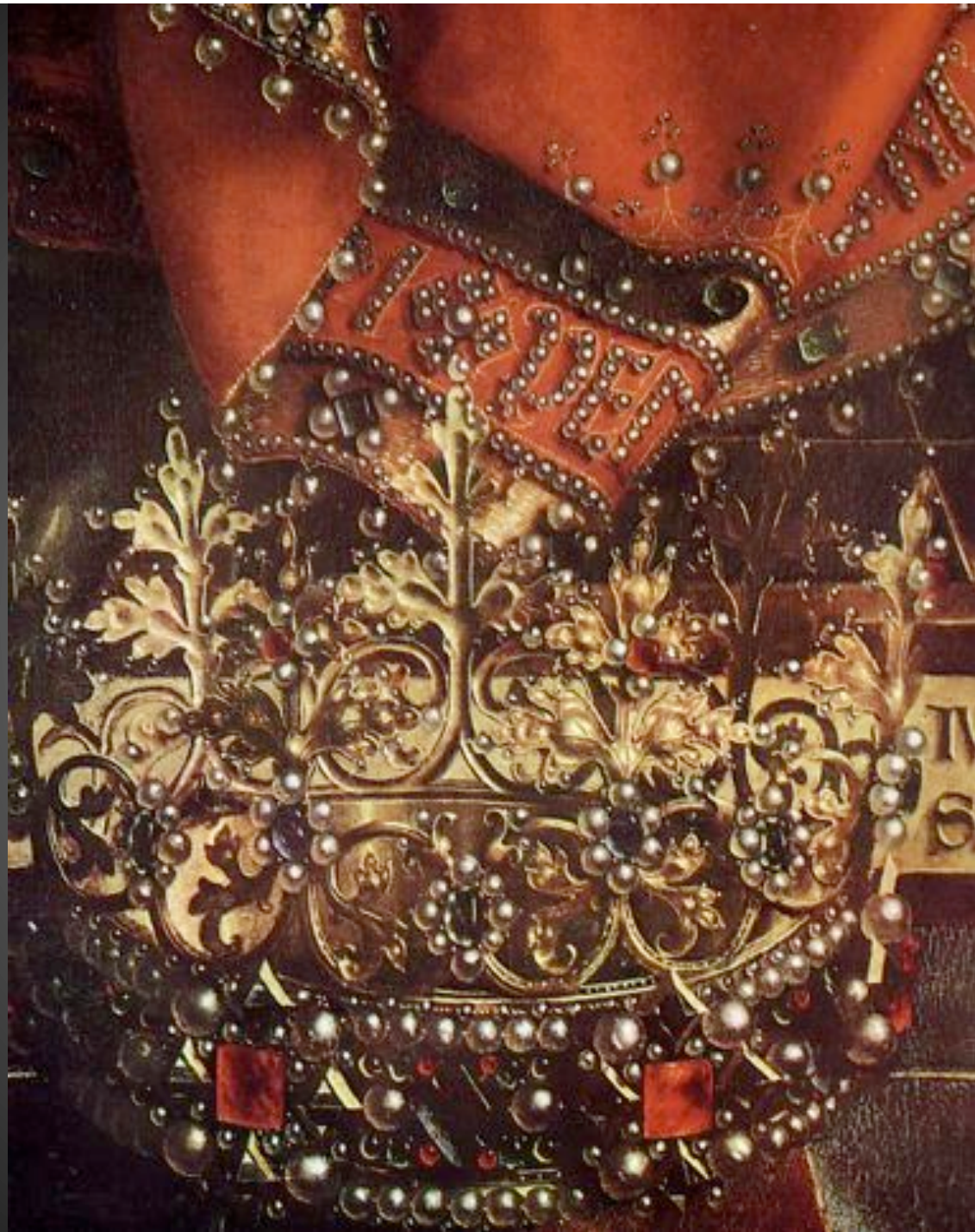














Jan van Eyck, *Madonna in the Church*
(c. 1438–40). Oil on oak panel,
(12.25 × 5.5 in). Gemäldegalerie, Berlin





