

Table Of Contents

All the World's A Stage	Sara Wagner
New Opportunities, New Artists	Josie Owens
The Artist's Way	Linda Goldenberg
The Hand is the Visible Part of the Brain	Kathryn Schwyzer
Inspiration	Bruce Robbins
Red, Light, and Blue	Angela Seutter
Every Picture Tells A Story	Charlie Botzenmayer
Unfolding the Layers of Stories – the Front Story and the Back Story	Mary Ann Wark
Body Language - the Unspoken Story	Ingrid Roberts
From Sacred to Secular: Symbolism in Western European Art From Medieval to Baroque Styles	Richard Lemancykafka
What makes a Work of Art a Treasure?	Pat Gale
Storytelling in Art: How Artists Visually Tell Stories	Deborah Lynch-Rothstein
Treasures of European Art: The Passions of Medieval to Baroque Art	Jan Lysen
Fruits of the Spirit	Maggie Rosine
Subtle or Not, Woman Did Influence History	Lucy Hicks
Down to Earth: The Development of Humanism from Medieval through Baroque	Janelle Christensen
The Sounds of Silence: Listening to European Art from the Medieval World through the Renaissance and Baroque	Mary McMahon
The Changing Nature of Light	Terry Keir

Made to Order: The Relationship of
Patron and Artist

Meg Ubel

Talismans and Allegories: Protecting and Inspiring
Europeans from Medieval to Renaissance Times

Joan Gilmore

Art and Its Patrons

Susan Arndt

The Art of Virtue

Kay Quinn

Backstage Tour for the Reformation

Elizabeth Winga

Stories from the Life of Christ: Reflections of
Time and Place in Christian European Art
Medieval to Baroque

Kit Wilson

Sara Wagner

Title: All The World's A Stage

Theme: Today we will be viewing several treasures of European Art, beginning in the 12th century and into the 17th century. You will notice that some of the objects on our tour will have a religious theme. That is because the churches were influential in commissioning much of the fine art during a good part of this time period. Our tour theme today is "All the World's A Stage." Perhaps you have heard this phrase before. It is from the *As You Like It* by William Shakespeare. In this speech, Shakespeare compares the world to a stage, and life to a play. The poem continues: "All the World's a stage, and all the men and women merely players; They have their exits and their entrances..." As we look at 8 different works of art this morning/afternoon, we will be discovering theatrical elements in these objects. So, as we are on our tour today, think about theatrical elements such as players - or, rather, characters, scenery, staging, (get some ideas from visitors) plot, Lighting, and don't forget the costumes! Follow me as we make our way to the third floor.

Objects:

1. *Crucifixion*, c. 1180 Unknown artist, Spain 2015.69A-D g340
2. *The Ship of Virtues*, c.1528-40 Unknown artist, Netherlands, 42.15 g340
3. *Portrait of a Lady*, 15th century, Benedetto Ghirlandaio, 68.41.9 g343
4. *The Coronation of the Virgin with Five Music-Making Angels*, 1408, Mariotto di Nardo, 65.37 g343
5. *The Element of Water*, c.1576-1577, Francesco de Ponte (Francesco Bassano); Jacopo da Ponte (Jacopo Bassano), 94.45, g341
6. *The Death of Germanicus*, 1627, Nicolas Poussin, 58.28, g313
7. *The Denial of St. Peter*, c.1623, Gerrit van Honthorst, 71.78, g 313
8. *The Four Days' Battle*, 1666, Abraham Storck, 84.31, g 309

Josie Owens

Title: New Opportunities, New Artists - how innovative art styles and methods, increased patronage, and the return to Classical art helped create a new artist in post-Medieval Europe.

Theme: In this tour, we will look at the many new opportunities available to European artists from the 14th to 17th centuries. After Medieval times, artists looked back to Classical sculpture and painting, traveled, and educated themselves. Through new artistic forms such as oil painting and printmaking as well as new approaches to older media of sculpture, tempera painting, and ceramics, artists became well known. The rise of the middle class along with the courts and church provided the large patronage and audience. Artists pursued their techniques and styles even when political and religious events tried to limit them.

