

Northern Renaissance Art: Painting, Sculpture, The Graphic Arts From 1350 To 1575

James Snyder ; Larry Silver ; Henry Luttikhuizen

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Northern Renaissance Art: Painting, Sculpture, the Graphic Arts from 1350 to 1575. New York: Harry N. Abrams, 1985. pp. 20-22, fig. 9-10. Grancsay, Stephen V., and Stuart W. Pyhrr. Arms & Armor: Essays by Stephen V. Grancsay from the Metropolitan Museum of Art Bulletin 1920-1964. New York: The Metropolitan Museum of Art, 1986. Marrow, James H. "Symbol and Meaning in Northern European Art of the Late Middle Ages and the Early Renaissance." Marrow, James H. "Dutch Manuscript Painting in Context: Encounters with the Art of France, the Southern Netherlands and Germany." In Masters and Miniatures: Proceedings of the Congress on Medieval Manuscript Illumination in the Northern Netherlands, edited by Koert van der Horst, and Johann-Christian Klamt. Additionally, Northern Renaissance artists also applied this newfound appreciation for realism to portraiture, as evident in Jan van Eyck's well-known piece, The Arnolfini Portrait. In addition to its secular subjects, this painting is celebrated for its dimensionality, tonal achievement, and meticulous detail which each adds an aspect of realism to the scene. Oil Painting Techniques. With Van Eyck at the forefront, northern artists also began to experiment with new methods of painting. During the Middle Ages, most artists used tempera paint, a medium made of egg yolk mixed with pigment. This type of paint was not ideal for Renaissance artists, however, as its quick-drying nature did not allow them to achieve a great deal of tone, texture, or detail. Northern Renaissance Art book. Read 9 reviews from the world's largest community for readers. A survey of the painting, sculpture, and graphic arts of th... Start by marking Northern Renaissance Art: Painting, Sculpture, the Graphic Arts from 1350-1575 as Want to Read: Want to Read saving! Want to Read.