Robert Campin (ca. 1375–1444) *Merode Altarpiece*, ca. 1427-32
Oil on wood The Cloisters Collection, Metropolitan Museum of Art











Master of the Latour d'Auvergne Triptych , French, (active c.1490-1500)
The Annunciation with Saints and Donors,
called the Latour d'Auvergne Triptych, c. 1497, Oil on panel NCMA





The Virgin and Child with the Visitation

This painting is a reproduction of the original work by the Master of the Visitation, a Flemish painter of the 15th century. It depicts the Virgin Mary seated on the left, holding the Christ Child on her lap. They are surrounded by other figures, including the Angel Gabriel and the Visitation scene. The painting is mounted on a white wall.



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Georg Pencz, German,
(c. 1500-1550)
Portrait of Martin Luther,
1533, Oil on panel
NCMA



**Albrecht Dürer
(1471 1528)**

Self-Portrait, 1484
at 13 years old

British Museum



Self-Portrait at 22
1493, Oil on linen,
Louvre, Paris



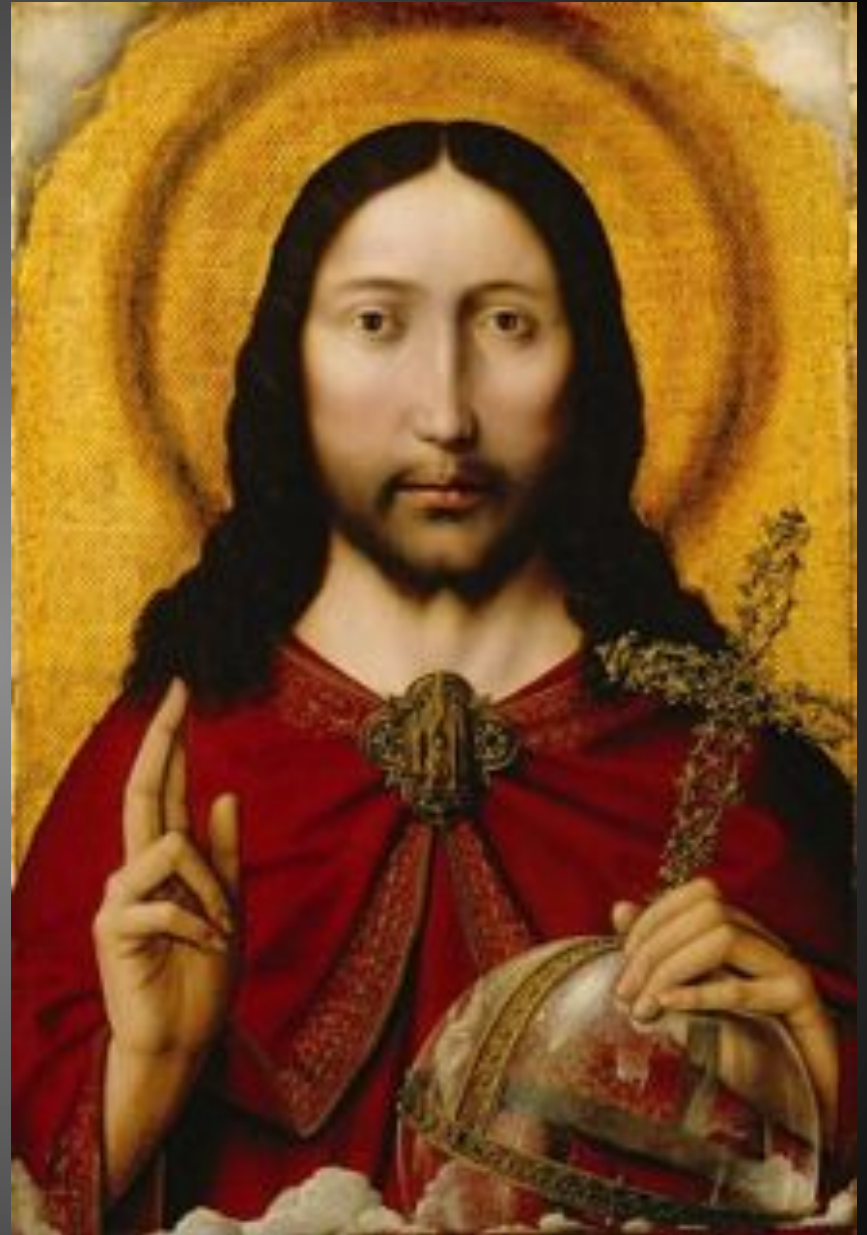
***Self-Portrait* ,1498**
oil on panel,
Prado, Madrid