Objects:

1. *Lamentation of Christ*, Hans Schnatterpeck, 1490s, 2011.2
2. *Madonna and Child Enthroned with Saints*, 1339, Bernardo Daddi (1290-1355), Tempera and gold ground on poplar panel, G343
3. *Venus after the Bath (1525–30)*, Albrecht Altdorfer, (Engraving-miniature), 2015.93.31
4. *Basin with Apollo and the Muses*, (c. 1575-1600),_Workshop of Orazio Fontana, 90.100
5. *Princess Charlotte of France*, Jean Clouet the Younger, 1538, 35.7.98
Portrait of a Noblewoman, c. 1550, Unknown artist, England, 87.6
6. *The Temptation of Christ*, Titian, c. 1516-1525, 25.30
7. *The Prodigal Son (1640)*, Teniers, 45.8.
8. *The Death of Germanicus (1627)*, Nicolas Poussin (French); 58.28

Linda Goldenberg

Title: The Artist's Way

Theme: How the European artists created and told stories that were important in the time frame of their work. How these works represent religious, socio economic, and cultural influences of their period. We will look to see the symbolism that was so widely used in story telling. Also, how the presentation and subject matter changes as we move forward in history.

Introduction. In early European art the Christians saw God in everything. Therefore the artist had to represent "the stories" in the art that was created and commissioned for the church. We start with importance of the story because all who looked at it would know the story and pay homage to it. There are symbols and codes that embellish the story. There is a progression through the 15-17 centuries (and on into today) centuries as the development of new economic classes become richer there is a shift in what is admired and revered. Is religious art forsaken? Do the stories change? There is a shift in subject matter. Let us look at the changing presentations in telling a story. Are symbols important and why? What do we pay homage to? What is important in people's lives? What does the artist pay homage to? In telling his story what is important for him to present? Is this everyday stuff? What do we find important today.

Objects:

1. Adoration of the Magi, 15th-century alabaster relief English. 2001–268, gallery 340
2. Coffin with print of The Annunciation, The Master of the Tres Petites HEURES d'Anne de Bretagne, 15th century French c1490-1530. L2016.1
3. St. Lucy, c1410, Benedetto di Bindo Zoppo, Siennese school, tempera on panel, 68.89, G343
4. Madonna and Child Enthroned, Nicola di Maestro Antonio d'Ancona. c1490. 73.53, G343
5. Virgin and Child in a landscape, CA. 1492–98, Master of the Embroidered Foliage. 90.7, G.342. Oil on panel? Flanders, Northern Renaissance
6. Portrait of a Cardinal in his study, Italian, attributed to Lorenzo Costa early 16th century. 70.17, G. 341. Oil and Tempera.
7. Allegory of the Four Elements, Cornelius Jacobsz, Delft. Oil on panel oil on panel, about 1600. 2002. 151.G3 41. Baroque period.
8. Allegorical Still Life with Bernini's bust of Francis the 1st d'Este. Attributed to Francesco Stringa,

Kathryn Schwyzer

Title: The Hand is the Visible Part of the Brain

Theme: "The hand is the visible part of the brain" is a quote from the great 20th-century German philosopher Immanuel Kant. We can't see inside the brain, but gestures and the placement of the hands can show us what's going on inside the mind of the artist and what the artist wants to tell us about the figures in the art. How do the hands integrate with the facial expressions and expand the narrative in the following works of art?

Objects:

1. *The Denial of St Peter*, 1620, G 313, Dutch Baroque
2. *Diana The Huntress*, Giovanni Battista Gaulli, c 1690, G 330, Baroque, Italy
3. *Portrait of a Cardinal in his Study*, early 16th century, G 341, High Renaissance, Pair of Gauntlets, c 1544
4. *Lamentation of Christ*, Hans Schnatterpeck, 1490, G 342, Gothic
5. *Madonna and Child Enthroned*, d'Ancona, 1490, G 343, Southern Renaissance
6. *Crucifixion with Virgin, St John The Evangelist and a Clerical Donor*, 1350, G 343, Proto Renaissance
7. *Gauntlets*, c1544, German made

Bruce Robbins

Title: Inspiration

Theme: Inspiration takes many forms in art- anything from a good idea of the artist or patron to the conviction of an image straight from the divine.

