

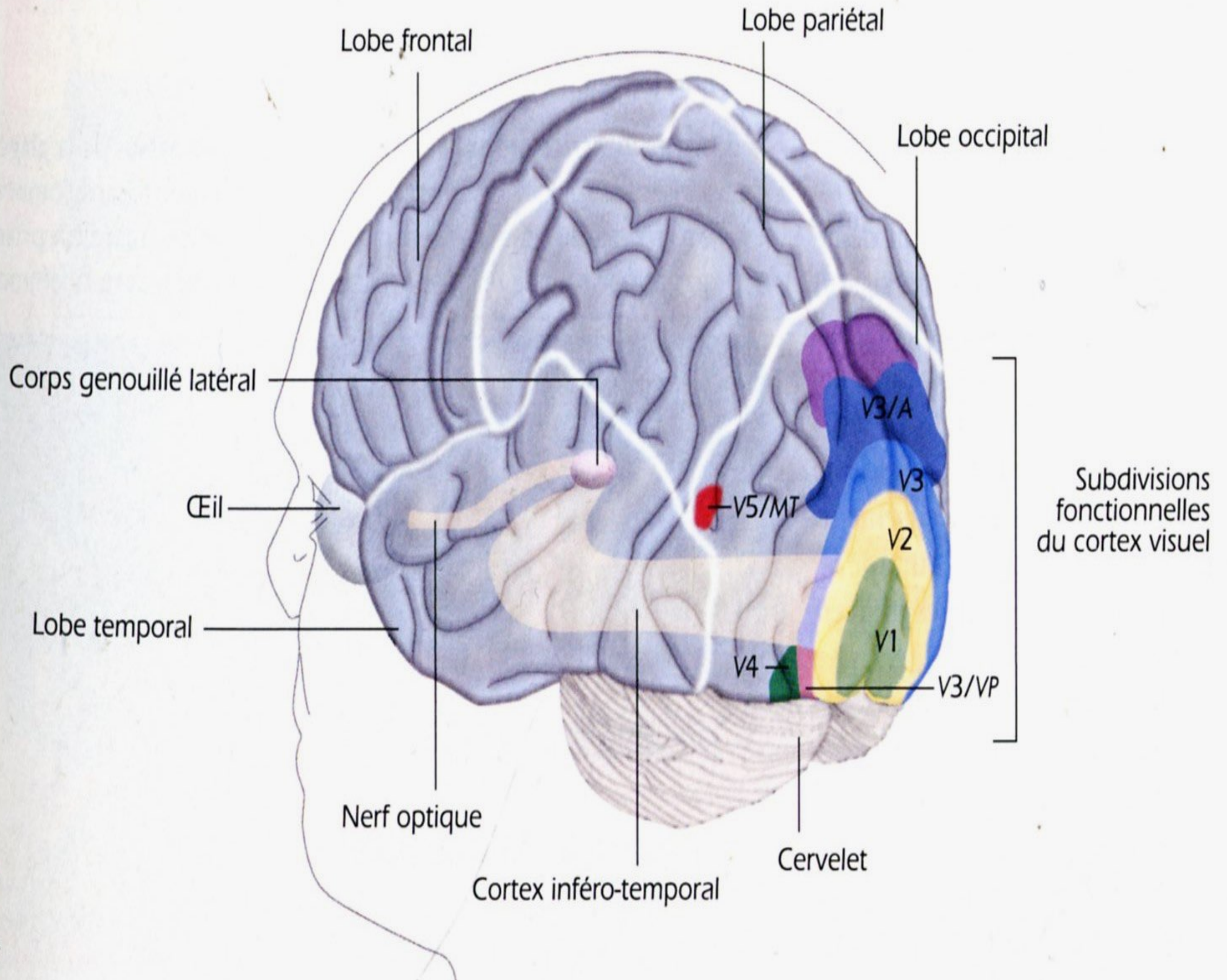


JAN DE MAERE

# Neurosciences et Connoisseurship

La physiologie neuronale du Beau et l'attribution des tableaux anciens





The enlightened connoisseur, like the artist, has a single voice based on a distinctive imaginative perception, making itself heard above the melee. Without obvious predecessors, he does not leave obvious followers of the same level of performance, able to recognize the authenticity and the quality of a painting not seen before.

