

4.0 credits	15.0 h	2q
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Teacher(s) :	Couvert Jacqueline ;
Language :	Français
Place of the course	Louvain-la-Neuve
Main themes :	Early Netherlandish Painting: support, frame, preparation layer, imprimatura, underdrawing and coloured layers. Some milestones are highlighted in the evolution of technology in painting between the 14e and 17e centuries in the Low Countries.
Aims :	<p>Training in technical examination of paintings, aimed at a better evaluation of its condition, its attribution, datation authenticity; the detection of fraud and forgery will also be discussed. The teaching focuses on Early Netherlandish Painting, but the students will also consider later periods, during seminars and through personnel work.</p> <p><i>The contribution of this Teaching Unit to the development and command of the skills and learning outcomes of the programme(s) can be accessed at the end of this sheet, in the section entitled "Programmes/courses offering this Teaching Unit".</i></p>
Content :	<p>We will focus on the technology of diptychs in Early Netherlandish Painting. An exhibition on the subject will open in November in the National Gallery of Washington DC and travel to Antwerp in the early 2006. The Laboratoire of LLN has contributed to the volume of essays, with special attention to frames. Many frames are lost and most diptychs are dismembered, but technical examination of what remains allows reconstitutions of the original condition of the diptychs. An appropriate manipulation of a diptych (with an opening from right to left or otherwise) is immediately related to his hierarchised spiritual content. A diptych bears many characteristics that should be interpreted as "instructions for use".</p> <p>Teaching methods: practical. Requires an active response from the student.</p> <p>Reading list: H. Verougstraete, 'Diptychs with instructions for use', <i>Unfolding the Early Netherlandish Diptych; Essays in Context</i>, Exhibition catalogue R. Spronk, Harvard university and J. Hand (National Gallery Washington) (eds), National Gallery Washington-Museum of Fine Arts, Antwerp, November 2006, Cambridge MA Yale University Press, p. 157-171. H. Verougstraete et R. Van Schoute, <i>Cadres et supports dans la peinture des Pays-Bas méridionaux aux 15e et 16e siècles</i>, Heures-Romain, 1989. R.J. Gettens et G.L. Stout, <i>Painting Materials. A short encyclopaedia</i>, Dover publ. NY 1966. H. Kühn, H. Roosen-Runge, R.E. Straub et M. Koller, <i>Farbmittel, Buchmalerei, Tafel- und Leinwandmalerei (Reclams Handbuch der künstlerischen Techniken, t.1)</i>, Stuttgart, 1984. J. Dunkerton, S. Foister, D. Gordon et N. Penny, <i>Giotto to Dürer. Early Renaissance Painting in The National Gallery [London], Yale-New Haven et Londres</i>, 1991. Voir surtout <i>The Making of Paintings, Craft and Profession</i> (p. 122-135), <i>The workshop</i> (p. 136-151), <i>Techniques</i> (p. 152-204).</p>
Other infos :	<p>Prerequisites : registration in the class "Scientific Methods in Art History" is mandatory. Both teachings are complementary.</p> <p>Evaluation : oral test (10), personal work (8) continuous evaluation (2)</p> <p>Support : a selected bibliography is distributed.</p>
Cycle and year of study :	<p>> Master [60] in History > Master [120] in History > Master [120] in History of Art and Archaeology : General</p>
Faculty or entity in charge:	ARKE