

Jan Van Eyck, 1390-1441





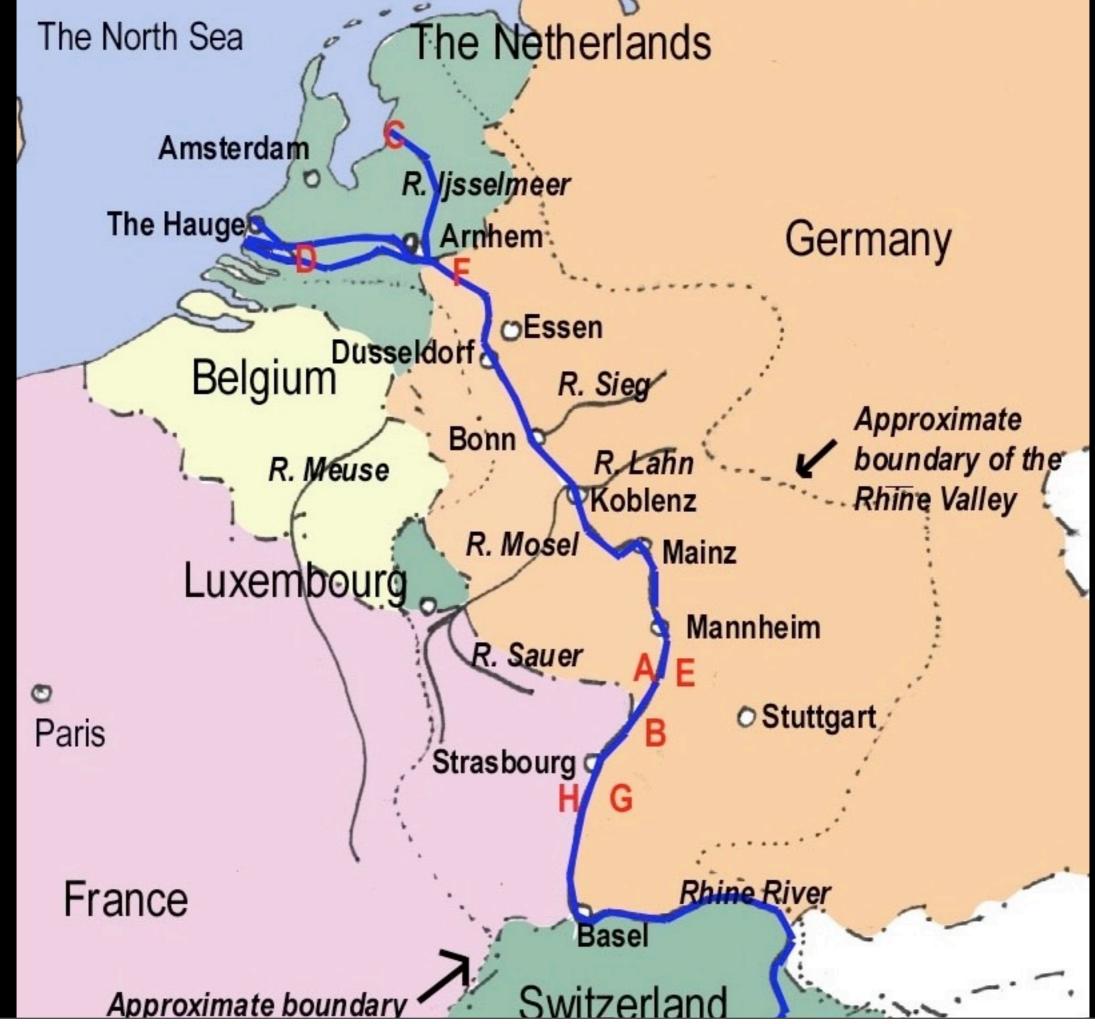


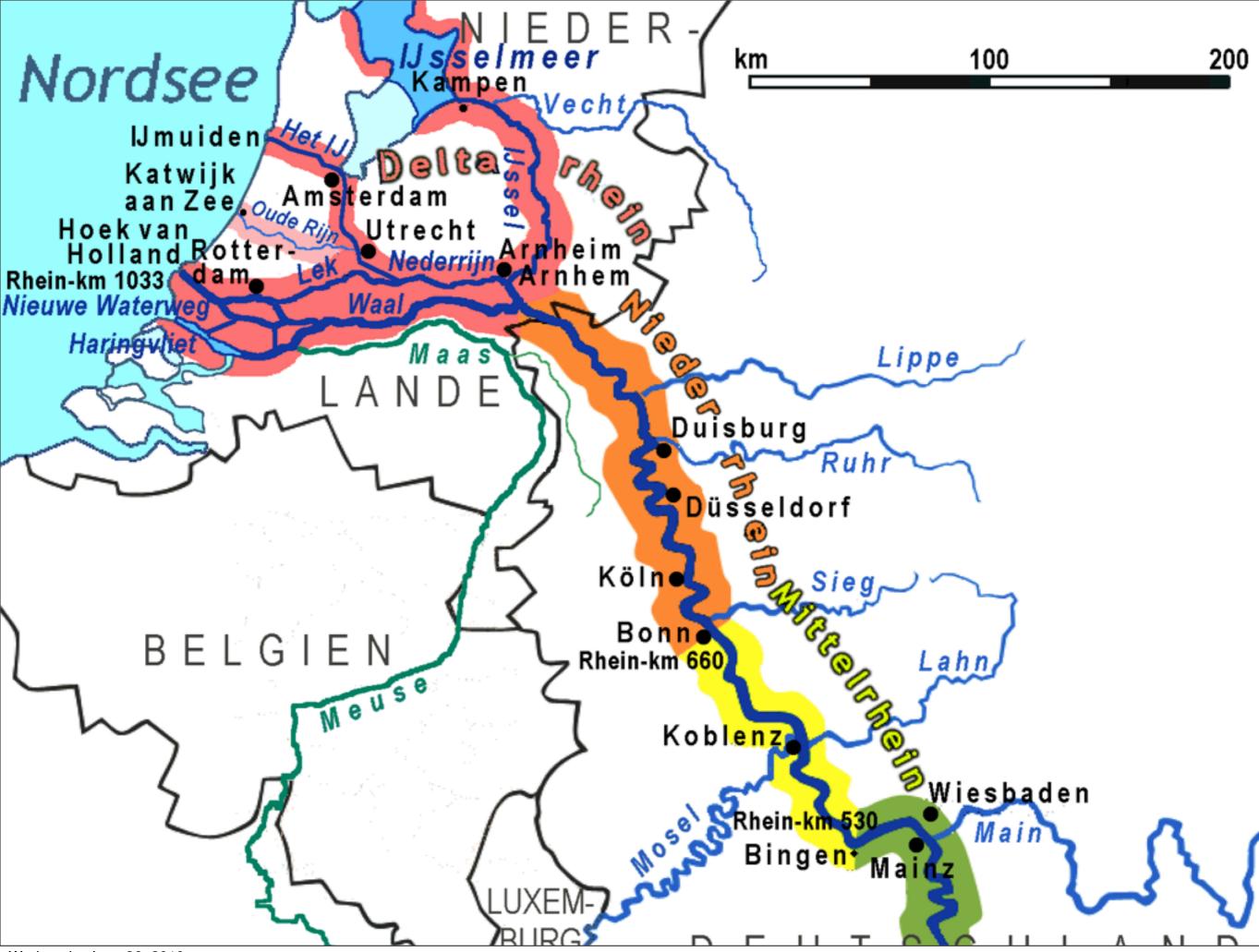
JAN VAN EYCK born 1380-90 brother Hubert also a painter associated with the Dukes of Burgundy very successful very early married Margaret of good family Jan died 1441

The Low Countries; Flanders, Brabant, Netherlands



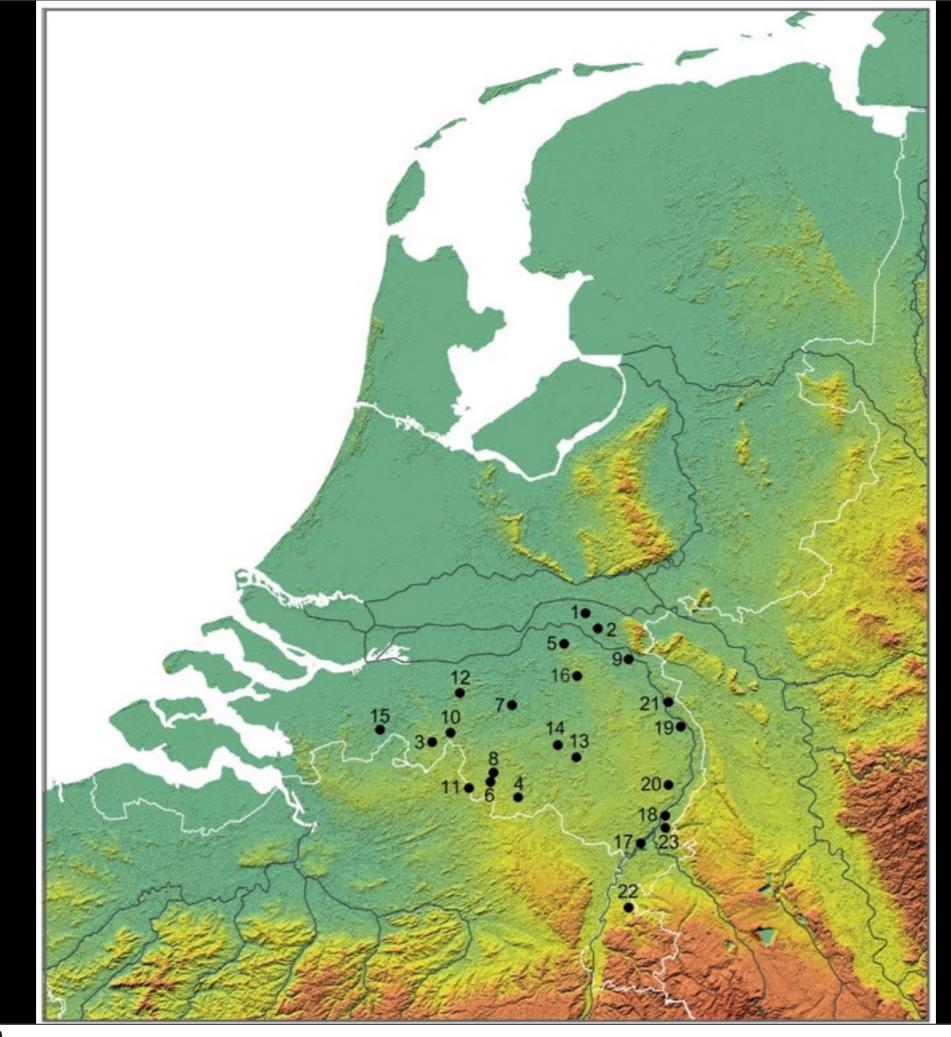
Ghent, Bruges, Brussels, Delft, Leiden, Utrecht, Amsterdam





