

מדיום-גוף-חומר: טלטלה בפיסול ימי-הביניים המאוחרים בגרמניה ובצרפת  
**Medium-Body-Matter: The Zeal of Late Medieval Sculpture in Germany and France**  
0821-5346-01

תשע"ה  
סמינריון לתואר שני  
ד"ר אסף פינקוס

טלפון: 077-2005128 | דואר אלקטרוני: [pinkusas@post.tau.ac.il](mailto:pinkusas@post.tau.ac.il) | שעות קבלה: לפי תיאום מראש

## תיאור הקורס

הזירה האמנותית בצפון אירופה השתנתה לבליהכר עם המאה הארבע-עשרה. שינוי תנאי הייצור, התפתחות השוק הפתוח של סחר ביצירות אמנות, תחלופה של שכבות הפטרונות, ותהליכי חילון של הידע בחברה – כל אלו הביאו לפריצה של גבולות המדיה (הממצעים), שינוי הטעם, ואופני השימוש באמנות. הפיסול הגותי המאוחר נראה כאחוז טלטלה: הדמויות נעות ומתנדדות על ציר אבסטרקטי מחד, ומדגימות כביכול ראליזם בוטה מאידך; הן נראות כאחוזות טלטלה רגשית וברזמנית ערוכות לפי סכמות קונבנציונאליות; פיסול הטימפנה ננטש ואת מקומו תופסים פיסול המזבחות המשוכללים וקבוצות פיסוליות בודדות. מה שנראה בעיני הכותבים המודרניסטיים של ראשית המאה העשרים כ"ניוון", "שקיעה", "קיטש", או "טעם רע" גרידא, היה למעשה לאחד הרגעים המהפכניים והמכוננים באמנות המערבית.

בסמינר זה נבקש לבחון מחדש את הדימוי למן המאה הארבע-עשרה על שלושה צירים: גוף, מדיום, וחומר. כיצד הדימוי מתווך בין הגוף לחומר? מה היחס בין יצירת האמנות לבין החוויה הגופנית (סומטית) של הצופה? כיצד גופו של הצופה "שייך" לעבודת האמנות ומשמש עבורה כמדיום? מהו התפקיד של המעבר המדיומלי באמנות המאה הארבע-עשרה (ולאחריה) כתוצר של פרקטיקה תרבותית? מהי משמעות הבחירה בחומרים שהפכו אהובים באותה תקופה? מדוע העבודות רוויות בפיגמנט ובצבעוניות עזה? האם לפיגמנט, או לכל חומר אחר באשר הוא, קיום נפרד מן הדימוי?

## Medium-Body-Matter: The Zeal of Late Medieval Sculpture in Germany and France

The artistic arena of Northern Europe underwent dramatic change with the advent of the fourteenth century. Changes in means of production, the development of a free market for art trade, changes in patronage, and processes of secularization of knowledge – all contributed to a new demarcation of mediums, to changes in taste, and to changes in the way that art was utilized. Late Gothic sculpture seems ardent: figures oscillate between the almost abstract and explicit naturalism; they reflect a radical realism and vehemence, but at the same time are arranged schematically; the sculpture of tympana is gradually taken over by altarpieces and groups of individual sculptures. What had seemed to the early modernist scholars to be "decay," "downfall," "kitsch," or even "bad taste," was to become one of the most defining moments of Western art.

This seminar seeks to re-examine the fourteenth century and late medieval "image" as a convergence along three main lines: body, medium, and matter. How does the image mediate between body and matter? How might one define the relationship between the form and matter of an artwork and the somatic reactions of the viewer? In what sense do the viewers' body participates in the artwork and serves as its medium? What role does the medium alternation hold, as a product of changing cultural practices? What lay behind the use of contemporary popular materials? Why did artists utilize

pigments of strong, vibrant colors? Does pigment, or any material for that matter, exist on its own beyond the representation?

### דרישות הקורס

קריאה מקדימה של חומר רקע על אמנות גותית בתקופה ובאזורים שידונו בקורס; נוכחות בשיעורים; השתתפות פעילה בדיונים; מטלות קריאה. לא תתאפשר הגשת עבודה לסטודנט/ית הנעדרת יותר משלושה מפגשים (ציון 240).

### מטלות הקורס

הגשת "סקיצה" – הצעת מחקר ראשונית לעבודה כתובה; רפרט בן 20 דקות (במהלכו תוצג הסקיצה); עבודה כתובה; מטלות קריאה: קריאת הכנה מקדימה לקורס וקריאה שוטפת, דהיינו, מאמרים ופרקים מספרים שיידרשו במהלך הקורס, כמפורט ברשימה מטה.

### ציון סופי

100% עבודה סמינריונית או רפרט (לפי בחירת הסטודנט/ית).

### קריאת הכנה לסמינר

\* עבור פריטים ביבליוגרפים הזמינים באופן מקוון מצורפת כתובת האתר

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