Inspiration can be seen in many ways: the innovative use of materials, response to other artist's work, effect upon the viewer, to creative use of tradition or cultural imagery.

Objects:

1. Spain, Crucifixion, about 1180, Limestone #2015.69a-d. G330.

Romanesque

2. Bernardo Daddi, Madonna and Child Enthroned with the Saints, Florentine school, 1339. Tempera and gold ground on poplar panel. #34.20. G343. Proto-Renaissance.

3. Fra Angelico, The Nativity. Tempura on panel. c. 1425. #68.41.8.]

G343. Italy

Southern Renaissance.

4. Coffin with Print of the Annunciation, Master Of the Very Small Hours of Anne of Brittany. c. 1490-1500. France. #2016.14. G342.

Northern Renaissance, Workshop.

5. Benedetto da Rovezzano, St. John the Baptist. c. 1505, terra cotta, 2013.1. High Renaissance.

6. El Greco, Christ Driving Out the Money Changers. c. 1570. #24.1. G341.Mannerism.

7. Nicolas Poussin. Death of Germanicus. France. 1627. #58.28. G313. (Painting inspired others.) #58.28. G313. Baroque

8. Paul de Lamerie, Wine Cistern, 1719-1720, France and England, silver, #61.56. G350. Baroque.

Angela Seutter

Title: *Red, Light, and Blue*

Theme: On this tour we will look at and discuss objects from the MIA European collection and the use of color and light in terms of subject matter, artistic skill and technical breakthrough.

Objects:

1. Segna di Buonaventura, Madonna and Child, Sienese school, about 1310, tempera and gold ground on poplar panel, 87.64
2. Giovanni della Robbia, Dovizia (Wealth), c. 1520, 15.211
3. Fra Angelico (Fra Giovanni da Fiesole), Saint Romuald, c. 1440, tempera on panel, 62.9
4. Hans Schantterpeck, The Lamentation of Christ
5. Virgin and Child in a Landscape, c. 1492–98, Artist(s) Unknown, possibly Master of the Madonna Grog or Aert van den Bossche, formerly Master of the Embroidered Foliage, 90.7
6. Attributed to Lorenzo Costa, Portrait of a Cardinal in His Study, Italian, early 16th century, 70.17
7. Portrait of Cardinal Pietro Maria Borghese, Pietro da Cortona,
8. Rembrandt van Rijn, Lucretia, (Amsterdam), 1666, oil on canvas, 34.19

Charles Botzenmayer

Title: Every Picture Tells A Story

Theme: A look at the stories, visible or hidden, in European art from 1300 to 1700.

Objects:

1. *Nautilus Cup*
2. *Mary Enthroned* - Daddi
3. *Mary Enthroned With Saints* - di Ancona
4. *Mauritz and Anna Buchner* – Lucas Cranach
5. *The Union of England and Scotland* – Peter Paul Rubens
6. *The Cardinal in His Study* - Costa (*attribution*)
7. *Lucretia* - Rembrandt

Mary Ann Wark

Title: Treasures of European Art Medieval 1400 to 1700: Unfolding the layers of stories—the front story and the back story.

Theme: Medieval to 1700 was a time when the Church, including the monasteries and nunneries, was the patron of the arts, and as this period progressed the wealthy also became patrons. When we look at some of these pieces, the whole story doesn't usually meet the eye. There is a straight read of each of these objects and the cultural read, a front story and a backstory. For the objects on this tour, the artist has chosen a seminal moment, a highlight of some drama, the height of an emotional moment to bring to life some story—the story we can see today. But there is usually a deeper purpose to make an emotional point: to transmit information, to share history and especially to teach lessons.

Objects (Note: I might skip the El Greco depending on time.)