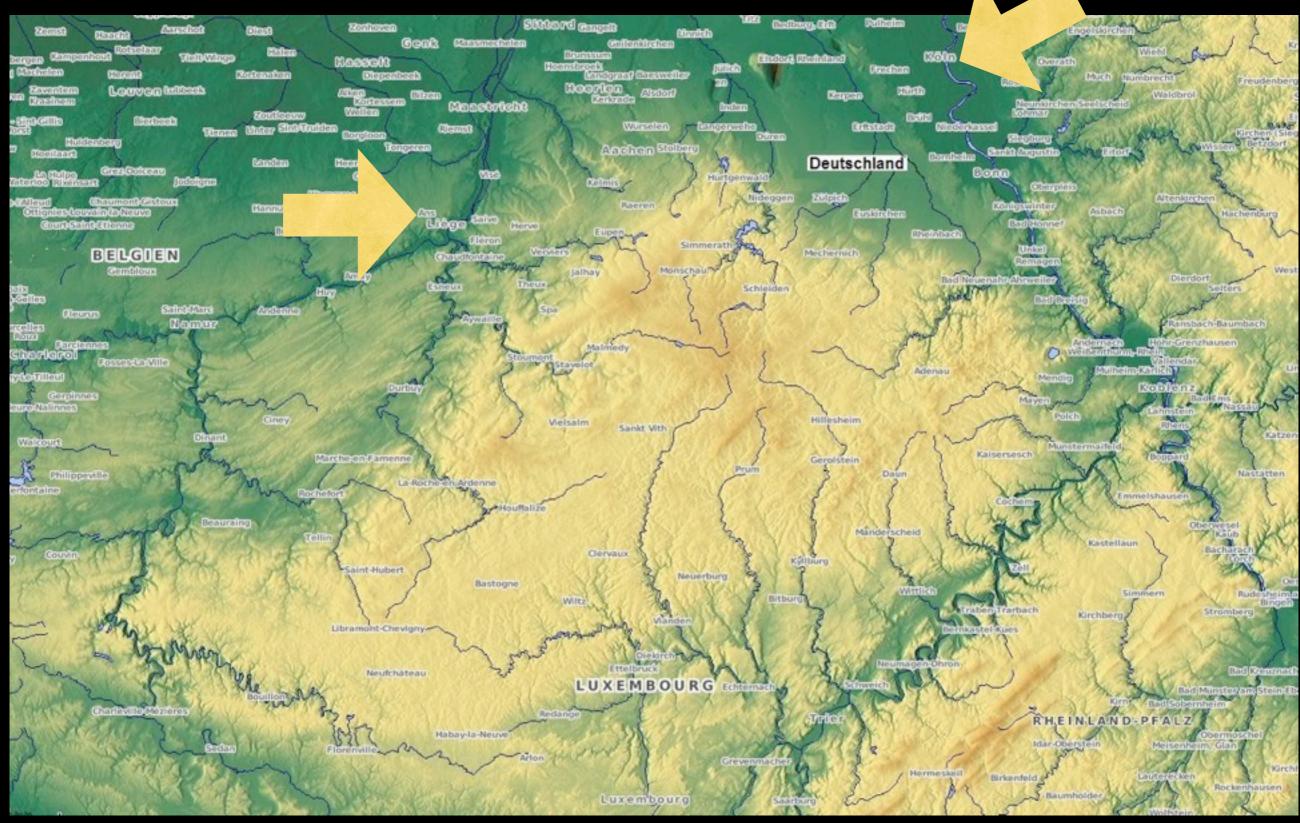








The Ardennes Forest, River Rhine, River Meuse





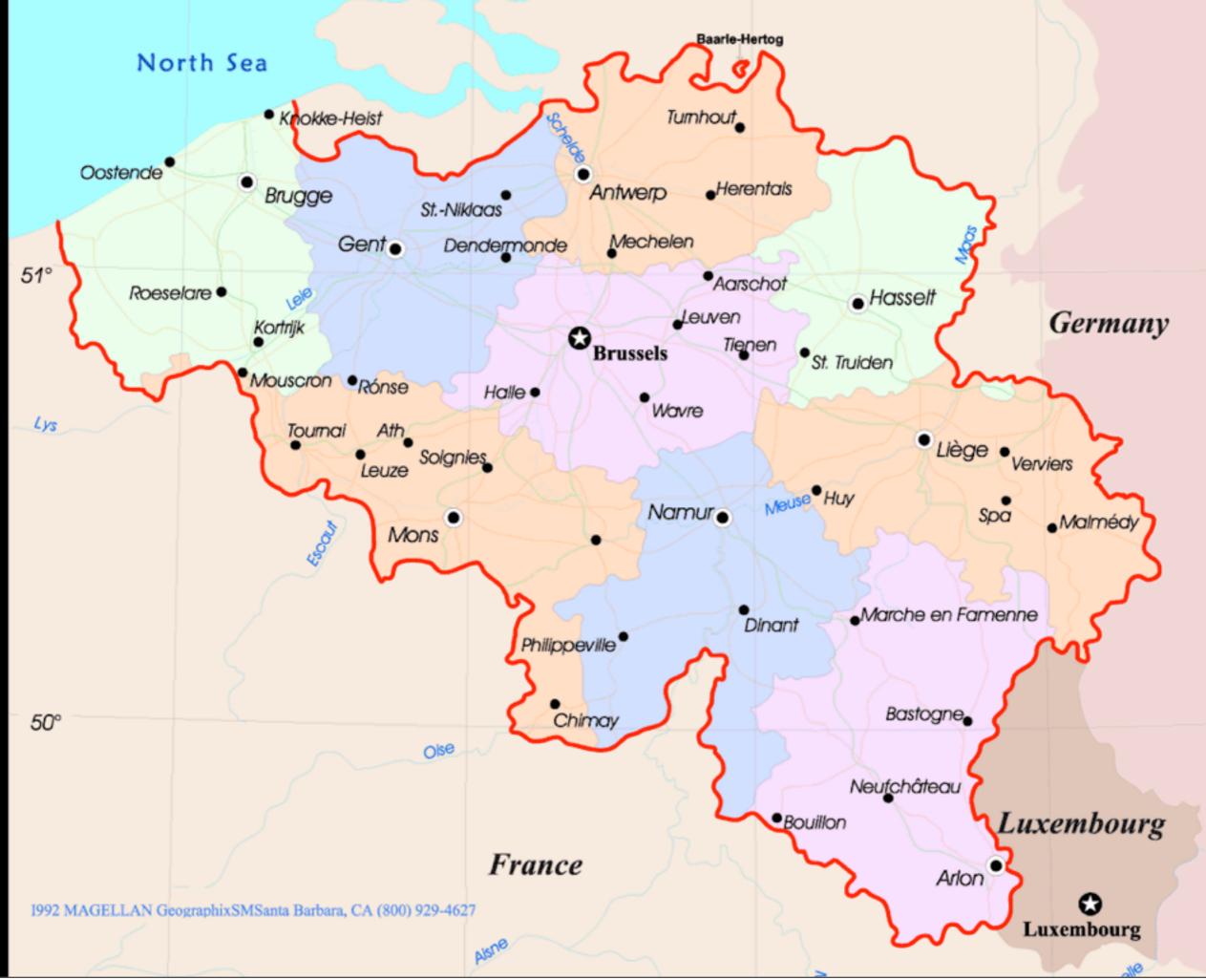
Rotterdam, Europe's Largest Port

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Bruges (Brugge)

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Mechelen (Malines)

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The Hague, The Binnenhof

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Ghent (Gent)

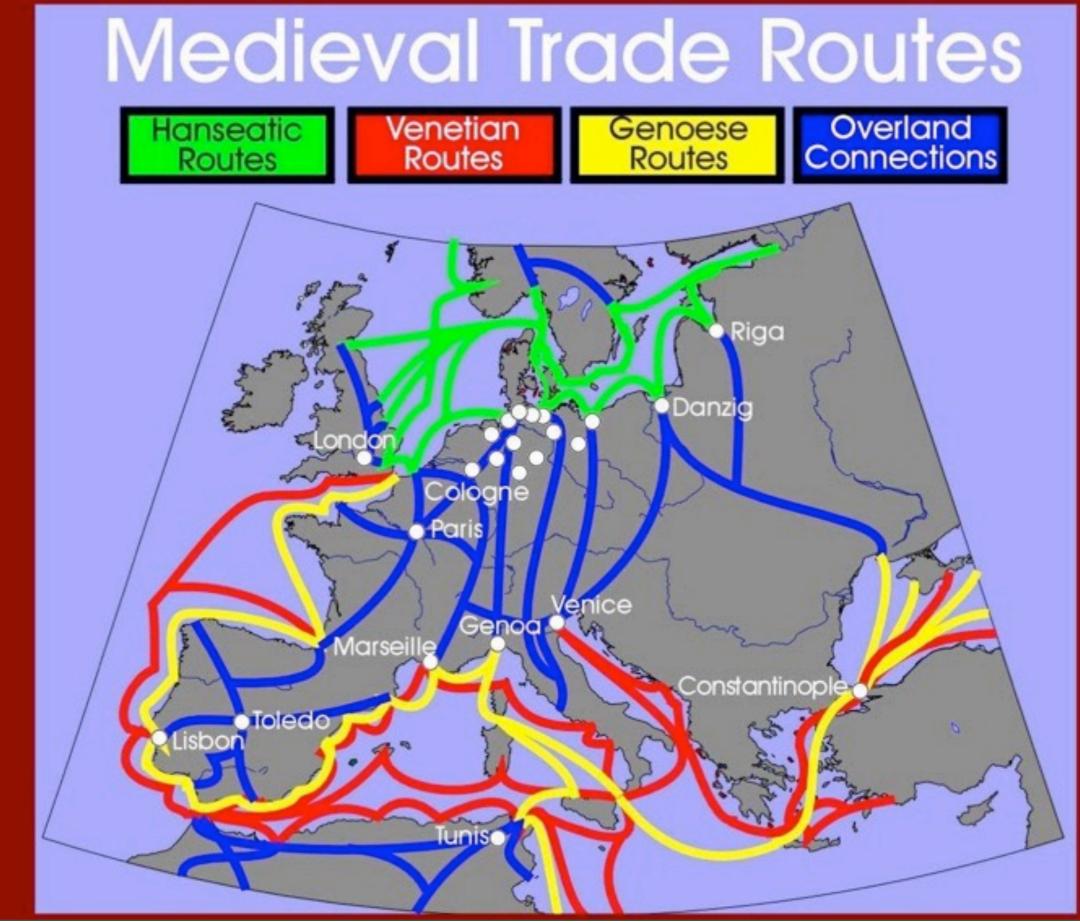


Emergence of Italian Maritime **Republics:** c. 1000 I. Genoa 2. Pisa 3.Amalfi 4. Bari 5.Ancona 6.Venice

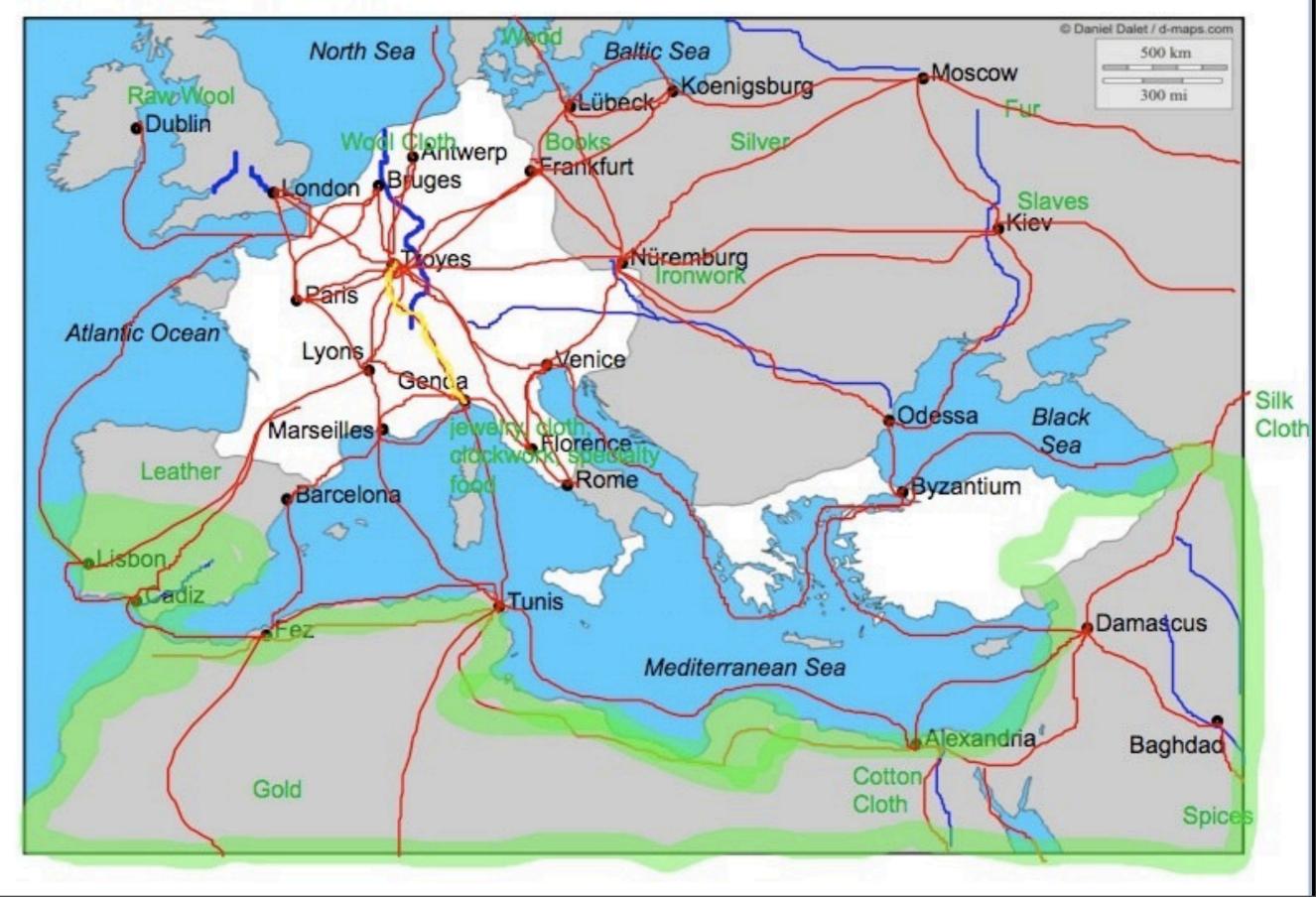


Emergence of Italian Maritime **Republics:** c. 1000 CREATE PEACE IN MED. SEA **FIRST TIME** IN 500 YEARS

1000 NEW PEACE ALLOWS NEW TRADE



The New Trade Routes, 1200-1350 AD



Count and Countess of Champagne invite merchants



The County of Champagne Trade Fairs Open



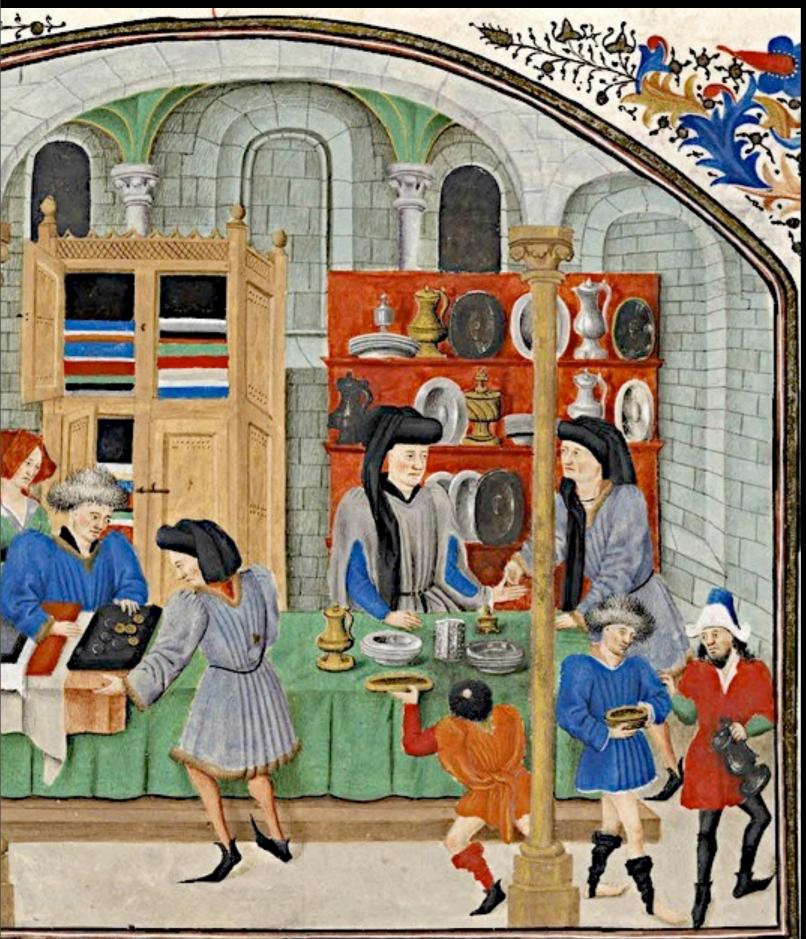
Henry I, Count of Champagne 1127-1181

Marie de France, 1145-1198 Daughter of King Louis VII and Eleanor of Aquitaine Countess of Champagne Champagne fairs became an important engine in the reviving economic history of Medieval Europe, "veritable nerve centers"