His intuitive talent breeds failure as well as successes. In the actual presence of the painting, he sees connections that others are not in a position to see. An innate potential, a favourable environment and skilled mentors, trigger at an early stage of his education incident learning and ambition, shaped by endless practice.

His perception creates the pleasure of aesthetic response by empathetic understanding through the embodied simulation of actions and emotions. It sets off the brain physiology of thought, the painting triggers. His perceptive opinion, based on inductive and deductive non-conscious automatisms, is censored by logical reasoning and peer-review.

Seen in the historical chain of signification of the genre of the painting, in the light of his personal horizon of expectations of painterly quality, his art historical opinion is relevant to others.



# The cerebral cortex is the wrinkling part of our brain that shows up when you see pictures of the brain

## Temporal lobe

Primarily controls senses such as taste, hearing, and smell. Association areas might help us determine language and the tone of someone's voice.

Problem solving

Speech

Hearing

## Prefrontal cortex

Executive functions such as complex planning, memorising, social and verbal skills, and anything that requires advanced thinking and interactions. In adults, helps us determine whether an action makes sense or is dangerous.

Complex movements

Skeletal movement

## Peridial lobe

Where the brain senses touch and anything that interacts with the surface of the skin, makes us aware of the feelings of our body and where we are in space.

Touch and skin sensations

Language

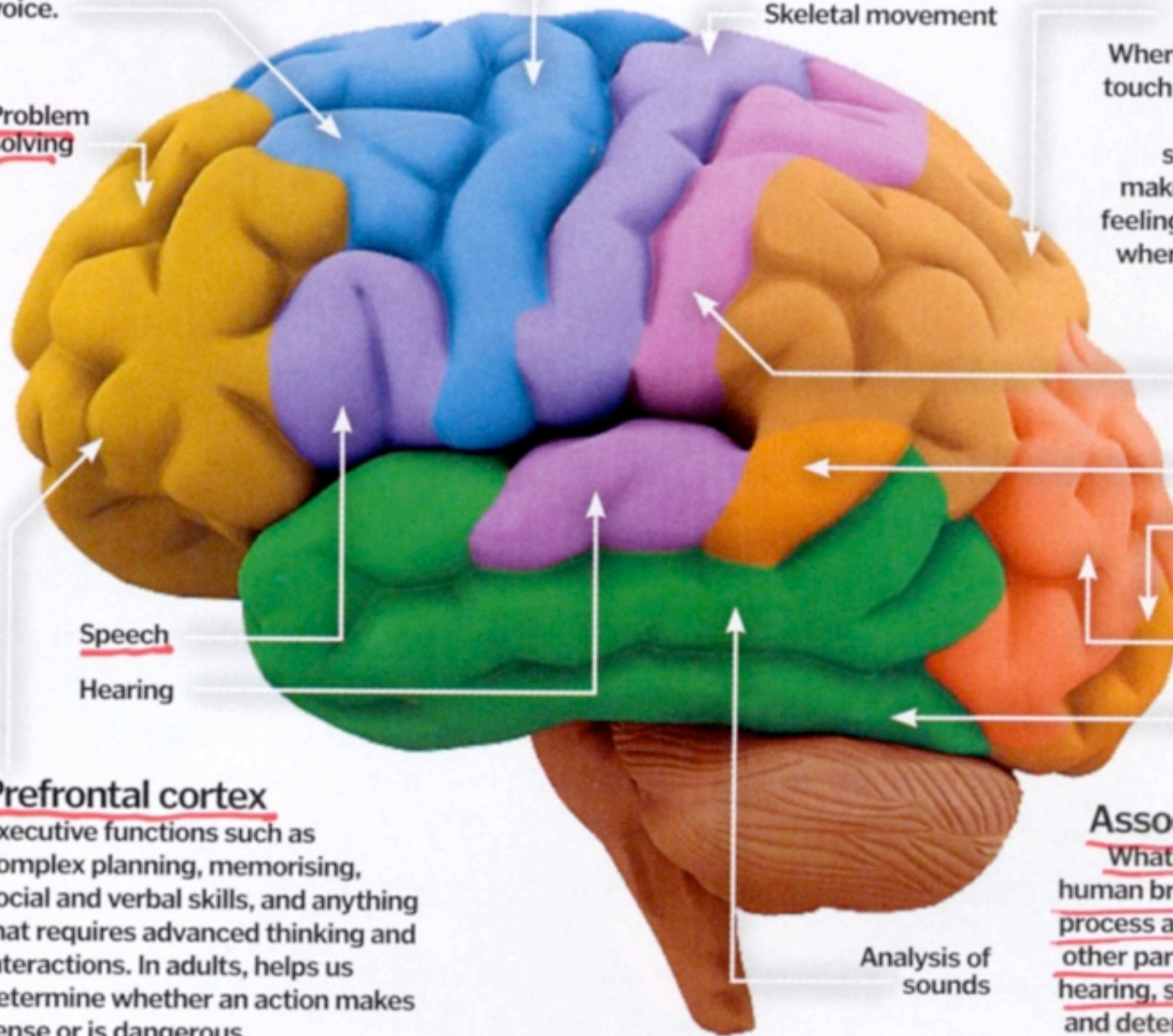
Receives signals from eyes

Analysis of signal from eyes

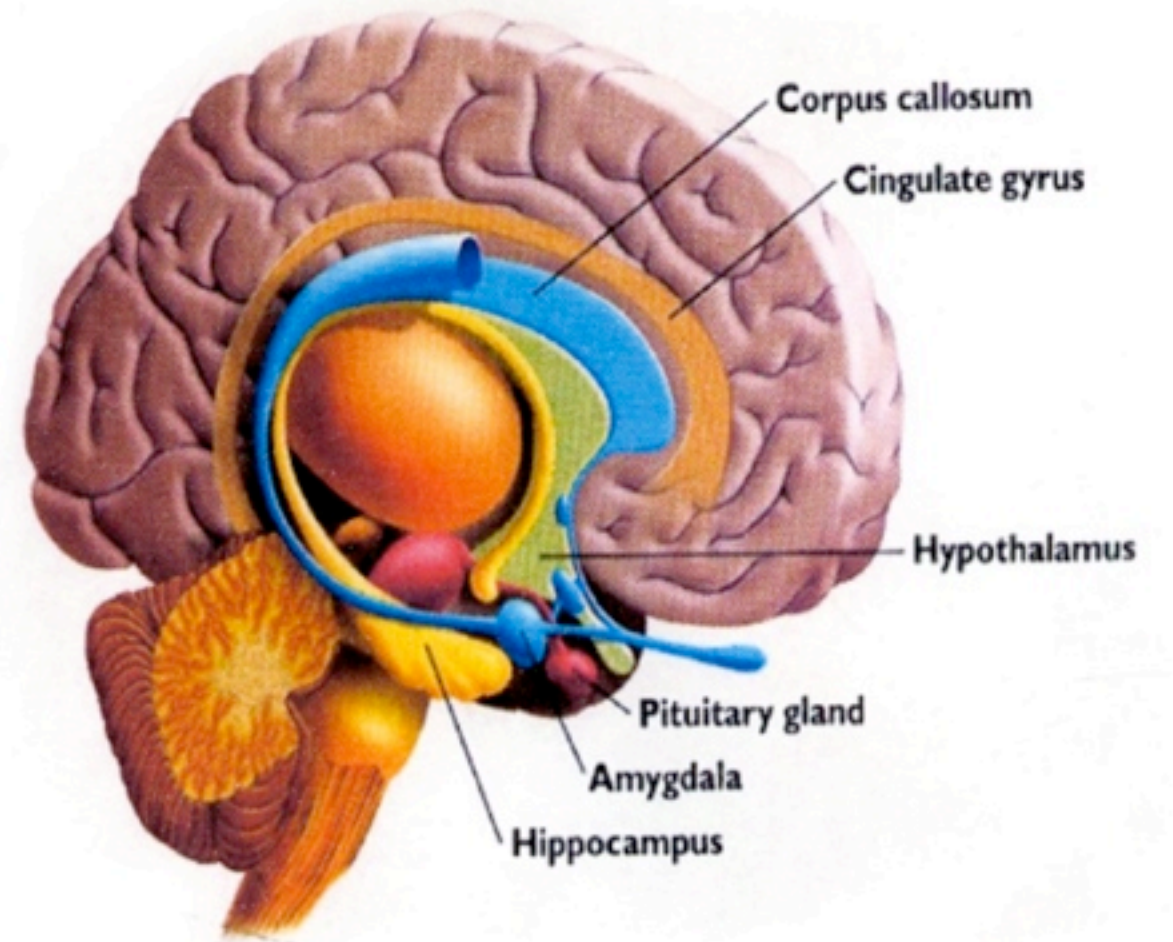
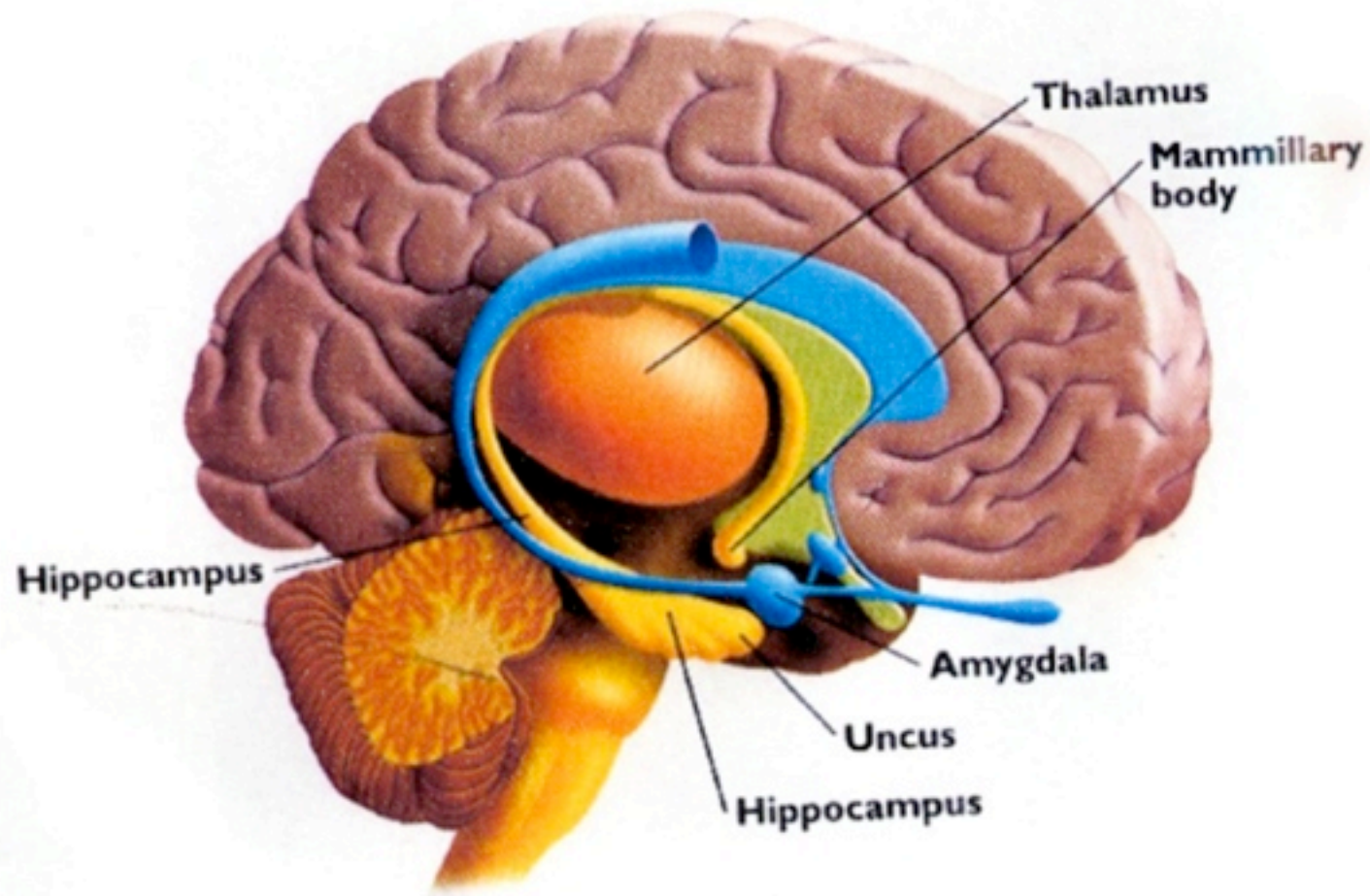
Analysis of sounds