- Gothic: Hans Schnatterpeck, Lamentation of Christ, 1490's, Austria 2011.2 polychrome wood sculpture G. 342
- Proto Renaissance: Nardo, Coronation of the Virgin with 5 Music Making Angels, Florence, 1408, 65.37 tempera on panel, G. 342
- Southern Renaissance: Benedetto Ghirlandaio, Portrait of a Lady, 15th c., Florence , 68.41.9 oil on panel G 343
- High Renaissance: Giovanni della Robbia, Dovizia (Wealth) c. 1520, Florence, 15.211 majolica ceramic sculpture, G. 343
- Northern Renaissance: Ship of Virtues, c. 1528-1540, Netherlands (Tournai) 42.15 tapestry G340
- Mannerist: El Greco, Christ Driving the Money changers from the Temple, c 1570, Greek (done in Italy), oil on canvas, 241 G341]
- Baroque: Nicolas Poussin, Death of Germanicus, 1627, France, oil on canvas, 58.28 G 313
- Baroque: Rembrandt van Rijn, Lucretia, 1666, Dutch, 34.19 oil on canvas G. 310

Alternates:

- Venetian Renaissance: Titian, The Temptation of Christ, c 1530, Venice, 25.30 G330
- Baroque: Nicolas Mignard , Venus and Adonis c 1650, France, oil on canvas, 87.5 G330

Ingrid Roberts

Background Thoughts: After harvesting heaps of **Hosta** plants from my backyard this summer my body was stiff and sore. I found myself conscious of every movement and position since most things really hurt from all the bending and lifting. This got me thinking about the concept of Body Language and how we can learn so much about an individual, a multi-person interaction, a scene, or mood from the unspoken language of the body. There is so much that is conveyed without using any words.

Title: Body Language - The Unspoken Story

Theme: Body language reveals details and tells a story about an individual or multiple persons without using any words. By looking at figural positioning, posture, stance, or placement of figures in Medieval through Baroque objects, viewers will discover their *Unspoken Story* and gain a deeper understanding of the piece, as well as the time period and culture it represents.

List of Objects:

1. *St. Catherine of Alexandria*, artist unknown - Gothic (Austria) - sculpture (20.11), G 340
2. *Standing Madonna with Child*, Nardo Cione - Proto-Renaissance (Italian) - tempera on poplar panel (68.41.7), G 343
3. *Portrait of a Lady*, Benedetto Ghirlandaio - S Renaissance (Italian) - oil on poplar panel (68.41.9), G 343
4. *The Ship of Virtues*, artist unknown - N Renaissance (Netherlands) - tapestry (42.15), G 340
5. *Bust of Emperor Hadrian as a Young Man*, Giovanni Battista Caccini - High Renaissance (Italian) - marble (2010.10), G 340
6. *Merry and Rowdy Peasants at an Inn*, Philips Wouwermans - Baroque (Dutch) - oil on canvas (81.107), G 311
7. *Venus and Adonis*, Nicolas Mignard - Baroque (French) - oil on canvas (87.5, G 330
8. *Mirror on a stand, from toilette service w/ scenes of Venus & Adonis*, William Fowle (silversmith) - Baroque (English) - silver / Decorative Arts (2003.191.8a,b), G 350

* **Note about objects:** I selected a variety of objects, all including figural representation, from the various time periods and mediums. I worked to include an assortment of individual figures, as well as group scenes, and even a reflective piece (literally) at the conclusion of the tour for guests to contemplate their own body language (this piece also includes figural images on the work).

Richard Lemancykafka

Title: From Sacred to Secular: Symbolism in Western European Art from Medieval to Baroque Styles

Theme: From Sacred to Secular: Symbolism in Western European Art From Medieval to Baroque Styles. By sacred I mean; religious in nature, relating to the spiritual AND by secular I mean: worldly, relating to earthly life.

Objects:

1. Madonna Enthroned in Majesty with the Christ Child, (Late 12th century, Marble) 66.24
2. The Coronation of the Virgin with Five Music-Making Angels, Florence, 1408 65.37, Mariotto di Nardo, tempera on poplar panel
3. Portrait of a Lady, Florence, 15th century, 64.41.9, Benedetto Ghirlandaio, Oil on poplar panel
4. 4. Portrait of Moritz & Anna Buchner, Saxony, 1520 42.15, Lucas Cranach the Elder, Oil on panel.
5. The Ship of Virtues, Netherlands, 1528-1540, Tapestry; wool & silk
6. The Union of England and Scotland Flemish, 1633-1634, 26.2, Peter Paul Rubens, Oil on gessoed wood panel.
7. 7. Lucretia, Dutch, 1668, 34.19, Rembrandt Harmensz van Rijn, Oil on canvas

Pat Gale

Title: What makes a Work of Art a Treasure?

