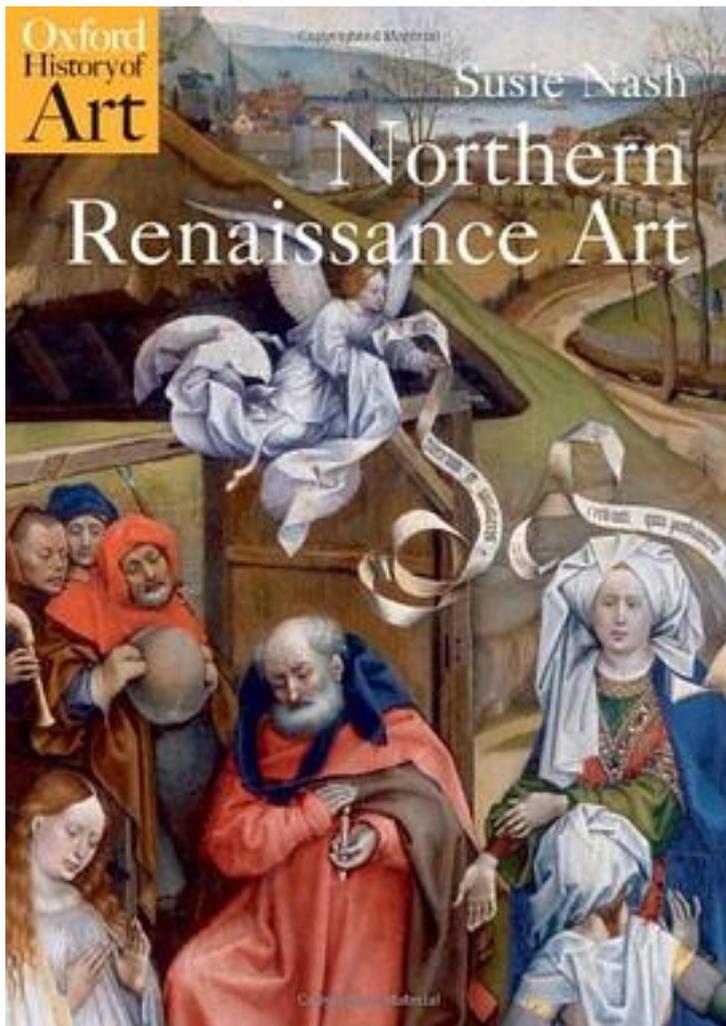


# Northern Renaissance Art



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著者:Susie Nash

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This book offers a wide-ranging introduction to the way that art was made, valued, and

viewed in northern Europe in the age of the Renaissance, from the late fourteenth to the early years of the sixteenth century. Drawing on a rich range of sources, from inventories and guild regulations to poetry and chronicles, it examines everything from panel paintings to carved altarpieces. While many little-known works are foregrounded, Susie Nash also presents new ways of viewing and understanding the more familiar, such as the paintings of Jan van Eyck, Rogier van der Weyden, and Hans Memling, by considering the social and economic context of their creation and reception. Throughout, Nash challenges the perception that Italy was the European leader in artistic innovation at this time, demonstrating forcefully that Northern art, and particularly that of the Southern Netherlands, dominated visual culture throughout Europe in this crucial period.

作者介绍:

Susie Nash is senior lecturer in Northern Renaissance Art at the Courtauld Institute of Art in London. She is also the founder and director of the Courtauld Institute Summer School programme and has published widely on northern Renaissance art, including most recently a study of the famous Well of Moses by Claus Sluter.

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标签

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## 评论

Susie

Nash的角度可以说非常与时俱进，1上来否决了过去以意大利人的叙事和评判标准看待北方文艺复兴艺术的传统，特别是强调北方艺术“自然主义写实主义”这种assumption；2不在以（有名的）油画和画家生平为主，研究对象涉及到并不见经传的艺术家，以及除了油画和雕塑以外的实物，包括挂毯，饰物，古书籍插图等等；3书的内容聚焦的并非是这些艺术的意义，而是它们的背景，成因和功能，包括几个最繁荣的北方贸易城市的背景介绍，赞助人，画家的工作环境，艺术创作的材料，技术方面等等都有涉猎。是非常严谨，详细，平衡同时不落后时代的基础著作。Courtauld的水平的确是名不虚传

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Scholarship of the best kind.

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很喜欢Susie Nash分析的角度，非常具有Courtauld特色的object-based的approach。以物品本身为中心，探讨了production, function, market, marketing, provenance, viewers等话题。以一个较为宏观的视角出发，避免了前人以stylistic development或canonical artist为主线的研究方式。她highlight了一些在之前研究中被忽视的艺术形式，如tapestry, polychromy, goldsmith works等。painting也许并非那一时期最重要的艺术形式。强调不同艺术之间的相互影响和关联性。（上过susie的课，非常棒的学者!）

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忘了标…Susie Nash的这本书和James Snyder的北方艺术通史可以一起读，后者是按地区和年代分的通史书，砖头本，前者是按专题进行分析的写作，有种对后者进行分析总结还原语境的意味。特别喜欢的是她的最后一章，提供了对手抄本的function以及reading的特殊意味的思考。还有moving image的角度的切入，都是很新颖的点。当然她对技术强调很多，但这也是必要的（看看investigating Jan van Eyck那本书里技术分析用的有多少你就知道了……

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# 书评

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