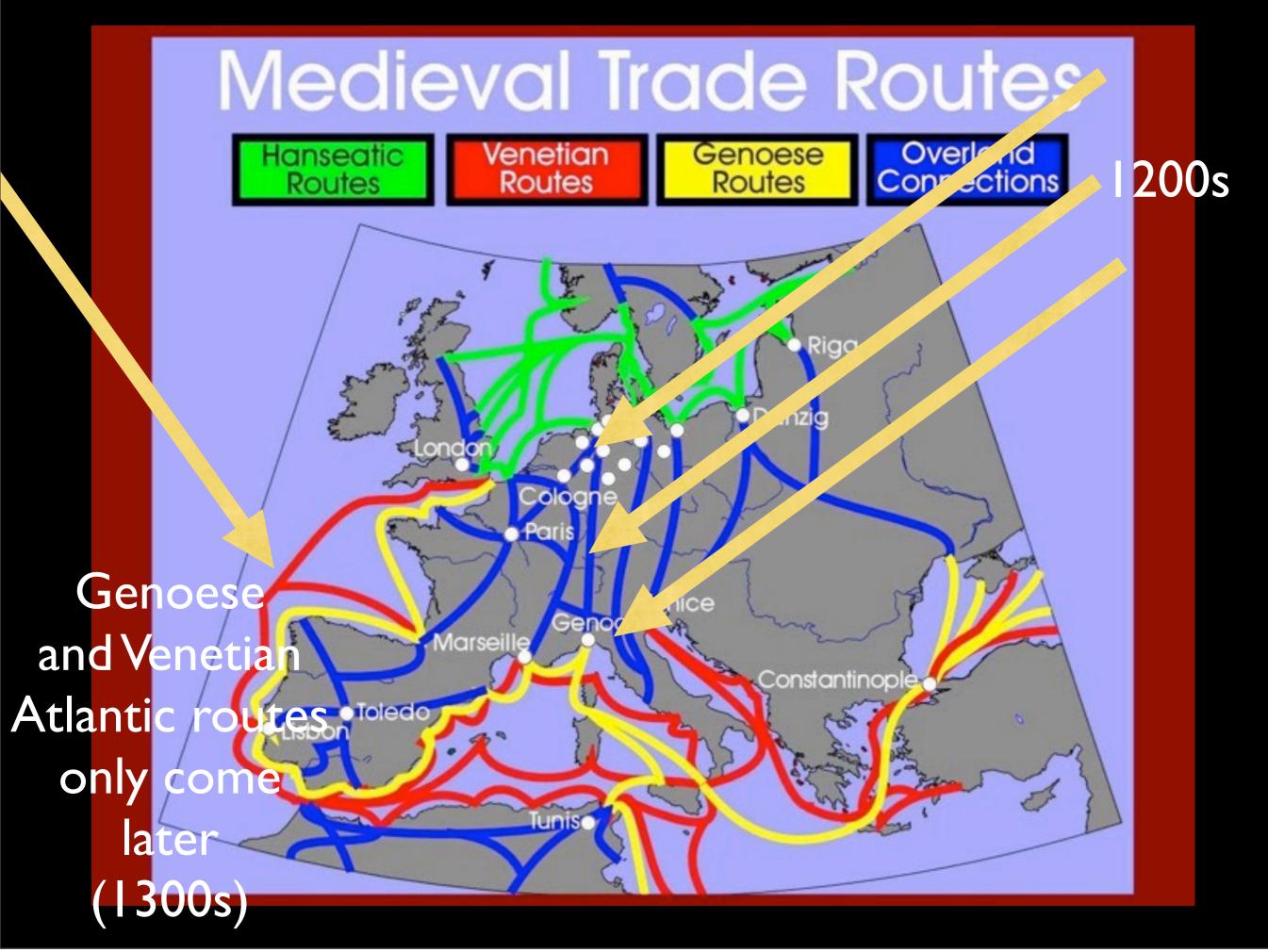


The Champagne fairs served as premier market for textiles, leather, fur, and spices.





At their height, in the late 12th C. & early 13th C. the fairs **linked the cloth-producing cities of the Low Countries with the Italian dyeing and exporting centers**





By 1200, Ghent (Gent) biggest city in Europe except Paris.

Low Countries and Italy produce first "industrial" civilizations, cities of "industry" ie primarily manufacturing....textiles...process of manufacturing VERSUS LIFE OF AGRICULTURE

Etymology for "industry"

from Middle French,

from Latin industria, from industrius diligent, from

Old Latin indostruus,

from *indu* in + -struus (akin to

Latin struere to build) structure—

Low Country city-states and Italian city-states have exactly same successful formula:

I.good trade location

2. banking

3. small scale industrial organization entrepreneurs link individual cottage industry into large scale network of production.

BUT in the 14th-15th Centuries, time of Jan Van Eyck te Low Countries, Flanders, Holland have another political power: THE DUKE OF BURGUNDY

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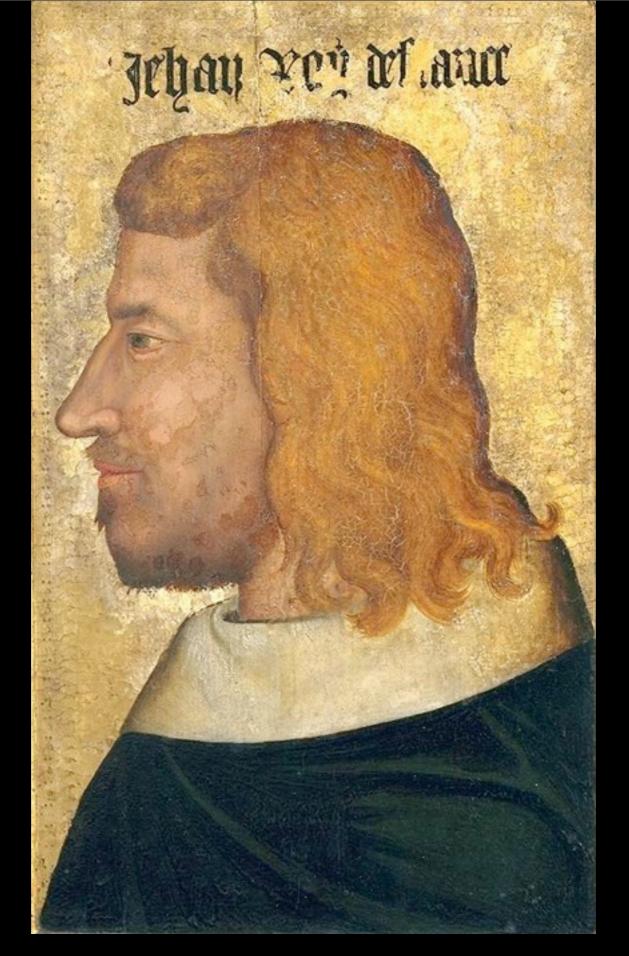
Palace of the Dukes of Burgundy (Mechelin)

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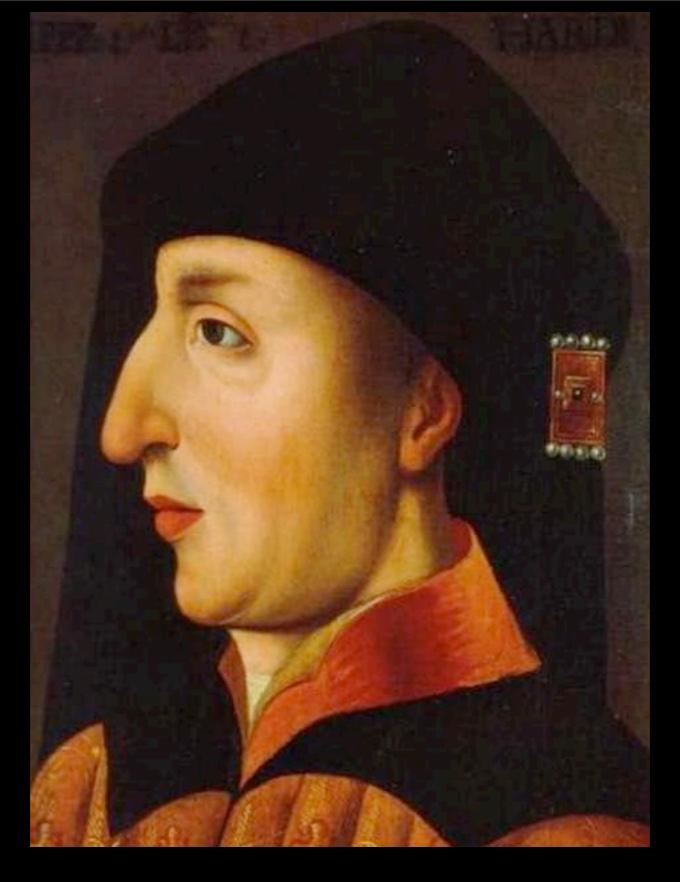


Palace of the Duke of Burgundy and Duchess of Burgunday Margaret of York





King John II of France (1319-1364)



Philip the Bold, Duke of Burgundy (1342-1404), Marries Margaret Countess of Flanders, 1369





Margaret, Countess of Flanders, 1350-1405, wife of Philip the Bold, Duke of Burgundy



Philip (III) the Good, Duke of Burgundy (1396-1467)

Philip (III) the Good, Duke of Burgundy (1396-1467)

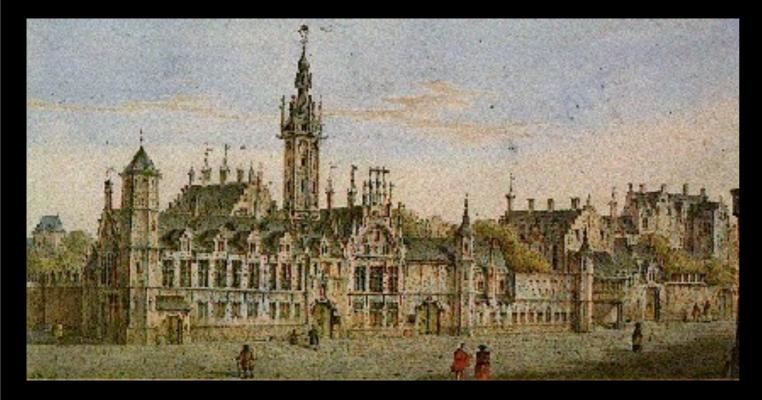


Close friend and patron of Jan Van Eyck



Philip the Good with son Charles







Margaret of York, Duchess of Burgundy, 1446-1503, sister of Edward IV and Richard III

Charles the Bold, Duke of Burgundy, 1433-1477





King Louis XI, King of France (1423-1483)



Charles Louis XI VII

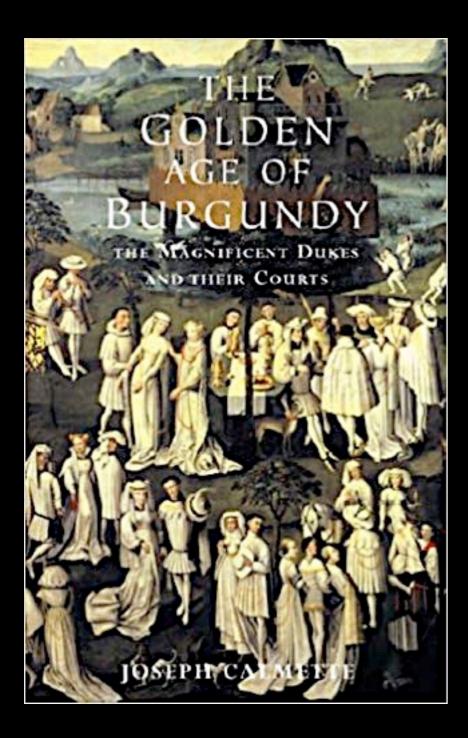
Philip the GoodCharles the BoldDuke of BurgundyDuke of Burgundy1396-14671467-1477

FRENCH ROYAL CRISIS: 1451-1463



Jan Van Eyck, 1390-1441

The luxurious court of the Dukes of Burgundy

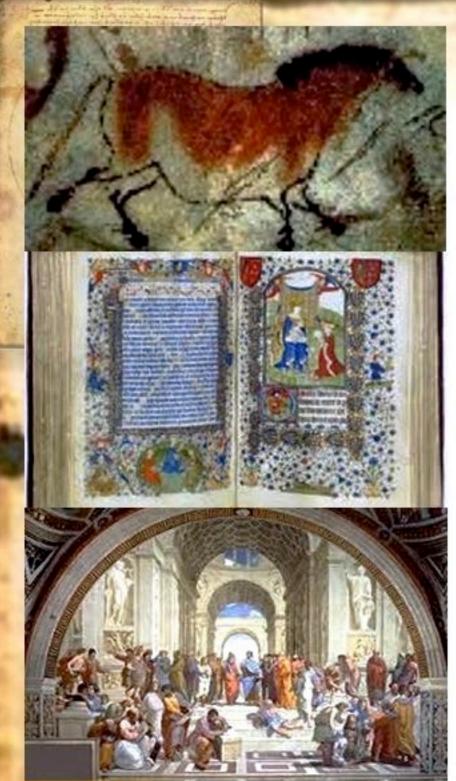








Jan Van Eyck, innovator in oil painting



BEGINNINGS

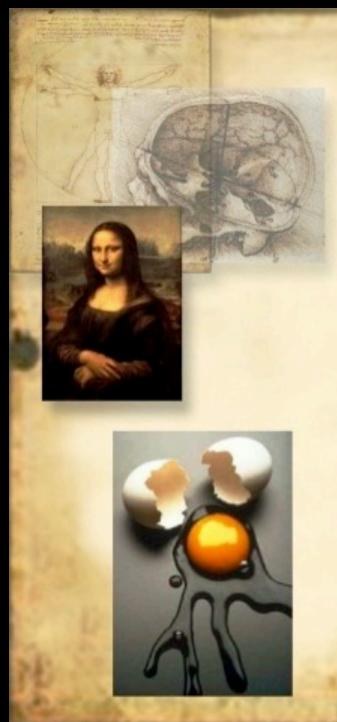
Cave Paintings: Outlines of everyday made from the Earth.on cave walls

Egyptian Artists: New colors invented (greens & blues) on Papyrus.