***Self-Portrait*, 1500**
Oil on board,
Alte Pinakothek, Munich



Salvator Mundi c. 1500-1510
Attributed to Quentin Massys
and Studio, Netherlandish,
1465-1530 NCMA



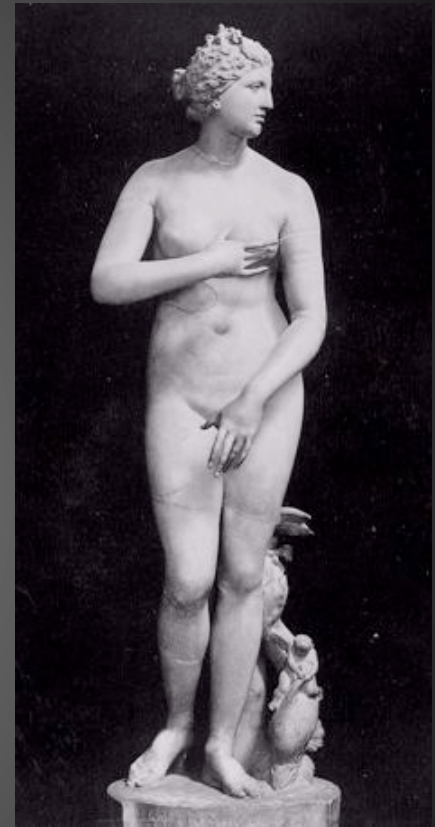


***Adam and Eve, 1504
engraving***





Apollo Belvedere
2nd century
Vatican



Medici Venus
1st century
Uffizzi

Matthias Grünewald, *Isenheim Altarpiece*, view in the chapel of the Hospital of Saint Anthony, Isenheim, Germany, c. 1510-15, oil on wood, 9' 9 1/2" x 10' 9" (center panel) (Unterlinden Museum, Colmar, France).



Chapel of Unterlinden
Museum with the
Isenheim Altarpiece













Origin and function of the Isenheim Altarpiece

Nicolas de Haguenau, a sculptor active in Strasbourg between 1483 and 1526, and the Franconian painter Mathis Gothart Neihart, known as Grünewald (born c. 1480 in Würzburg, died 1528 in Halle), most likely began work on the Isenheim Altarpiece in the Alsatian capital in 1512 and completed it by 1516.

This polyptych owes its name to the site for which it was created. The piece originally graced the chapel of the Antonite monastery located in this village halfway between Colmar and Mulhouse. It is dated between 1512 and 1516 as these are the years when Guy Guers, the patron having commissioned this work, represented by his likeness sculpted into a figure at the centre of the altarpiece and his coat of arms painted on one of the panels, is known to have wanted to decorate the chapel which he had just enlarged. Once the choir stalls were completed in 1493, parts of which are presented here alongside the altarpiece, Guy Guers, who served as preceptor of the monastery from 1490 to 1516, identified Nicolas de Haguenau and Grünewald as the two artists best suited to produce this piece.



