

*Allen Memorial Art Museum
Podcast Information Sheet*

Michiel Coxcie (Flemish, 1499 - 1592)
Portrait of Christina of Denmark, 1545
Oil on panel (oak)
27 15/16 x 21 7/8 in. (71 x 55.6 cm)
Mrs. F. F. Prentiss Fund, AMAM
1953.270



Barthel Bruyn the Elder (German, 1493 - 1555)
Portrait of a Lady, ca. 1539
Oil on panel (oak)
13 1/4 x 11 1/4 in. (33.7 x 28.5 cm)
R. T. Miller, Jr. Fund, AMAM 1940.42



These podcasts are narrated by Dr. Erik Inglis, Associate Professor of Art History at Oberlin College.

In the spring of 2008, the Allen Memorial Art Museum hired an interpretive technologies consultant to work with the museum to design new educational and technology initiatives.

Based on their recommendations, the AMAM is pleased to launch a series of audio downloads, focusing on works in the AMAM collection.

Student assistant Alexandra Michel (OC 2009) worked during the 2008-2009 academic year to record, edit, and mix these audio downloads. The AMAM wishes to extend its thanks to Alex!

About the Artists

Michiel Coxcie (Coxie) was born in 1499, probably in Mechelen (Malines). After training (probably with Bernard [Barent] van Orley [ca. 1490-1541] in Brussels), he traveled to Haarlem and to Rome, where he lived from about 1530 to 1539. Coxcie became a master in the Mechelen Guild of St. Luke on 11 November 1539. Shortly thereafter he moved to Brussels, where in 1542 he became a member of that city's guild of painters. He is first mentioned as court painter to Mary of Hungary in 1546, although he was probably active in that capacity by at least a year earlier (see date on the Oberlin portrait). Coxcie returned to Mechelen, at that time the judicial and religious center of the Netherlands, in about 1563. He was in Antwerp from 1585 until his death in Mechelen on 10 March 1592. Coxcie was extremely prolific; in addition to history paintings, altarpieces, frescos, and portraits, he also made designs for engravings, tapestries, and stained glass windows. His son Rafaël (1540-1616) was also a painter.

Barthel (Bartholomaeus) Bruyn the Elder, the dominant painter in Cologne in the first half of the sixteenth century, was born in 1493 in the region of the Lower Rhine. He trained in the workshop of Jan Joest von Calcar (1455/60-1519) along with the Netherlandish painter Joos van Cleve (ca. 1485-1540/1), who had a decisive influence on his art. Bruyn arrived in Cologne in 1512 and remained in that city for the rest of his life, serving on various municipal councils between 1518 and 1553. He was married sometime between 1515 and 1520, and had two sons, both of whom became artists. Bruyn's death was recorded in the parish church of St. Alban in Cologne on 2 April 1555.

No signed paintings by the artist are known, but his oeuvre has been reconstructed around two documented altarpieces. Several dated works permit the establishment of a general chronology. Earlier paintings (to the mid-1520s) show the influence of Jan Joest and especially Joos van Cleve. Beginning in the late 1520s Bruyn's work reflects the Netherlandish "Romanism" of Jan van Scorel (1495-1562) and Maerten van Heemskerck. In addition to painting large altarpieces and private devotional works, Bruyn was a gifted and prolific portraitist.