Medieval times: Illuminated manuscripts were developed on parchment & vellum. Brushes were made of natural hair. Tempera Paint was used.

Renaissance: Fresco was used heavily before the invention of oil & varnishes. Canvas also began being used heavily.

THE MEDIUM: wax, plaster, egg yolk, oil



Painting

Binder: holds the pigment together and adheres the paint to a surface. Egg yolks, linseed oil, wax





Painting

Encaustic: ancient process of mixing pigments with wax, and then ironing the mixture to a surface.





http://www.artlex.com/ArtLex/e/encaustic.html

Tempera



- Shares qualities of watercolor and oil paint
- Aqueous medium but dries to strong, insoluble film
- Retains brilliance and clarity for centuries

medium is an emulsion

 Egg yolk, casein (derivative of

milk)

- Dries quickly smooth
- Andrew Wyeth
- Jacob Lawrence

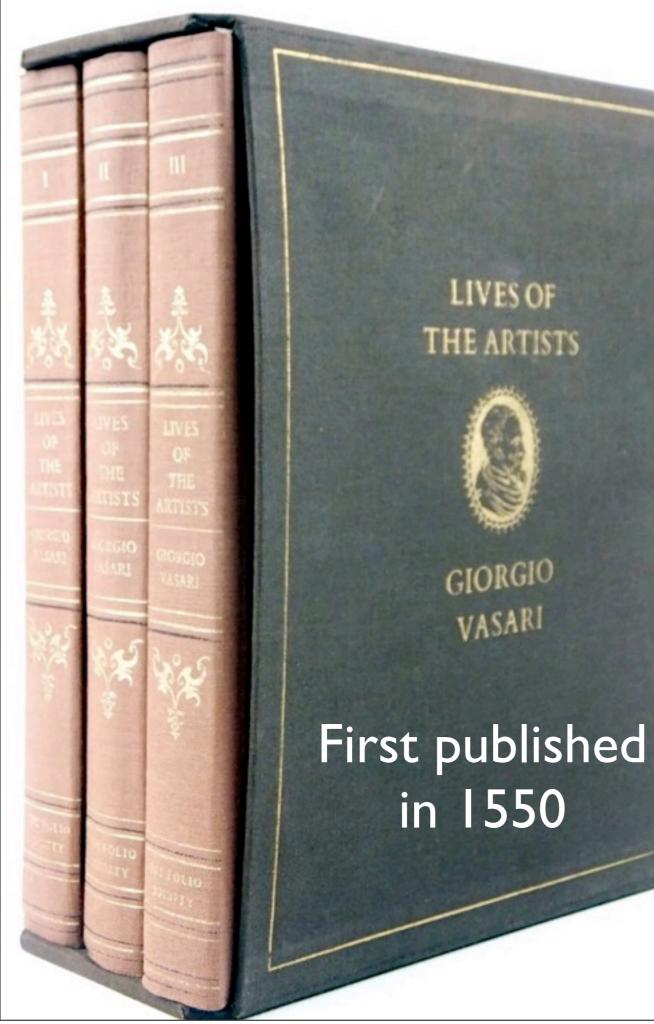


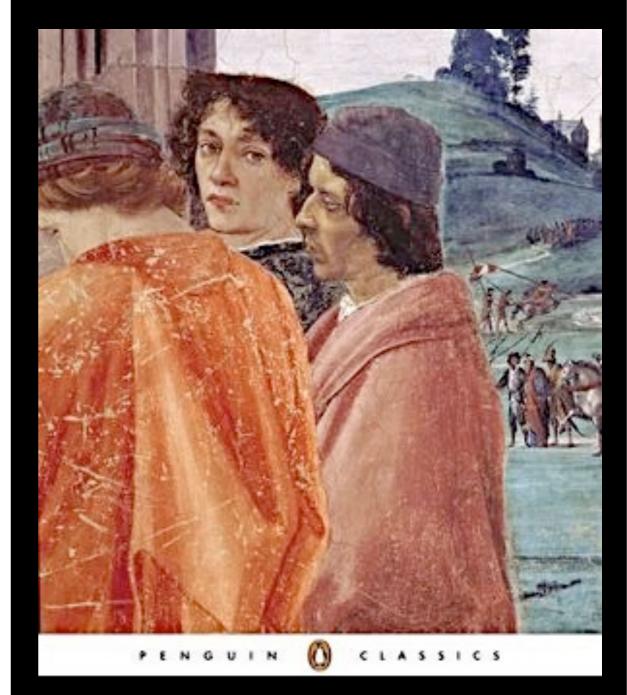
Painting

Oil: easily mixed, more permanent, used after 1400, slow-drying, can be used in thin layers called glazes or in thick lumps to make an impasto surface.



Origin: Low Countries, Flanders, Ghent, Bruges Jan Van Eyck





GIORGIO VASARI The Lives of Artists (Volume one)

First published in 1550

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The Lives of Artists (Volume one)

MAJOR OIL PAINTER

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GIORGIO VASARI

PENGUIN

CLASSICS



Oil painting, which oil?, linseed oil from Flax seed



Flax plant also produced the material for linen canvas



Flax seeds are source of Linseed Oil

Oil painting is the process of painting with pigments with a medium of drying oil as the binder. Commonly used drying oils include linseed oil, poppy seed oil, walnut oil, and safflower oil. The choice of oil imparts a range of properties to the oil paint, such as the amount of yellowing or drying time. Certain differences, depending on the oil, are also visible in the sheen of the paints. An artist might use several different oils in the same painting depending on specific pigments and effects desired. The paints themselves also develop a particular consistency depending on the medium. The oil may be boiled with a resin, such as pine resin, to create a varnish prized for its body and gloss.

Oil medium led to use of canvas backing instead of wood.



Italy discovers canvas in 1400s (Bellini, oil on canvas)



The introduction of canvas as a support for painting, brought about by Venetian painters who developed and popularized its use, was a giant step forward in the history of art. Canvas possessed numerous advantages compared to traditional painting supports: it was more resistant to damp than fresco painting, and at the same time it permitted larger formats than wooden panels, it was less costly and less prone to deterioration (cracking, insect damage, etc.) and, as it was lighter and could be rolled up, it was easier to transport.





artist mixing his colors on his palette as he works.



With oils, artist could mix colors right on the palette



but in first 500 years of oil asst had to grind colors right at moment of use otherwise they dry out before can be used.
thus oil painting has to be done in a studio.

Grind your own colors in the studio



Until 1841 (John Rand, Baltimore)



1841, invention of premixed tube oils



By 1860, Impressionists can carry their painting outside.

















Sacra Conversazione dell'accademia 1493

























Ince Hall Madonna, 1431, Melbourne Australia

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Portrait of a Young Man, 1432, National Gallery, London

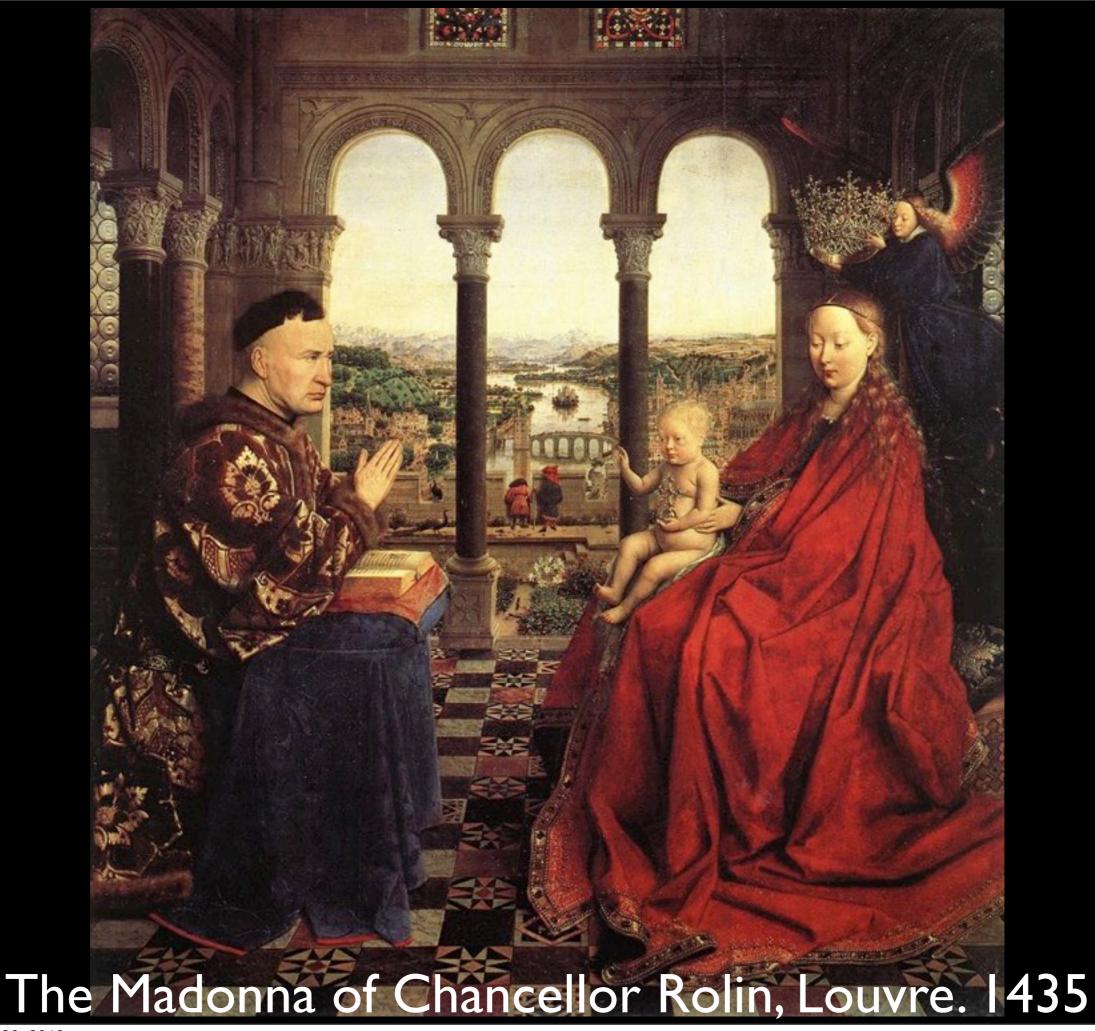


Portrait of Cardinal Niccolò Albergati, Vienna, 1431

Portrait of Margaret Van Eyck, 1439, Bruges



Ghent Altarpiece 1432







to complete all of the paintings in the convent, including the chapter room, refectory, cloister, dormitory corridors, and forty-four individual cells, within the space of three years from 1440 to 1442. It should be borne in mind that the friars' regular religious observances would have precluded work on many days. Artists of the time, moreover, seem generally to have



avoided painting frescoes during the hottest months of the summer and the coldest months of the winter.¹²⁹

Everything had to be ready before January 6, 1443, when, in the presence of Eugenius IV





Virgin and Child with Canon van der Paele, 1436

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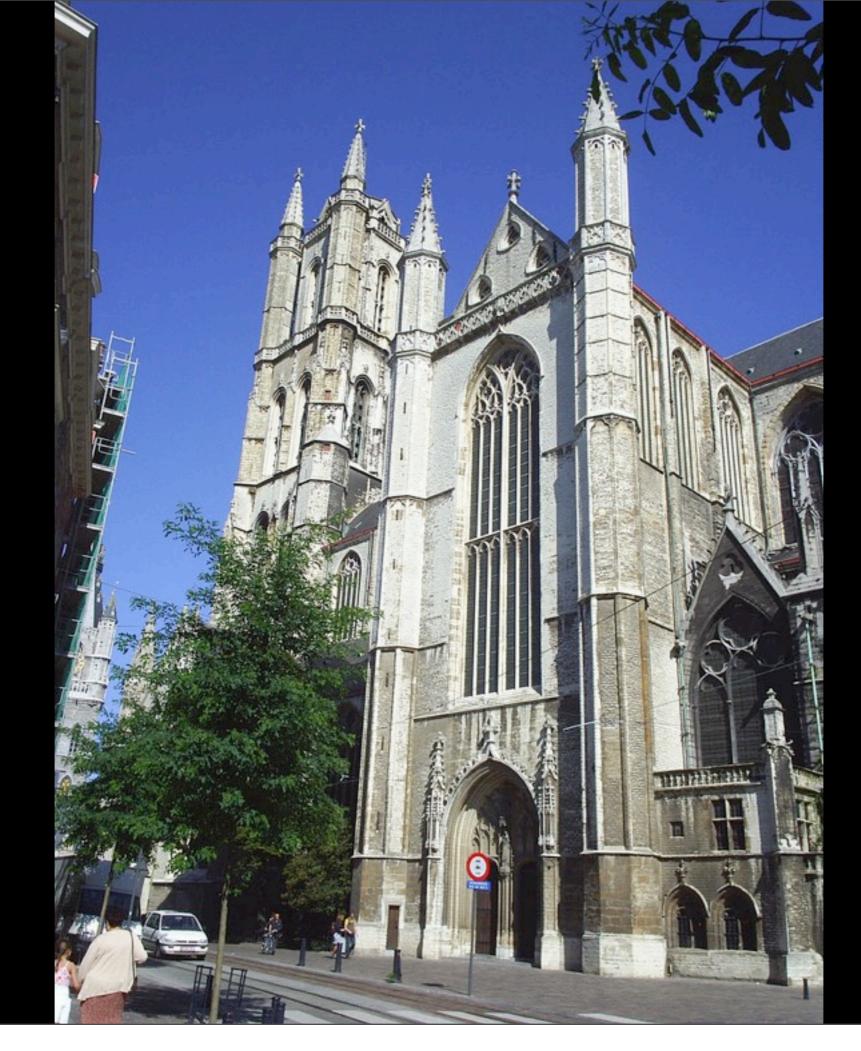
Groeningemuseum, Bruges, Belgium