Theme: In 2015 Mia celebrated its 100-year birthday. Since opening its doors, it has grown in physical size, membership, and objects. In 1915, it claimed 357 objects and now we have over 88,000. Many are priceless treasures. But what is a treasure? Is it treasure because the artist is well known, an artistic genius? Is the object unique or historically significant or did it set trends? Is it something that motivated other artists toward innovation? Today we are going to explore together eight of Mia's treasures from the Medieval through the Baroque period – (1100-1700) and uncover the answers to the question: What makes a work of art a treasure?

Objects:

1. Madonna and Child Enthroned in Majesty, 66.24, Marble G340
2. Madonna and Child Enthroned with Saints, 68.41.7, 1339, Tempera and gold on Popular, G343
3. Portrait of a Lady, 68.41.9, 15 century, Oil on popular, G343
4. The Ship of Virtues, 42.15, 1528, Wool and silk, G340
5. Wine Cistern, 61.56, 1720, Silver, G350
6. Basin with Apollo and Muses, 90.100, Tin-glazed earthenware, G 332
7. Death of Germanicus, 58.28, 1628, Oil on canvas, G 313
8. Lucretia, 34.19, 1666, Oil on Canvas, G311

Deborah Lynch-Rothstein

Title: Storytelling in Art: How artists visually tell stories.

Theme: Today, we'll tour the Medieval, Renaissance, & Baroque European galleries, with a theme of how artists visually tell stories. We'll pay particular attention to the body language and symbols depicted in the art works we look at together. Since art objects are often more than just pictures in a frame, a design on an object, or a sculpture, but in fact an unfolding story with multiple perspectives, we'll look carefully and piece together a story for each of the works we look at.

Objects:

1. The Ship of Virtues, 1528-1540, 42.15, unknown (tapestry)
2. Wedding Chest (Cassone), 15c, 16.747, unknown (dec arts)
3. Madonna and Child Enthroned with Saints, 1339, 34.20, Daddi (painting)
4. Lamentation of Christ, 1490's, 2011.2, Schnatterpeck (sculpture)
5. Portraits of Moritz and Anna Buchner, 1520, 57.10, 11, Cranach the Elder (painting)
6. Portrait of a Cardinal, 16c, 70.17, Attributed to Costa (painting)
7. The Death of Germanicus, 1627, 58.28, Poussin (painting)
8. Lucretia, 1666, 34.19, Rembrandt (painting)

Jan Lysen

Title: Treasures of European Art: The Passions of Medieval to Baroque Art

Theme: Today we are going to explore some of the most important objects here at Mia from our European art collection from the Medieval, Renaissance and Baroque ages in Europe, beginning in the 1300s and continuing on to the 1700s. All of these objects reflect the passions of their time – from very personal forms of religious devotion to a renewed interest in the classical ideals of Ancient Greece and Rome to moving stories that appeal to the emotions and passions of the soul. As we explore these objects together, think about which most appeal to your emotions and passions.

Objects:

1. Madonna and Child, Segna de Buonaventura, 87.64
2. Cassone, 16.747
3. Lamentation of Christ, Hans Schnatterpeck, 1011.2
4. Lamentation with Saint John the Baptist and Saint Catherine of Alexandria, Master of the Saint Lucy Legend, 35.7.87
5. Saint John the Baptist, Benedetto de Rovezzano, 2013.1
6. Christ driving the Money Changers from the Temple, El Greco, 24.1
7. Death of Germanicus, Nicolas Poussin, 58.28
8. Lucretia, Rembrandt Van Rijn, 34.19

Maggie Rosine

Title: Fruits of the Spirit

Theme: A quote to think about as we explore "Fruits of the Spirit": "One person sails across the ocean and only a few inward experiences pass through his soul - where as another will hear the external language of the cosmic spirit". Fruits of the Spirit can be a term interpreted by different ideas. It can be a biblical term or attribute defined by Christians with spiritual symbolism. It can be defined by the wind which we can hear and feel. The inner spirit of determination and dedication reflect an inner presence which we feel but can't be defined. These are some of the ideas we will explore from the Baroque period down to the Medieval period. So, lets go explore "The Fruits of the Spirit" in the galleries at Mia.

