

Van Eyck An Optical Revolution

List of important loans from galleries from the UK

- Anonymous, *The Bible of Saint Jacob (fragment), The First Volume of a Five Part Latin Bible*, c. 1430. Tempera on parchment, 515 x 360 mm. The British Library, London, Inv. Nr. MS Add. 15254 f° 13.
- Egerton Hours (attributed to Barthélemy d'Eyck), *Miniature of Jerusalem and the Dome of the Rock*, c. 1440. Parchment (full-page miniature in colour and gold, painted on inserted leaf), 222 x 165 mm. The British Library, London, Inv. Nr. Egerton MS 1070, f° 5.
- Jan van Eyck, *Portrait of a Man ('Tymotheos' – Léal Souvenir)*, 1432. Oil on panel, 33.3 x 18.9 cm. The National Gallery, London, Inv. Nr. NG290.

In *Portrait of a Man (Léal souvenir or Tymotheos)*, a man with blue eyes stoically stares in front of him, holding a folded document with an illegible inscription in his one hand. This portrait, dated by Van Eyck on 10 October 1432, is shrouded in mystery because of the inscriptions in the stone parapet and the unknown identity of the sitter. An old hypothesis goes back to antiquity and the painter Apelles with whom Van Eyck possibly identified himself. The Greek inscription TYM. ΩΘΕΟΣ (Tymotheos), which appears to be engraved in stone, could refer to Tymotheos of Milete, the court musician of Alexander the Great, who Duke Philip the Good modelled himself after.

- Christian Schultz, *Copy after the Mystic Lamb by Hubert and Jan van Eyck in the Church of Saint Bavo in Ghent*, 1865. Watercolour on, 41.6 x 67.3 cm. The Victoria and Albert Museum, London, Inv. Nr. E.77-1995.
- Domenico Veneziano, *The Annunciation*, 1442 – 48. Tempera on panel, 27.3 x 54 cm. The Fitzwilliam Museum, Cambridge, Inv. Nr. 1106.

The *Annunciation* by Domenico Veneziano (ca. 1410-1461) is one of five panels of the predella, a painting below an altarpiece, of the altarpiece of Santa Lucia de' Magnoli in Florence. This altarpiece is considered to be one of the defining works of renaissance art in fifteenth century Italy. The austere, geometric and symmetrical division of space in the *Annunciation* corresponds to the mathematical perspective, the great innovation of the fifteenth-century Renaissance in Italy. Although it's not very large, this painting exudes a certain monumentality. The modest architecture is in line with the innovative work of the architect Filippo Brunelleschi. The perspectival view to the private courtyard is an ingenious interaction between the interior and exterior space.

- Petrus Christus, *Man of Sorrows*, c. 1450. Oil on panel, 11.2 x 8.5 cm. Birmingham Museums & Art Gallery, Inv. Nr. 1935P306.

Petrus Christus was one of Jan van Eyck's most eminent heirs. After the death of the master in 1441 he became one of Bruges' leading painters. He adopted Eyckian features, but was also one of the first painters in the Netherlands to use linear perspective, coming from Florence. His Christ as the Man of Sorrows will be part of a cluster concerning Van Eyck's lost original of the Head of Christ or Vera Icon. It is fascinating how Petrus Christus elaborated on Van Eyck's model and combined the Man of Sorrows with the Christ of the Last Judgment. Given its technique, Christ as the Man of Sorrows also demonstrates the sophisticated relation between various disciplines, manuscript illumination in particular, in the context of the intricate network of artists working in Flemish cities at that time.

- Paolo Uccello (attributed), *The Annunciation*, c. 1420. Tempera, with traces of gold, on panel, 65 x 48 cm. The Ashmolean Museum of Art and Archaeology, Oxford, Inv. Nr. WA1850.7.

Information and contacts

- 'Van Eyck. An Optical Revolution', 01.02.2020-30.04.2020
- Museum of Fine Arts Ghent, F. Scribedreef 1, B-9000 Ghent
- Info and tickets: www.vaneyck2020.be
- Scientific committee: Till-Holger Borchert (Director Musea Brugge), Prof. dr. Jan Dumolyn (Ghent University) and Prof. dr. Maximiliaan Martens (Ghent University)
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- For practical questions regarding the exhibition visit, you can contact +32 (0)9 210 10 75 or info@vaneyckexpo.be.

This exhibition is made possible by the close collaboration with the Flemish Community -- Department of Culture, Youth & Media, the City of Ghent, Visit Flanders, St Bavo's Cathedral, the Ghent University Art Historical Department, the Henri Pirenne Institute for Medieval Studies at Ghent University, the Flemish Research Centre for the Arts in Burgundian Netherlands, and the Royal Institute for Cultural Heritage (KIK-IRPA).