

OLLI at Duke Fall 2015 Kristine Door
Da Vinci and Escher; the Science of Art

Gallery Session 2 November 17 & 18: Perspective, Distortion, Metamorphosis

WORKS TO BE VIEWED

Putting Everything on Perspective

In Italy:

- Attributed to the Master of San Jacopo a Mucciana, Italian (active late 14th Century) *St. Jerome*, c. 1395-1400, Tempera on panel with gold leaf.
- Bernardino Lanino, *Madonna and Child Enthroned with Saints and Donors*, 1552, Oil on panel. *sacra conversazione*
- Domenico Tintoretto, Italian (1518-1594), *The Rising of Lazarus*, 1585-90, Oil on Canvas.
- Giovanni Antonio Boltraffio, *Portrait of a Youth Crowned with Flowers*, c. 1490. (Apprentice of Da Vinci in Milan)

Northern Europe:

- *St. Jerome in his Study*, German, c. 1440 Oil on panel
- Master of the Latour d'Auvergne Triptych, *Latour Triptych*, c. 1497, Tempera & oil on panel.
- Artist Unknown, (Flemish), *St. Jerome in His Study*, c. 1560-1570, Oil on Panel.
- A quick stop in 17th century Holland to glance at interior scenes.

18th century:

- Canaletto, *Capriccio: The Rialto Bridge and the Church of S. Giorgio Maggiore*, c. 1750, Oil on canvas.
- Pier Leone Ghezzi, *The Latern Convention of 1725*, 1725, Oil on canvas,.

Seen in Reflection

- Jan Jansz. den Uyl, *Banquet Piece*, c. 1635, Oil on panel.

It is a Matter of Perception

- Ralph Helmick, Stuart Schechter, *Ramble*, 2003, Mechanized Mylar butterflies suspended from stainless-steel cables installed in ceiling and anchored by pewter weights with contrails of fabric flowers.
- Devorah Sperber, *After the Mona Lisa*, 2005, 5,184 spools of thread provided by Coats & Clark, stainless steel hanging apparatus, aluminum ball chain, acrylic sphere, and metal stand.