Madonna of the Church, 1440, Berlin

St Bavo Cathedral, Ghent

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St. Bavo Cathedral, Ghent

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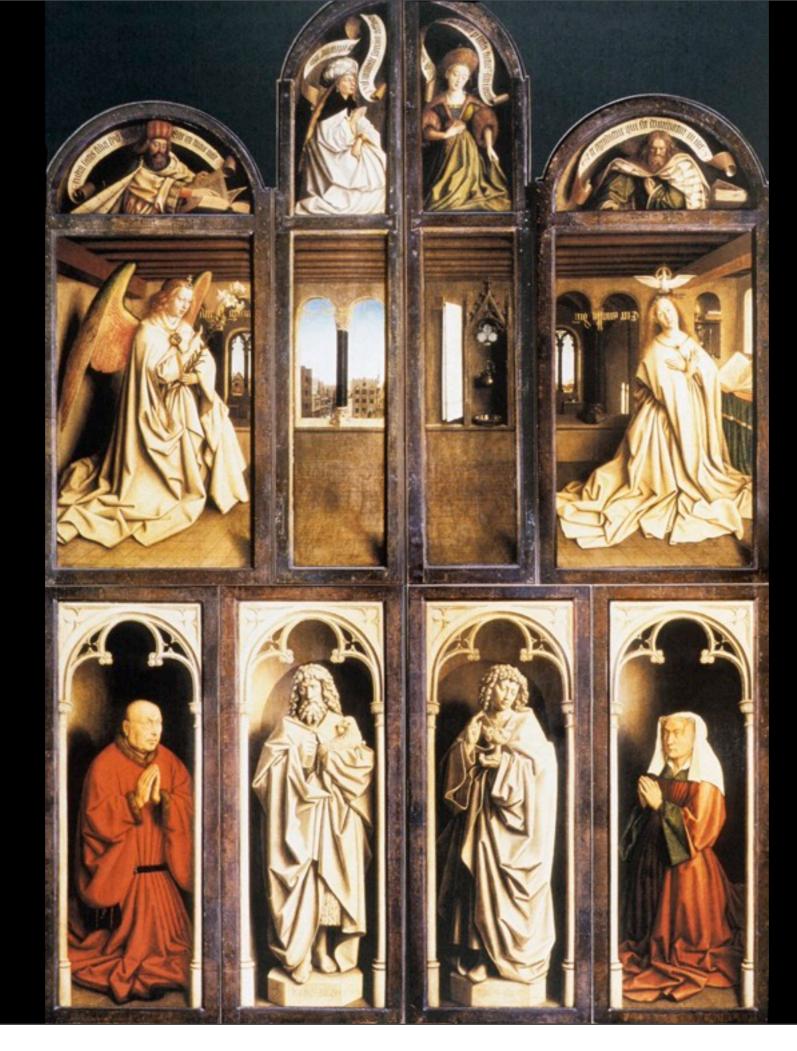