Objects:

1. Fishing Vessels Offshore in a Heavy Sea, 1684
2. The Element of Water, c.1576-1577
3. Pentecost, c.1440
4. The Infant Christ Pressing the Wine of the Eucharist, c.1500
- 5 .Saint Lucy, c.1410
- 6 .Saint Catherine, c.1450-607
7. Wine Cistern, 1719-1720

Lucy Hicks

Title: Subtle or Not, Woman Did Influence History

Theme: Who knew historical women wielded so much influence? Historically, women had far more power and influence than we ever read about in our history books. Many women directly or indirectly changed the face of history. Today we are going to see this influence and how it manifested itself subtly or not so much in the art of that day.

Objects:

1. St Catherine 20.11
2. St Lucy, Benedetto di Bindo Zoppo , 68.89
3. Princess Charlotte of France, Jean Clouet the Younger, 35.7.98
4. Cossone, 59.8
5. Portrait of a Lady, Benedetto Ghirlandaio 68.41.0
6. Diana as Goddess of the Hunt, Cornelis van Haarlem, 2014.72
7. Hunt Tapestries/Woman of the Hunt, 33.23.2
8. The Asparagus Vendor, Peiter de Hooch, 82.46

Janelle Christensen

Title: Down to Earth: The Development of Humanism from Medieval through Baroque

Theme: Our tour theme today "Down to Earth" is a discussion of the changing of religious and societal themes in art. In Medieval Europe people were dying, wars were being waged, and the oppressive feudal system sent people looking up toward the heavens for salvation. As time went on and innovations such as the printing press and assertions made on behalf of scholars such as Martin Luther, we begin to see artists making more connections to the everyday man and trying to find the more earthly element in their faith.

Objects:

1. Crucifixion, C.1180 G340, 2015.69A-D
2. Madonna and Child Enthroned with Saints, Bernardo Daddi, 1339
G343 34.20
3. Virgin and Child in a Landscape, Master of the Embroidered Foliage, c.1492-1498 G342, 90.7
4. Portrait of a Cardinal in his Study, Attr. Lorenzo Costa, C. 1510-1520, G341, 70.17
5. Judith Presenting herself to Holofernes, Antonio Gionima, 1720's
G340, 62.45
6. Diana the Huntress, Giovanni Battista Gaulli (Baccico), C. 1690 G330, 69.37
7. Tankard, Nathaniel Schlaubitz, C1690 G350, 61.25
8. Basin with Apollo and the Muses, Workshop of Orazio Fontana, C 1575-1600 G332, 90.100

Mary McMahon

Title: The Sounds of Silence: Listening to European Art from the Medieval World through the Renaissance and Baroque

Theme: We are going to explore masterful works of art that trace Europe's rich history, from the Medieval world through the Renaissance and Baroque ages up through the 18th century. Typically on a tour we use our sense of vision to explore the objects. We are going to try something different today by invoking our sense of hearing to have a richer experience with the art. Scientists have come to understand that we see through our brains, not our eyes; the eye is just one of the channels through which sensory information is passed to the brain for processing. Recently cognitive scientists have found that the senses interact in a number of brain areas, previously considered vision-specific. From this research, multiple studies have been conducted, papers and books written on enhancing the aesthetic experience of a museum visit by utilizing multiple senses. So today we will not only look at some amazing masterpieces, but we will also experience the art through sound by listening to what we see.

1. Way to Emmaus, 77.27.1
2. The Coronation of the Virgin with Five Music-Making Angels, 65.37
3. The Adoration of the Magi, 2001.268
4. Large Leaf Verdure Tapestry with Birds, 23.60
5. The Element of Water, 94.45
6. Christ Driving the Money Changers from the Temple, 24.1
7. Venue and Adonis, 87.5
8. The Four Days' Battle, 84.31

Terry Keir

Title: The Changing Nature of Light

Theme: The Changing Nature of Light in European Art explores the ways artists employ different materials and techniques to create impressions of light in their work. Artists use light to focus our attention and convey meaning in their art work, while different materials allowed artists to demonstrate new skill in portraying light in paintings and other objects.