The Antonite hospice and monastery at Isenheim

The monastery at Isenheim was founded around 1300 and belonged to the order of Saint Anthony which had been established in the eleventh century in the Dauphiné region of France. The monks maintained a hospice on the premises where they received and treated patients suffering from the disease known as Saint Anthony's, who came to implore the saint's protection. Saint Anthony, who had lived in solitude in Egypt in the late third century and whose relics had been brought back from Constantinople, was thought to be able to protect against this affliction and ease the suffering of its victims, although occasion monks of this order would threaten those who refused them aid with the disease. Saint Anthony's illness resulted in an illness caused by the ingestion of fly-infected with ergot. This fungus contains chemicals that powerfully affect blood vessels and the nervous system, inducing a full range of horrific symptoms depending on the severity of the inflammation: nerve inflammation or gangrenes. The heat, squint, as well as the treatment provided Isenheim - however, treatments made it soothing - but the community, affected by the disease, knew the before the surgical context, they were New Life (Annunciation, Nativity, I venerated Saint Anthony (fully up wings), or played before the sacrificial altarpiece depicting the Crucifixion.



















Hans Holbein, German (c.1497-1543) *Double Portrait of Jean de Dinteville and Georges de Selve ("The Ambassadors")*, 1533. Oil and tempera on oak, National Gallery, London.







Lucas Cranch the Elder,
German (c. 1472 –1553)
*Modonna & Child in
Landscape*, c.1518 NCMA



Lucas Cranach the Elder
*Portrait of Katharine of Bora, and **Portrait Martin Luther***
1525 Oil on panel Kunstmuseum Basel



Pieter Bruegel the Elder (c.1525/30-1569) *Landscape with the Fall of Icarus*, c. 1558 Royal Museum of Fine Arts, Belgium





Jan Brueghel the Elder (Flemish, 1568-1625)
Harbor Scene with St. Paul's Departure from Caesarea, 1596,
Oil on copper NCMA



Master of the Female Half-Lengths, (Netherlandish, active 1525-1550) *The Flight into Egypt*, c. 1530-35 NCMA



Pieter Aertsen, Netherlandish (active in Antwerp, 1508-1575)
A Meat Stall with the Holy Family Giving Alms, 1551 Oil on panel NCMA



Master of San Jacopo a Mucciana
Italian, *St. Jerome in His Study*
c. 1390-1400,
Tempera on Panel NCMA



Jan van Eyck,
St Jerome in His Study,
1435, Oil on Panel
Detroit Institute of Arts



Stefan Lochner ? (German)
St. Jerome in His Study,
c. 1440, Oil on Panel
NCMA



Circle of Bartolomé
Bermejo, Spanish

*Portable Altarpiece:
Pietà, Saints Francis,
Sebastian, John the
Evangelist, Jerome,
and John the Baptist*

c.1500 Oil on panel
NCMA



Albrecht Dürer
St. Jerome in his Study,
1514 engraving
(9.7 in × 7.4 in)



Durer, *St. Jerome*, 1521,
Lisbon National Museum



Joos van Cleve, Flemish
(c.1485-1540/41)
St Jerome in His Study,
1528, Oil on panel
Princeton





Artist Unknown, (Flemish), *St. Jerome in His Study*
c. 1560-1570, Oil on Panel, NCMA



Jacques de Gheyn II,
Dutch (1565-1629)
Vanitas Still Life, 1603
oil on wood,
Metropolitan Museum



Jacques de Gheyn II, Dutch (1565-1629), *Vanitas Still Life*, 1621
Oil on panel, Yale