Adoration of the Mystic Lamb, 1432, 11 by 15 feet

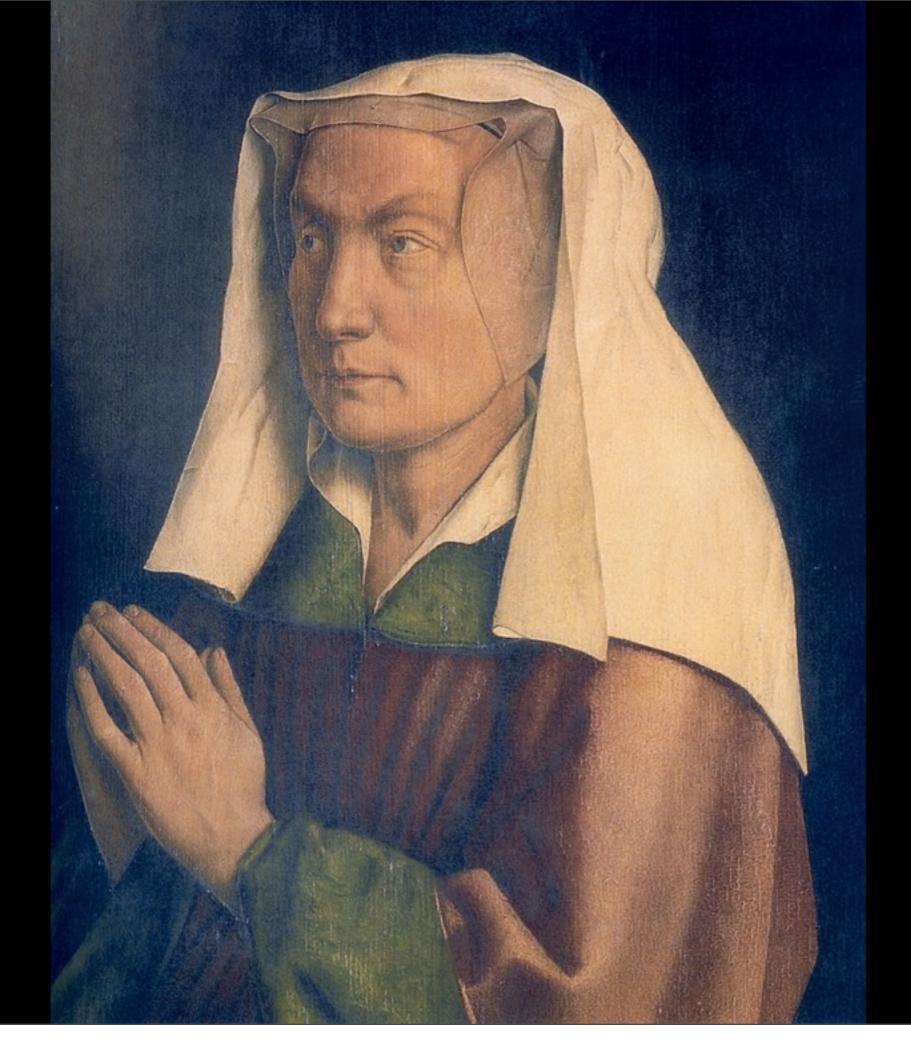


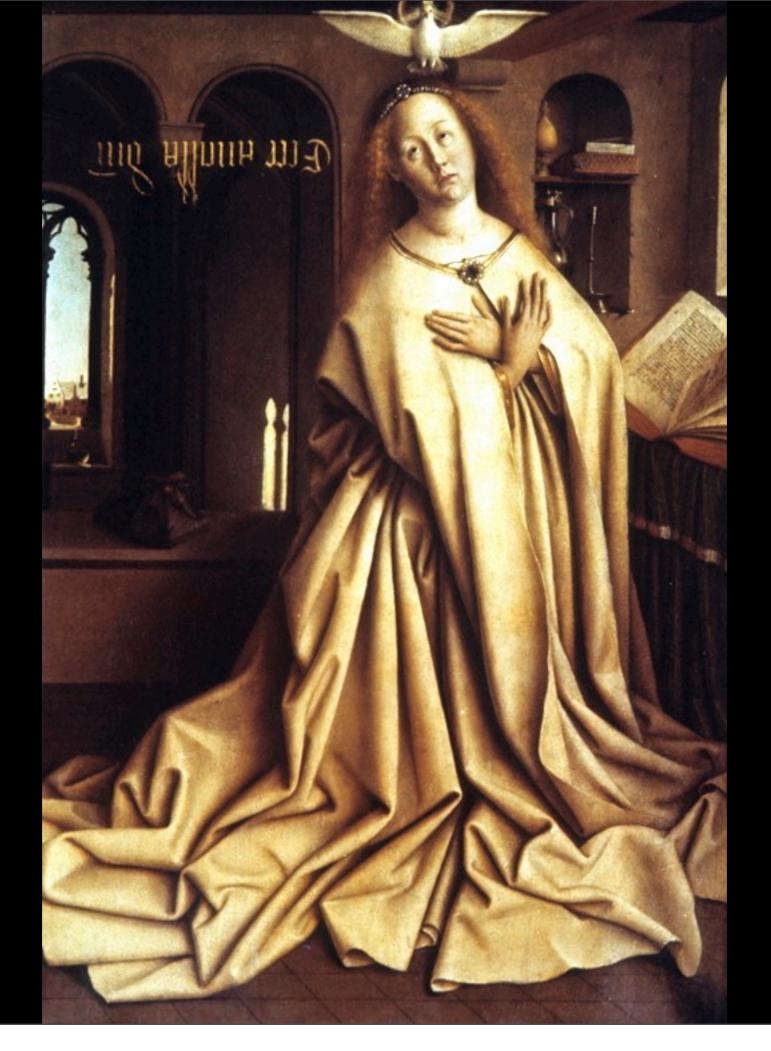




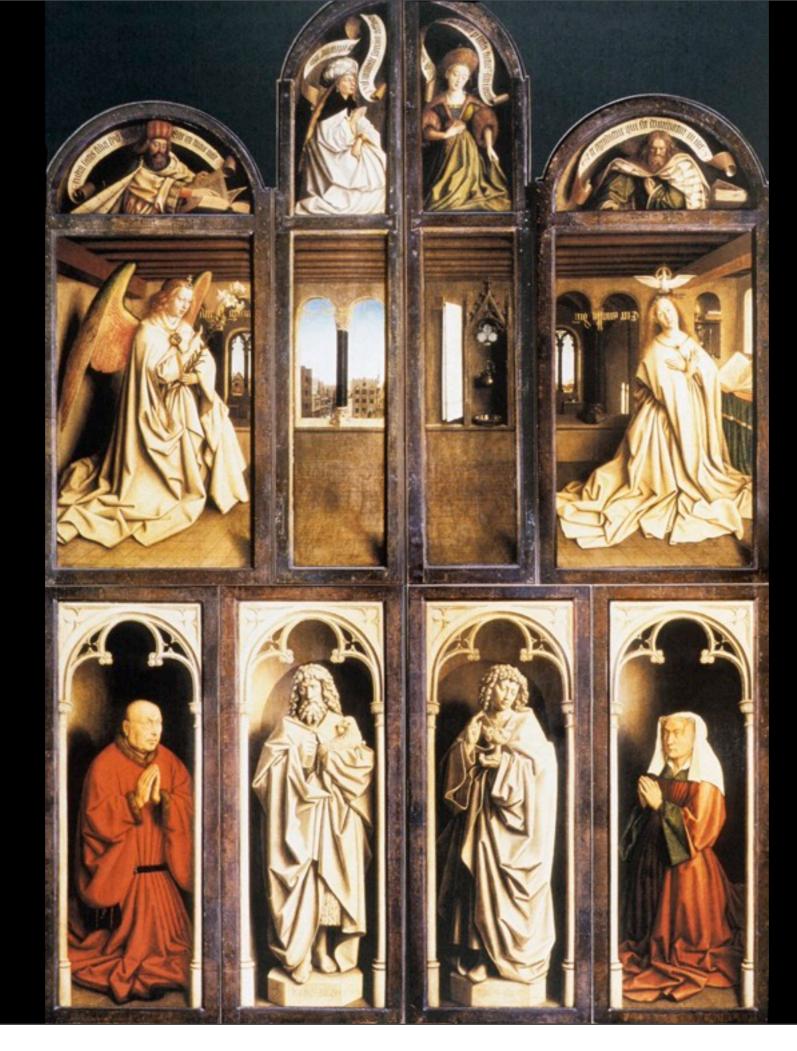








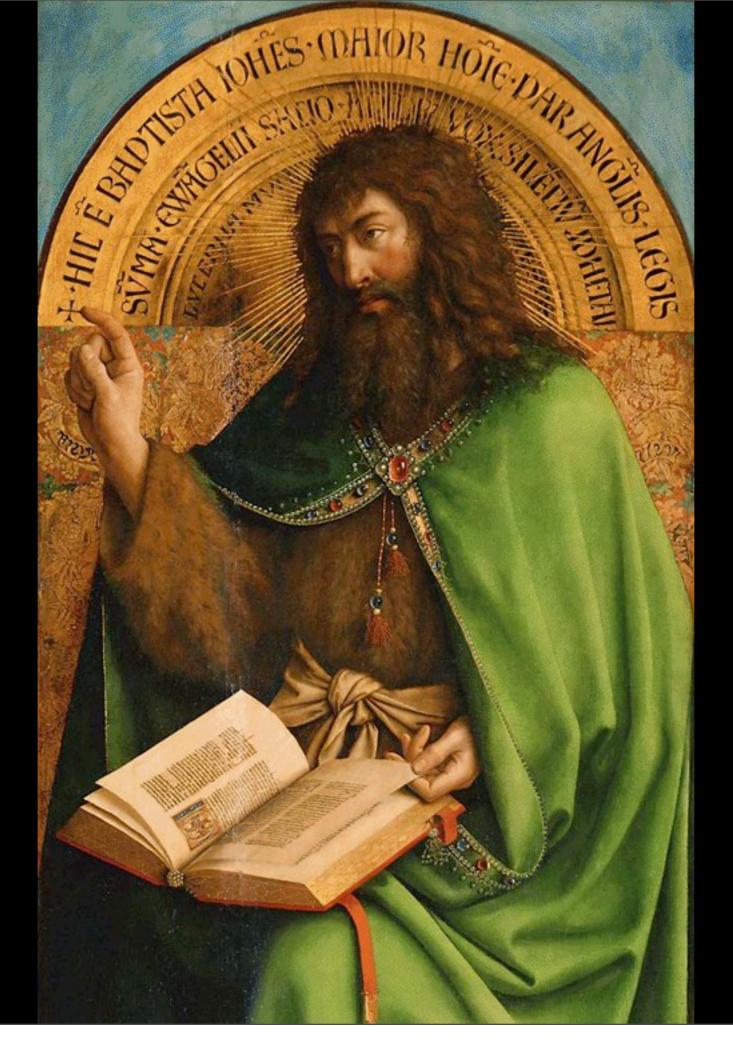
























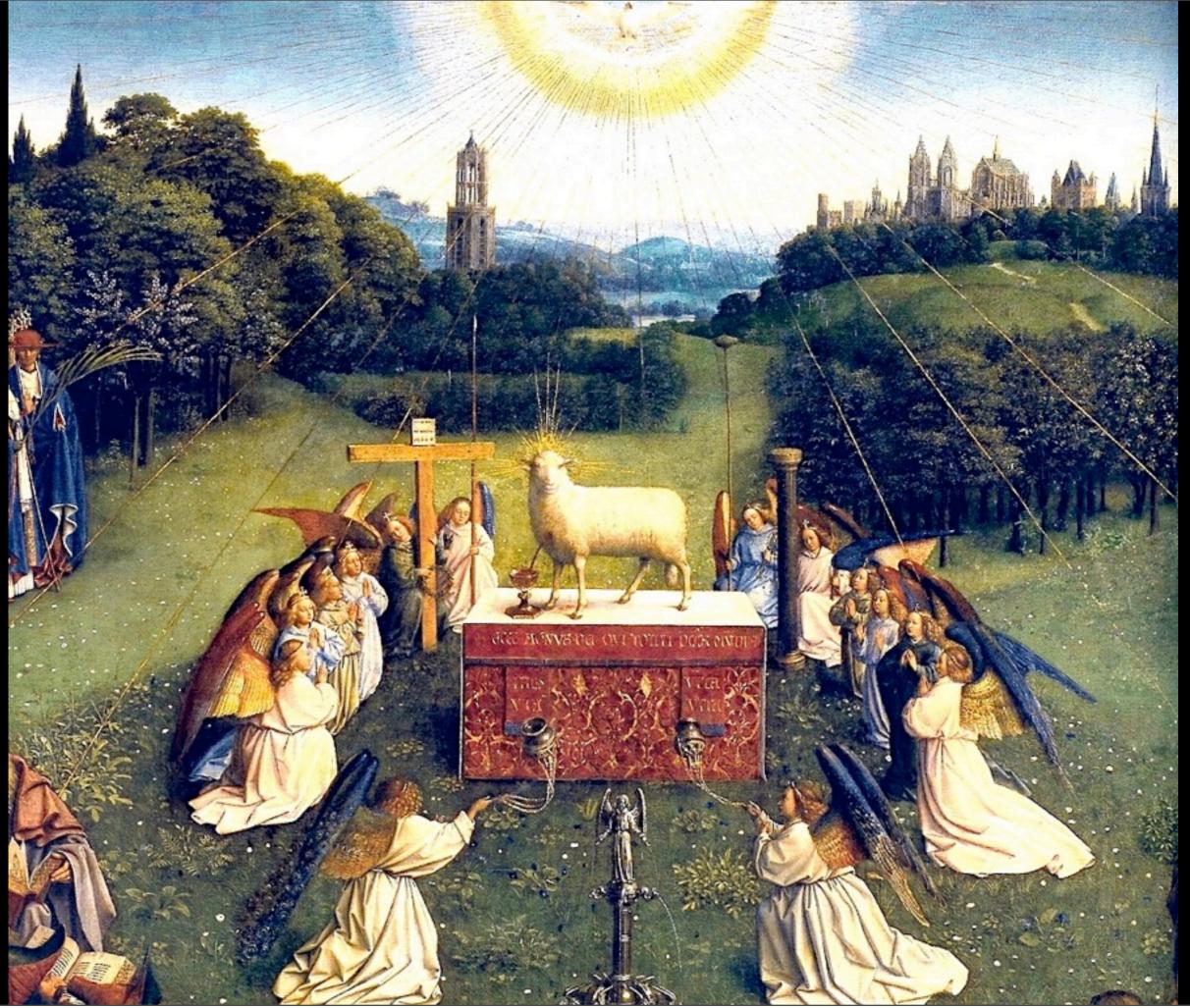








































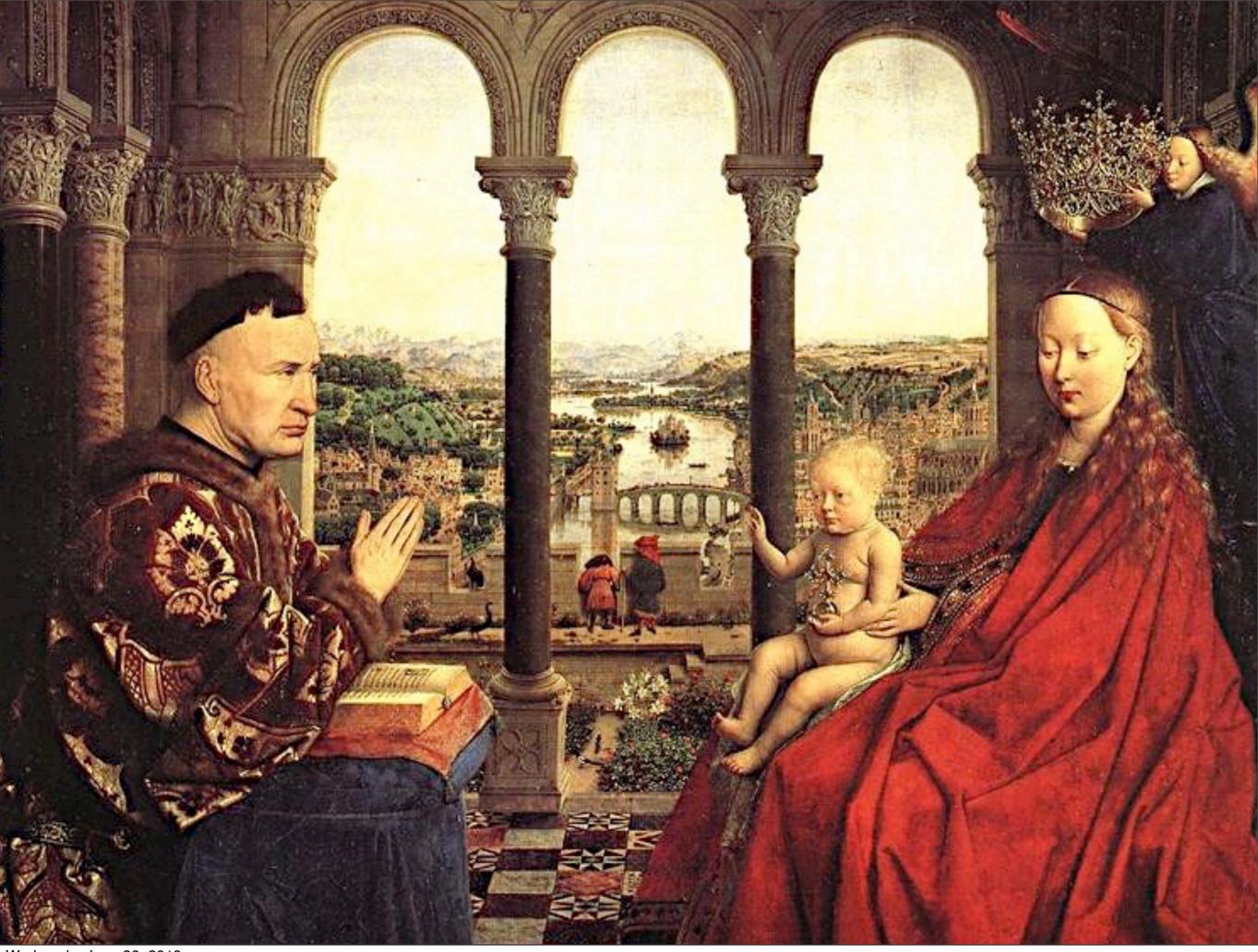


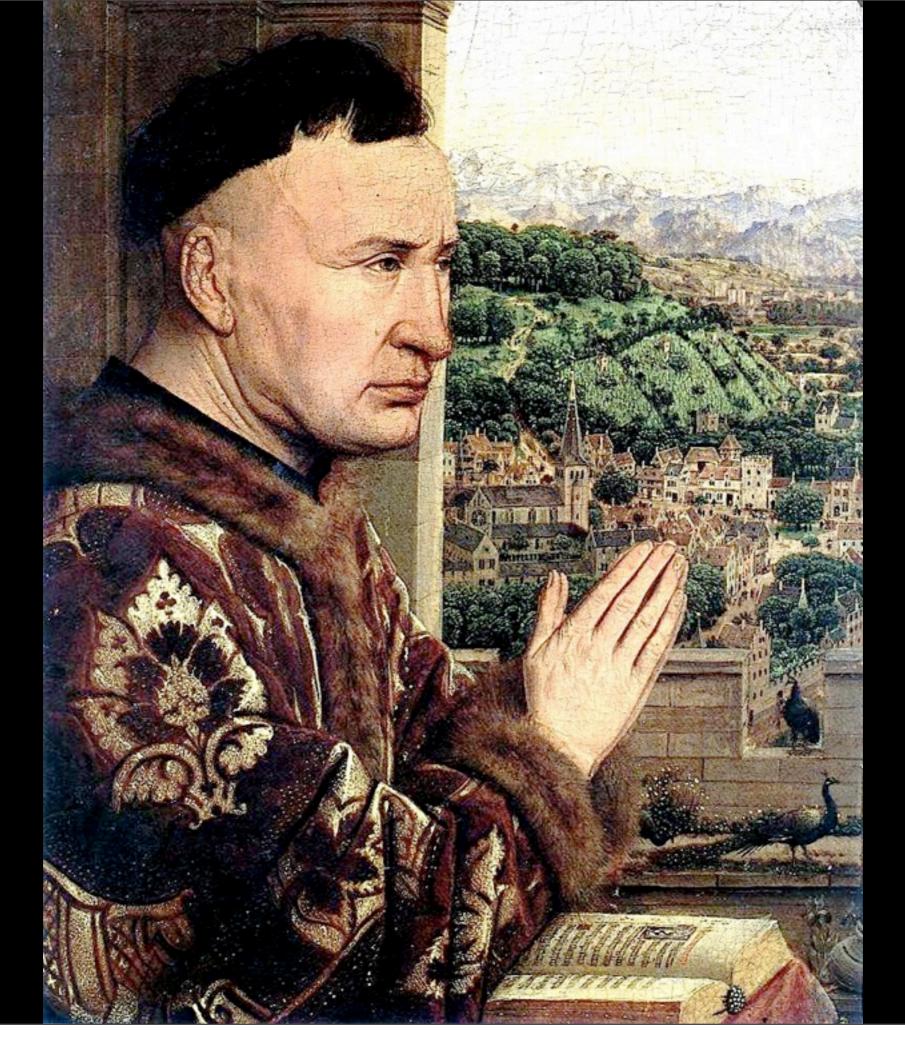




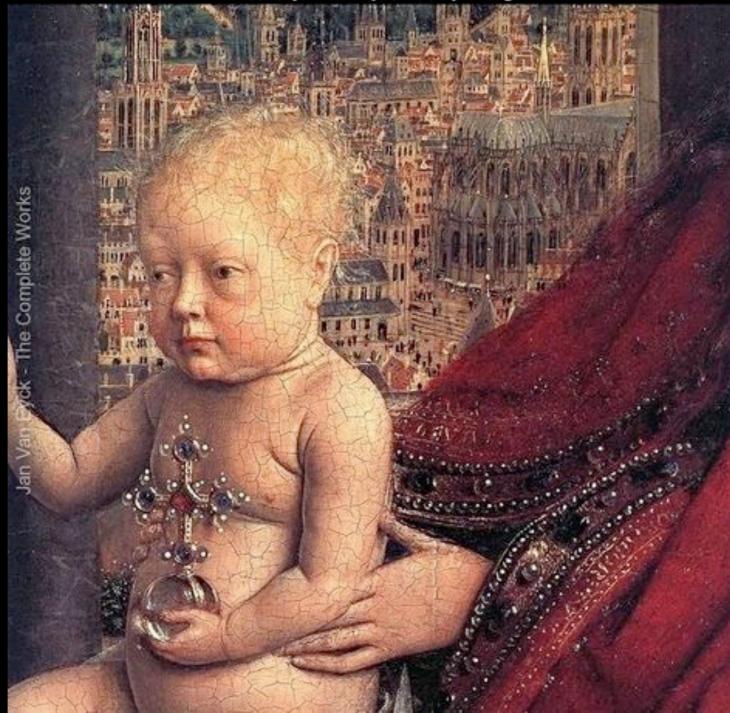




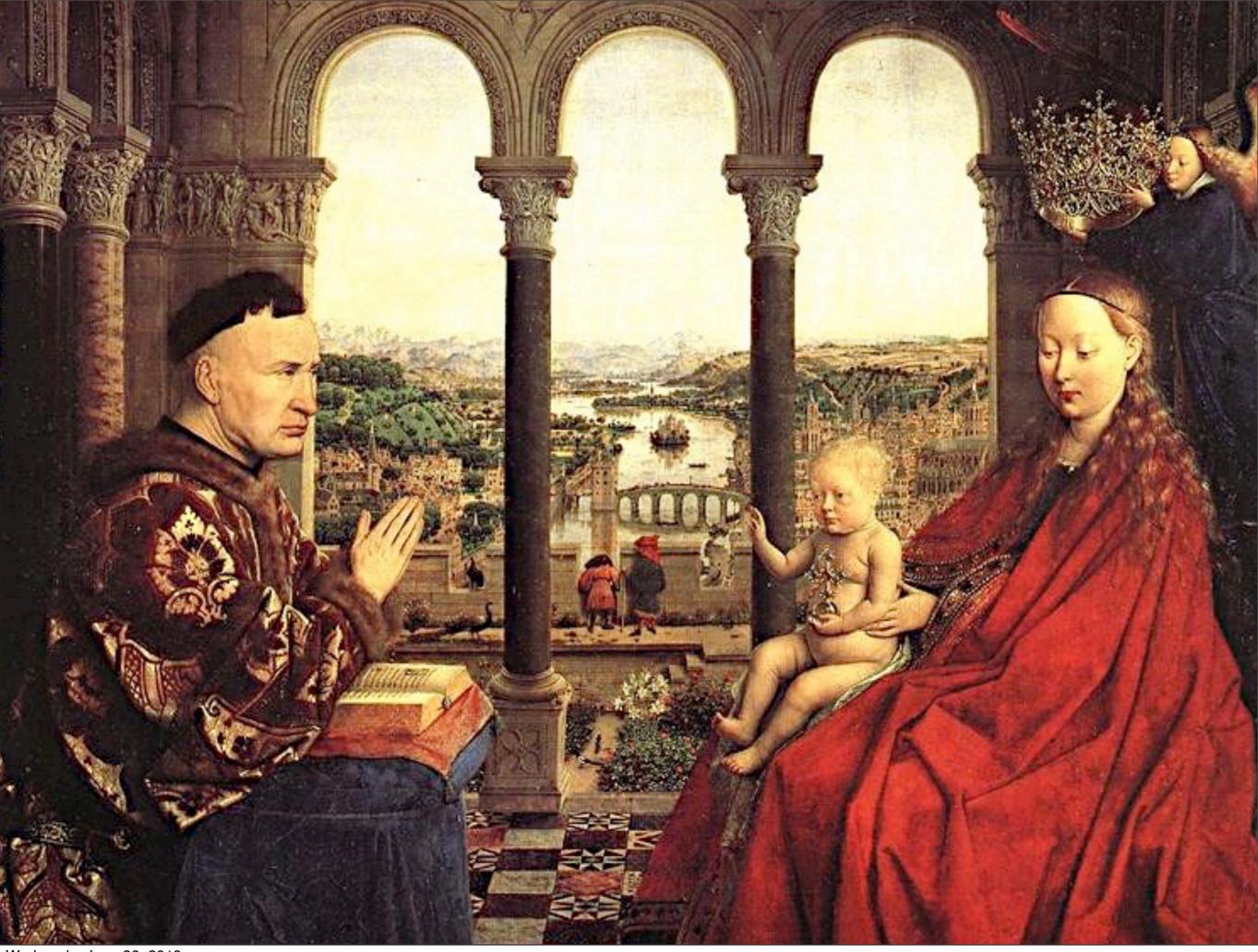


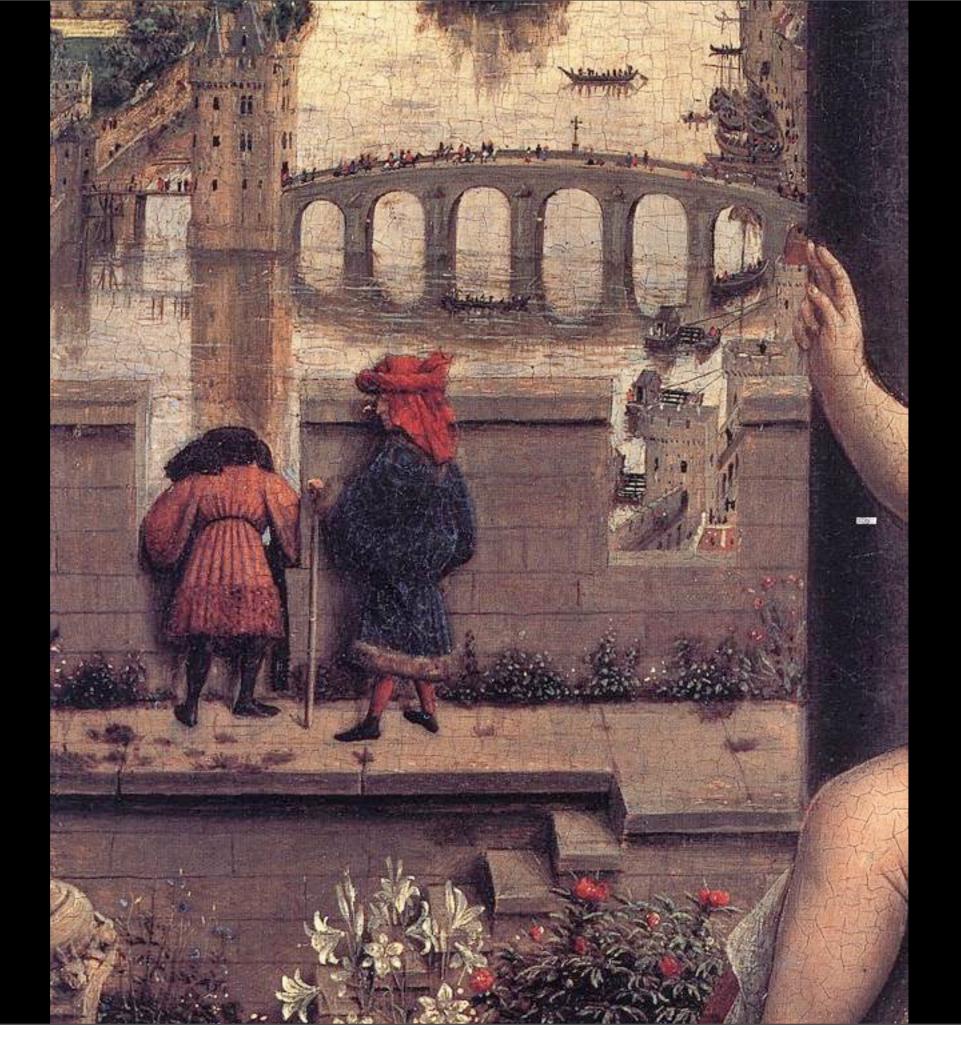


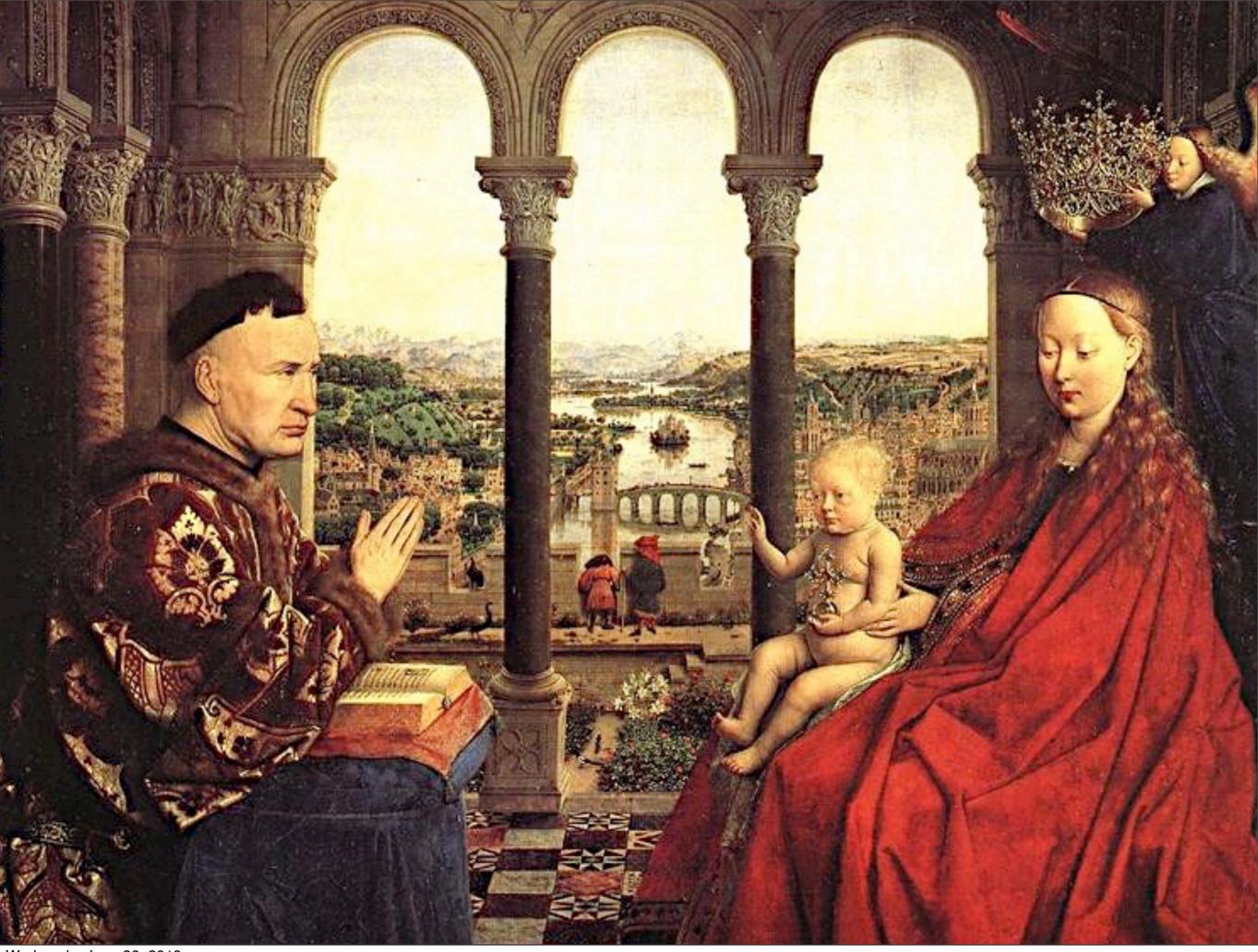




courtesy of www.jan-van-eyck.org

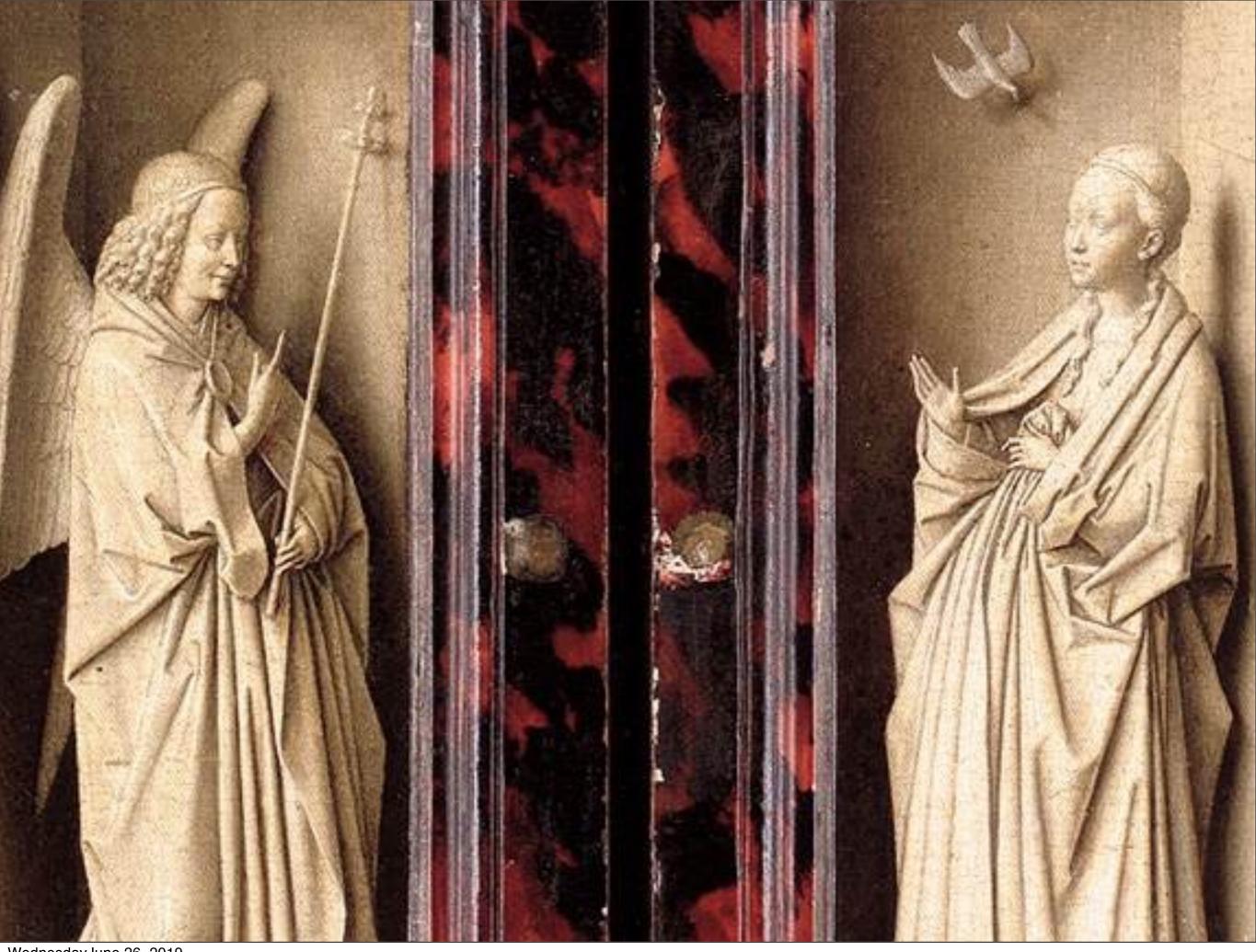










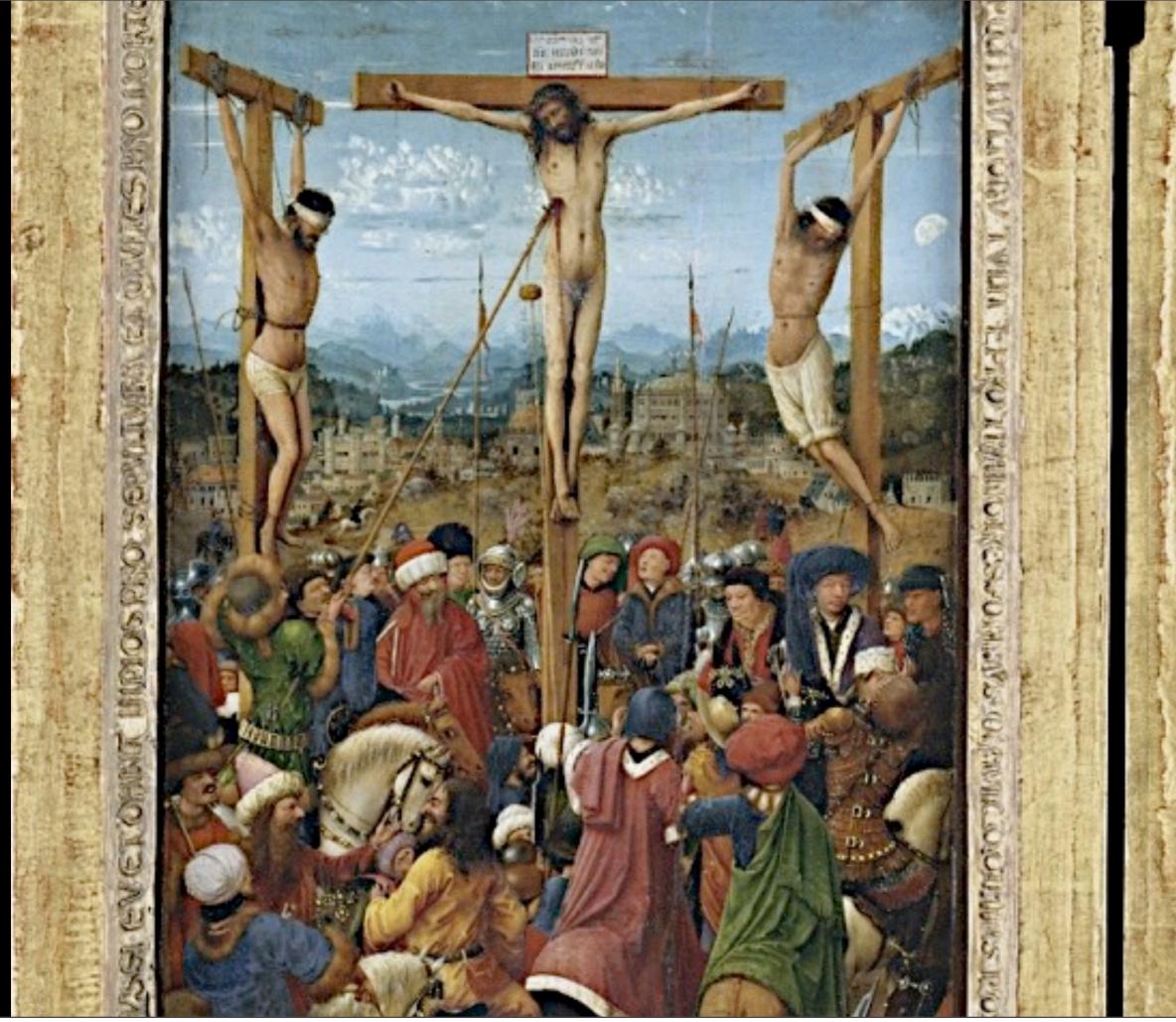


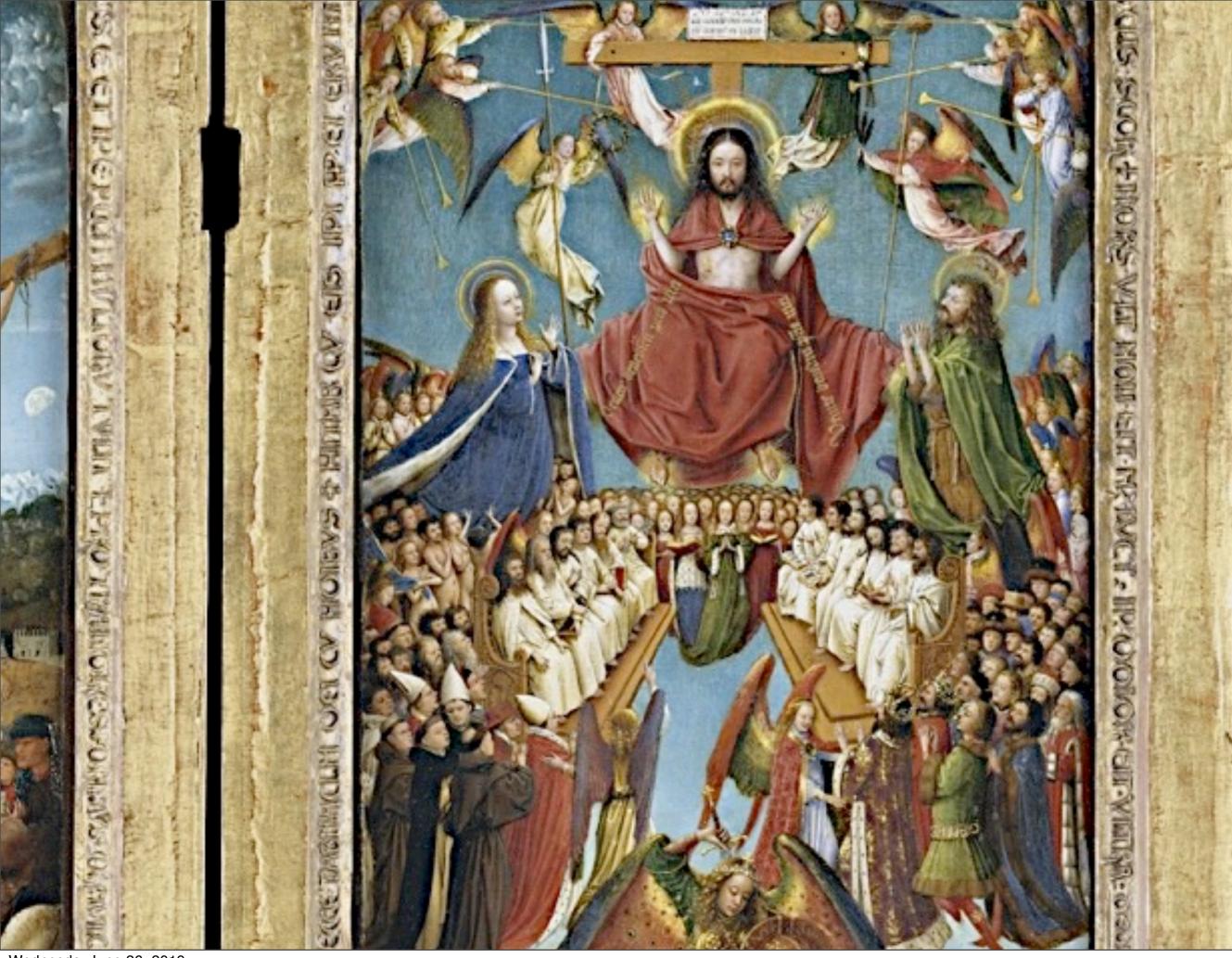


rgin and Child and Saints with Donor, 1441, Frick



Crucifixion and Last Judgement Met NY 1440









Arnolfini Wedding Portrait, 1434, National Gallery, London