Objects:

- 1) Madonna and Child Enthroned With Saints, Bernardo Dadi, 1339, 34.20
- 2) Portrait of a Lady, Benedetto Ghirlandaio, 15th century, 68.41.9
- 3) Lamentation of Christ, Hans Schnatterpeck, 1490s, 2011.2
- 4) The Infant Christ Pressing the Wine of the Eucharist, unknown, c 1500, 2014.104
- 5) Portrait of an Ecclesiastic, Giovanni Moroni, mid-16th century, 16.22
- 6) Christ Driving the Money Changers From the Temple, El Greco, c.1570, 24.1
- 7) The Denial of Saint Peter, Gerrit van Honthorst, c. 1600-25, 71.78
- 8) Still Life, Pieter Claesz, 1643, 45.10

Meg Ubel

Title: Made to Order: The Relationship of Patron and Artist

Theme: European art in the late Middle Ages through the Renaissance and beyond was generally not created to suit the personal taste or vision of the artist. Instead, it was commissioned by a patron who had money and specific requirements for the finished piece. Today we'll look at a number of objects that illustrate this relationship and how it evolved over the centuries, and how the role of the artist in society changed as well.

Objects:

1. *Crucifixion* 2015.69
2. Lippo Vanni *Crucifixion with Virgin, St. John and Clerical Donor* 79.19
3. *Wedding Chest (Cassone)* 16.747
4. *The Ship of Virtues* 42.15
5. Lucas Cranach *Portraits of Moritz and Anna Buchner* 57.10,11
6. Benedetto da Rovezzano *Bust of St. John the Baptist* 2013.1
7. Nicolas Poussin *Death of Germanicus* 58.28
8. Peter Paul Rubens *The Union of England and Scotland* 26.2

Joan Gilmore

Title: Talismans and Allegories: Protecting and Inspiring Europeans from Medieval to Renaissance Times

Theme: In a time of plagues, pestilence and war, medieval Europeans used their belief in talismans (objects held or worn as jewelry for good luck and protection) to get them through. People of the time also turned to allegories for inspiration – stories of good triumphing over evil, as well as inspirational and instructional stories from the scriptures and from Greek and Roman mythology.

Objects -

1. G350 - Coral knife and fork 2010.29.1 & 2
2. G343 – d’Ancona, Madonna and Child Enthroned 75.53
3. G343 -Vanni, Crucifixion with the Virgin, ... 79.19
4. G343 – Master of Tavenells, Two Muses 67.28
5. G341 -Van Haarlem, Diana as Goddess of the Hunt 2015.72
6. G340 – Circle of Gil de Siloe, Virgin of the Milk 2012.12
7. G340 - The Ship of Virtues 42.15
8. G312 Teniers, The Prodigal Son 45.8

Susan Arndt

Title: Treasures of European Art: Art and its Patrons

Theme: By exploring the relationship between artists and patrons, we are able to see how these roles change over time and how the art that was produced was affected. We are able to understand what was important to patrons and how that was communicated in their commissions, and consequently we develop a better understanding of what it was like to be living during the late Medieval, Renaissance and Baroque periods.

Objects:

1. Romanesque: Spain, Crucifixion, about 1180, limestone, 2015.69a-b
2. Prouto-Renaissance: Nardo di Cione, Standing Madonna with Child, Florentine School, c. 1350-1354, tempera on poplar panel, 68.41.7
3. Southern Renaissance: Cassone (wedding chest), 15th century, 16.747
4. Northern Renaissance: Lucas Cranach the Elder, Portraits of Moritz and Anna Buchner, (Saxony) c.1520, 57.10,11
5. Northern Renaissance: Jean Clouet the Younger, Princess Charlotte of France, about 1522, 35.7.98
6. High Renaissance: Two-piece cutlery set, late 16th century, unknown artist, Italy, 2010.29.1,2
7. Baroque: Nicolas Poussin, The Death of Germanicus, 1627, oil on canvas, 58.28
8. Baroque: Abraham Mignon, Still Life with Fruit, Foliage, and Insects, oil on canvas, about 1669, 87.4

Kay Quinn

Title: The Art of Virtue

Theme: Today, we'll examine some of the treasures from Mia's rich European collection in a tour themed, "**The Art of Virtue**". Our focus will be on 12th -18th century Europe, covering the Medieval, Renaissance, and Baroque periods. Together, we'll explore and compare various artistic expressions of virtue, and how they reflected the times, and recurring themes/messages regarding virtue that emerged.