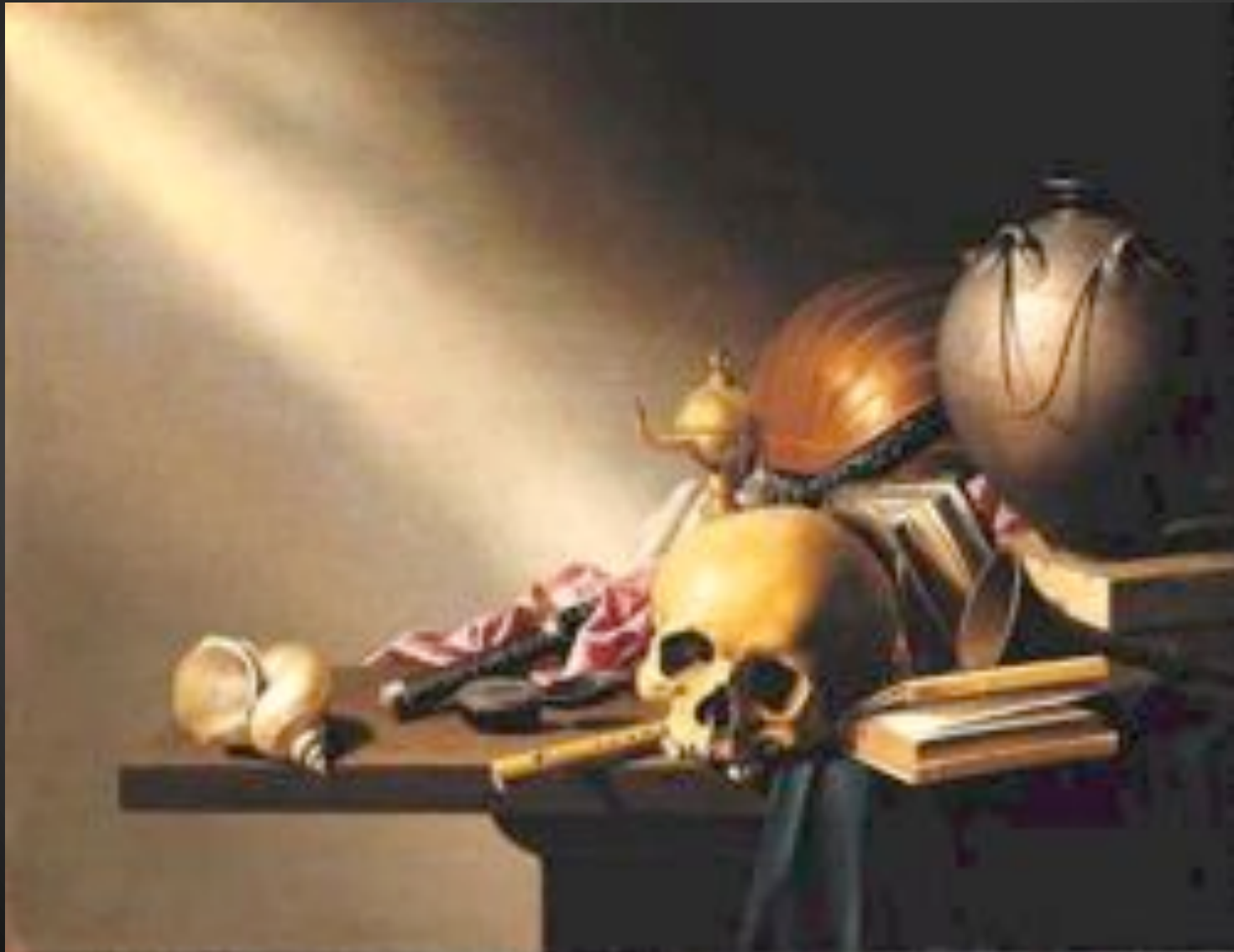




**Pieter Claesz., *Vanitas Still-Life*, 1630, Oil on canvas,
Mauritshuis, The Hague**



Harmen Steenwijk, *Vanitas Still Life*, c. 1640
National Gallery London



Harmen, Steenwijck, *Still Life with Skull*, Books, Flute and Pipe, Basel





Still Life with Skull and Books
by Pieter Aertsen
c. 1550-1555
Oil on panel
100 x 110 cm
Museum of Modern Art, New York

Gerrit Dou, *A Hermit Praying*,
1670, Oil on panel, Minneapolis



Gerrit Dou, *The Hermit*, 1670,
oil on panel,
(18 1/8 x 13 5/8),
National Gallery of Art, DC



Gerrit Dou,
*Still Life with a Skull
& Convex Mirror*,
c.1650
National Museum Gdansk,
Poland



Matthijs van den Berg
Flemish (1615-87)
Allegory of Vanity, 1651
NCMA