According to Ernst Gombrich "in its own way it was as new and revolutionary as Donatello's or Masaccio's work in Italy. A simple corner of the real world had suddenly been fixed on to a panel as if by magic ... For the first time in history the artist became the perfect eye-witness in the truest sense of the term".

Arnolfini Wedding Portrait, 1434, National Gallery, London



Craig Harbison the painting "is the only fifteenth-century Northern panel to survive in which the artist's contemporaries are shown engaged in some sort of action in a contemporary interior. It is indeed tempting to call this the first genre painting – a painting of everyday life – of modern times". (vs Christian themes or Greek mythology)

Arnolfini Wedding Portrait, 1434, National Gallery, London



Jan van Eyck Year 1434 Type Oil on oak panel of 3 vertical boards Dimensions 32.4 in by 23.6 in Location National Gallery, London

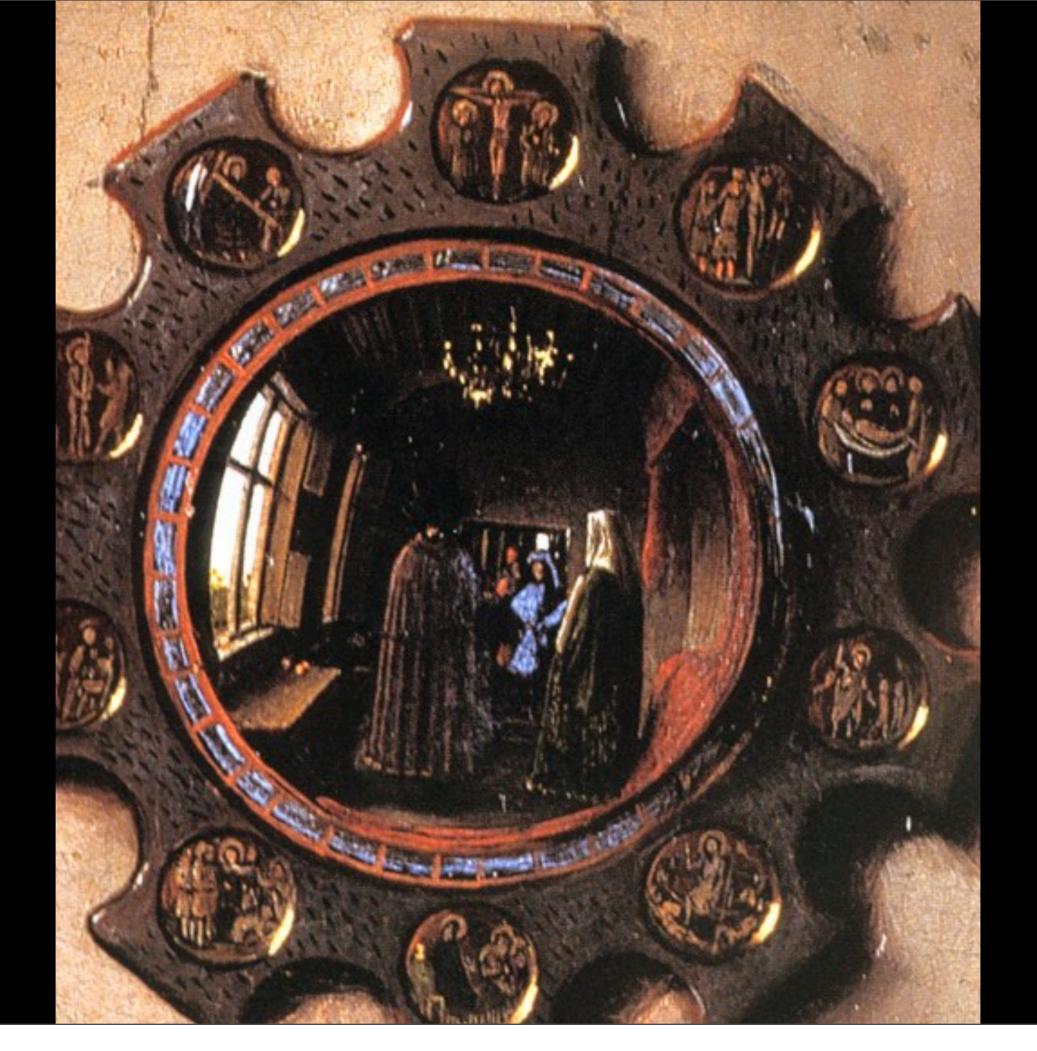
Arnolfini Wedding Portrait, 1434, National Gallery, London













The view in the mirror shows two figures just inside the door that the couple are facing. The second figure, wearing red is presumably the artist although, unlike Velázquez in Las Meninas, he does not seem to be painting. Scholars have made this assumption based on the appearance of figures wearing red head-dresses in some other van Eyck works (e.g., the Portrait of a Man (Self Portrait?) and the figure in the background of the Madonna with Chancellor Rolin).





The interior of the room has other signs of wealth; the brass chandelier is large and elaborate by contemporary standards, and would have been very expensive. It would probably have had a mechanism with pulley and chains above, to lower it for managing candles (possibly omitted from painting for lack of room).

Even the oranges casually placed to the left are a sign of wealth; they were very expensive in Burgundy and may have been one of the items dealt in by Arnolfini













Jan Van Eyck, 1390-1441