Objects:

1. The Ship of Virtues; artist unknown; 42.15
2. Crucifixion; artist unknown; 2015.69a-d
3. Saint Lucy; Benedetto di Bindo Zoppo; 68.89
4. Madonna and Child Enthroned; Nicola di Maestro Antonio (di Ancona); 75.53
5. Triptych with the Madonna and Child, Saints, and Prophets, Pierre Raymond; 88.53
6. Portrait of a Cardinal in his Study, Attributed to Lorenzo Costa; 70.17
7. Lucretia; Rembrandt; 34.19

Elizabeth Winga

Title: Backstage Tour for the Reformation

Theme: From 1200-1700 European art evolved from being closely aligned with the Catholic religious tradition to encompassing the beliefs of the Protestant Reformation, as well as many other influences. By viewing a variety of objects from the Medieval world through the Baroque period, visitors will gain a broad picture of how the Protestant Reformation, as well as other period influences, impacted types, themes, and styles of European art objects during this 500 year time period.

Objects:

1. MIDDLE AGES, Romanesque, Spanish
G340, artist unknown, *Crucifixion*, 1180, limestone SCULPTURE,
2015.69a-d
2. RENAISSANCE, Proto-Renaissance, Italian
G343, Bernardo Daddi, *Madonna & Child Enthroned with Saints*, 1339,
tempera & gold ground PAINTING on poplar panel, 34.20
3. RENAISSANCE, Southern and High Renaissance, Italian, Venetian
School
G343, Giovanni Battista Cima da Conegliano, *Madonna & Child*, 1500-04,
oil PAINTING on panel, 55.4
4. RENAISSANCE, Northern Renaissance, Netherlands
G342, Master of Embroidered Foliage, *Virgin & Child in a Landscape*,
1492-98, oil PAINTING on panel, 90.7
5. RENAISSANCE, Northern Renaissance, French
G342, *Coffer with print of "The Annunciation"*, c. 1490-1500, BOX of wood,
iron and leather with woodcut in black, hand colored with brush, stencil,
and watercolor paper on laid paper, [DECORATIVE ARTS]
6. BAROQUE, French
G313, Claude Lorrain, *Pastoral Landscape*, 1638, oil PAINTING on
canvas, 98.33
7. BAROQUE, Flemish
G 312, David Teniers the Younger, *The Prodigal Son*, c. 1640, oil
PAINTING on copper, 45.8
8. BAROQUE, Dutch
G311, Pieter Claesz, *Still Life*, 1643, oil PAINTING on panel, 45.10

Kit Wilson

Title: Stories from the Life of Christ: Reflections of Time and Place in Christian European Art Medieval to Baroque

Theme: For a certain time, European art was predominantly about the life of Christ. How the stories of Christ's life and death are depicted reflect the time and the place these objects were created. Events and values of the times are born out in the style and the mood of each of these masterpieces.

Objects:

1. Book Cover with Scenes from the Life of Christ, 1467-1469, 57.59 Southern Renaissance
2. Crucifixion, about 1180, 2015.69a-d Romanesque
3. Nardo di Cione, Standing Madonna with Child, 1350-1354, 68.41.7 Proto-Renaissance
4. Master of the St. Lucy Legend, Lamentation with Saints John The Baptist and Catherine of Alexandria, late 15th Century, 35.7.87 Northern Renaissance
5. Titian, Temptation of Christ, about 1530, 25.30 High Renaissance
6. El Greco, Christ Driving the Money Changers from the Temple, 1570, 24.1 Mannerism
7. Gerrit Van Honthorst, The Denial of St. Peter, 1620-1625, 71.78 Northern Baroque
8. Master of Guadalcanal, Corpus, 1700 82.24 Southern Baroque