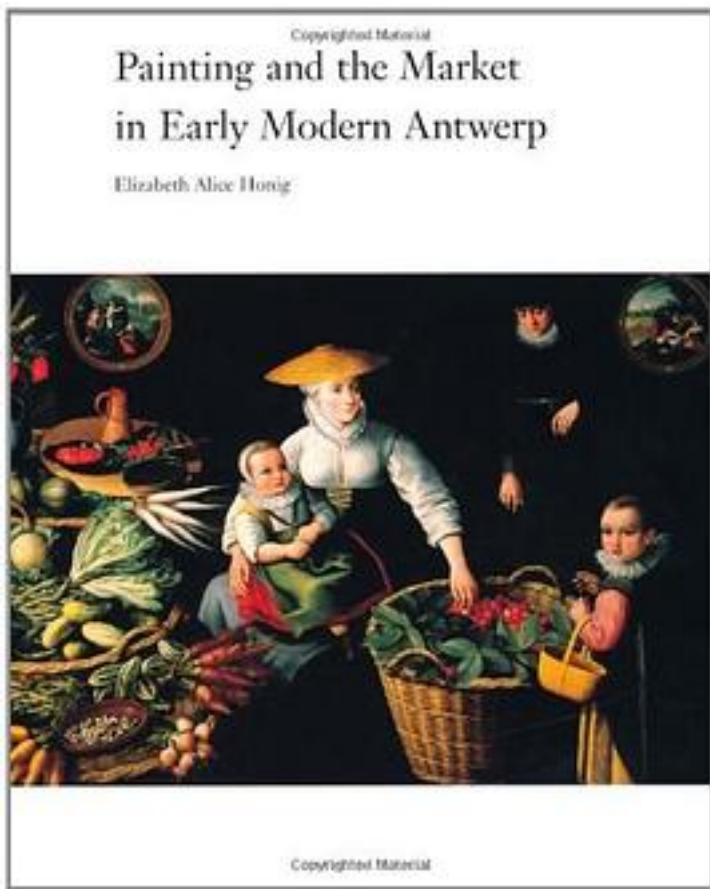


Painting & the Market in Early Modern Antwerp



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This important book explores the ways in which Flemish painting between 1550 and 1650 both represented and reflected the burgeoning capitalism of Antwerp, the major port of Europe at that time. Elizabeth Honig focuses not only on market-scene paintings but also on the interaction between painters and markets. Honig discusses

the paintings of Pieter Aertsen and his nephew Joachim Beuckelaer within the context of a developing aesthetic of exchange, as art became increasingly defined as an alluring commodity that aroused in its beholder a desire for possession and called upon the tempering forces of individual reason and self-judgment. She then examines the relation between painting and the art market that emerged in Antwerp after the Spanish reconquest. She shows how the dynamism of market commerce was pictorially masked to provide an illusion of stasis: still-life painting became the inheritor of -- and subverter of -- the market scene. Finally she considers the implications of an aesthetic of display within a newly dominant manner of artistic production (collaboration) and consumption (connoisseurship), as painters tried to produce works that would appeal to the tastes of consumers. She argues that the roots of certain modern ways of collecting and valuing paintings lay within this change in aesthetic priorities.

作者介绍:

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标签

艺术史

欧洲

文艺复兴

Northern-Renaissance

Antwerp

评论

万分友善的英语...前半部分主要讲的是Aertsen和Beuckelaer的kitchen- and market-scene. Ideas developed的方式和速度都很舒服...不过因为是偏旧的资料,所以有一些facts好像和现在

的说法不一样...

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书评

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