## Association areas

What distinguishes the human brain - the ability to process and interpret what other parts of the brain are hearing, sensing, or tasting and determine a response.

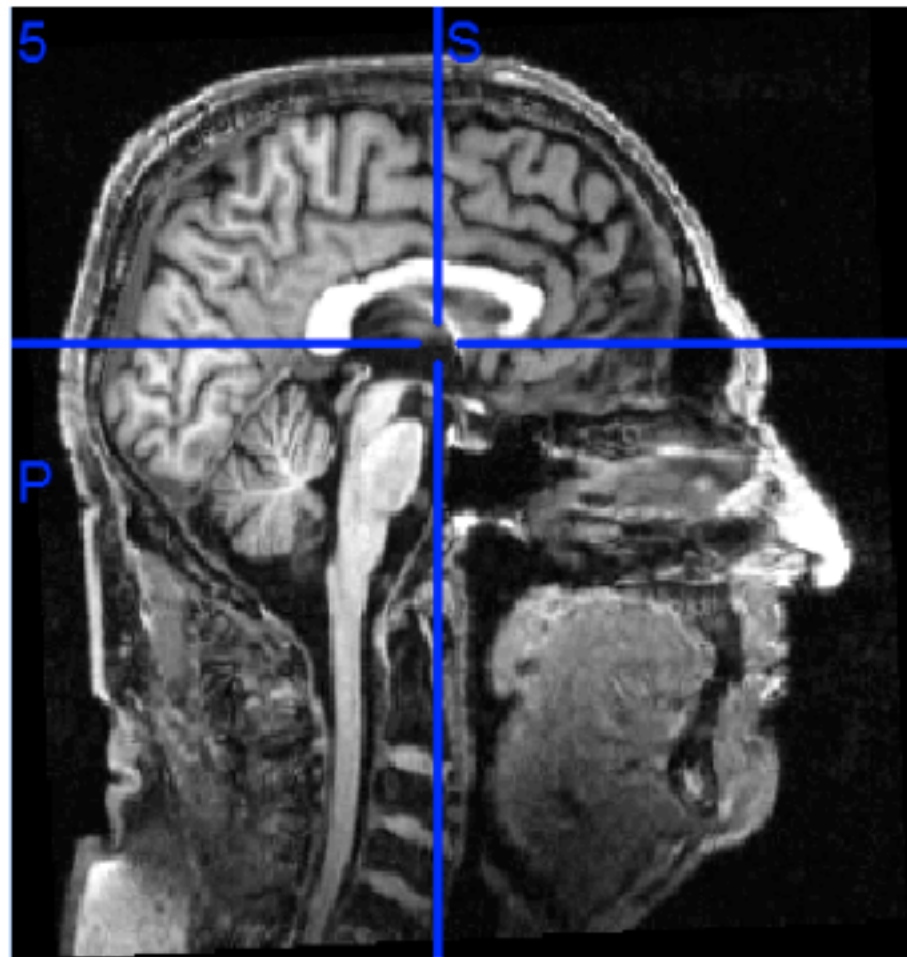




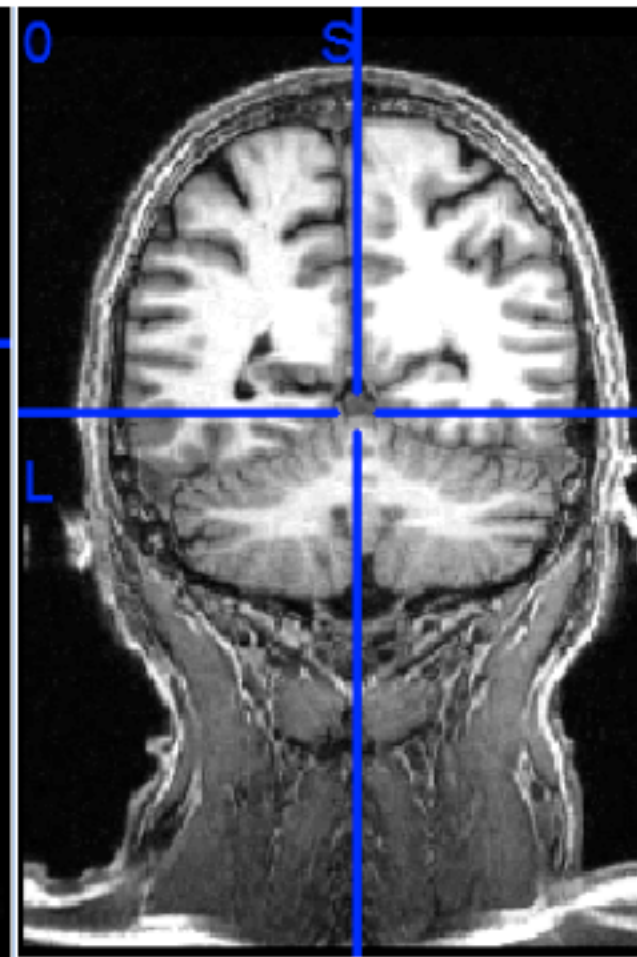




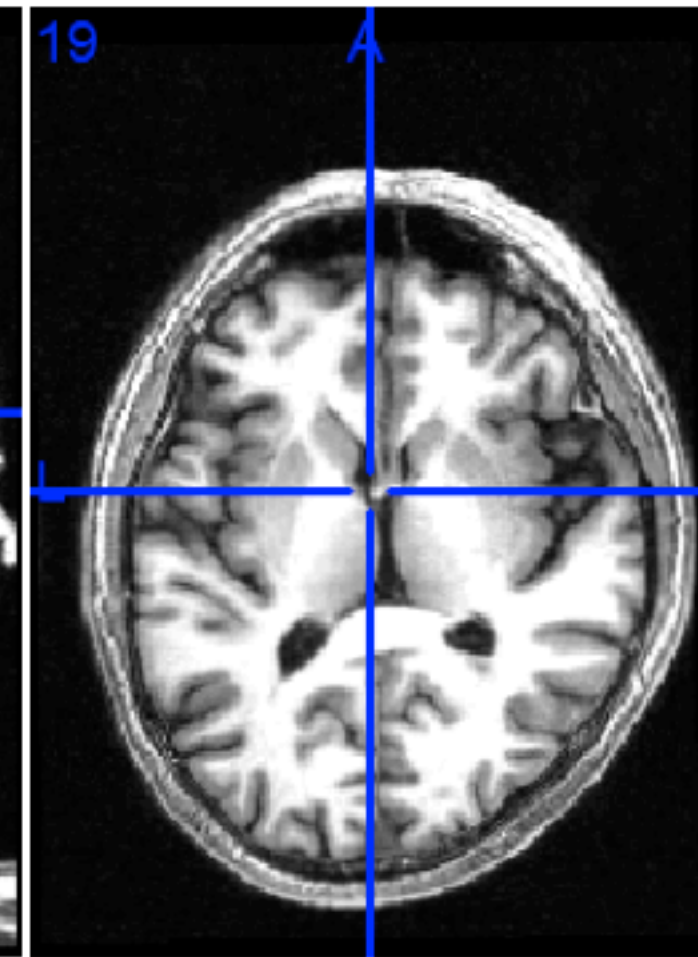
coupe saggitale



coupe coronale



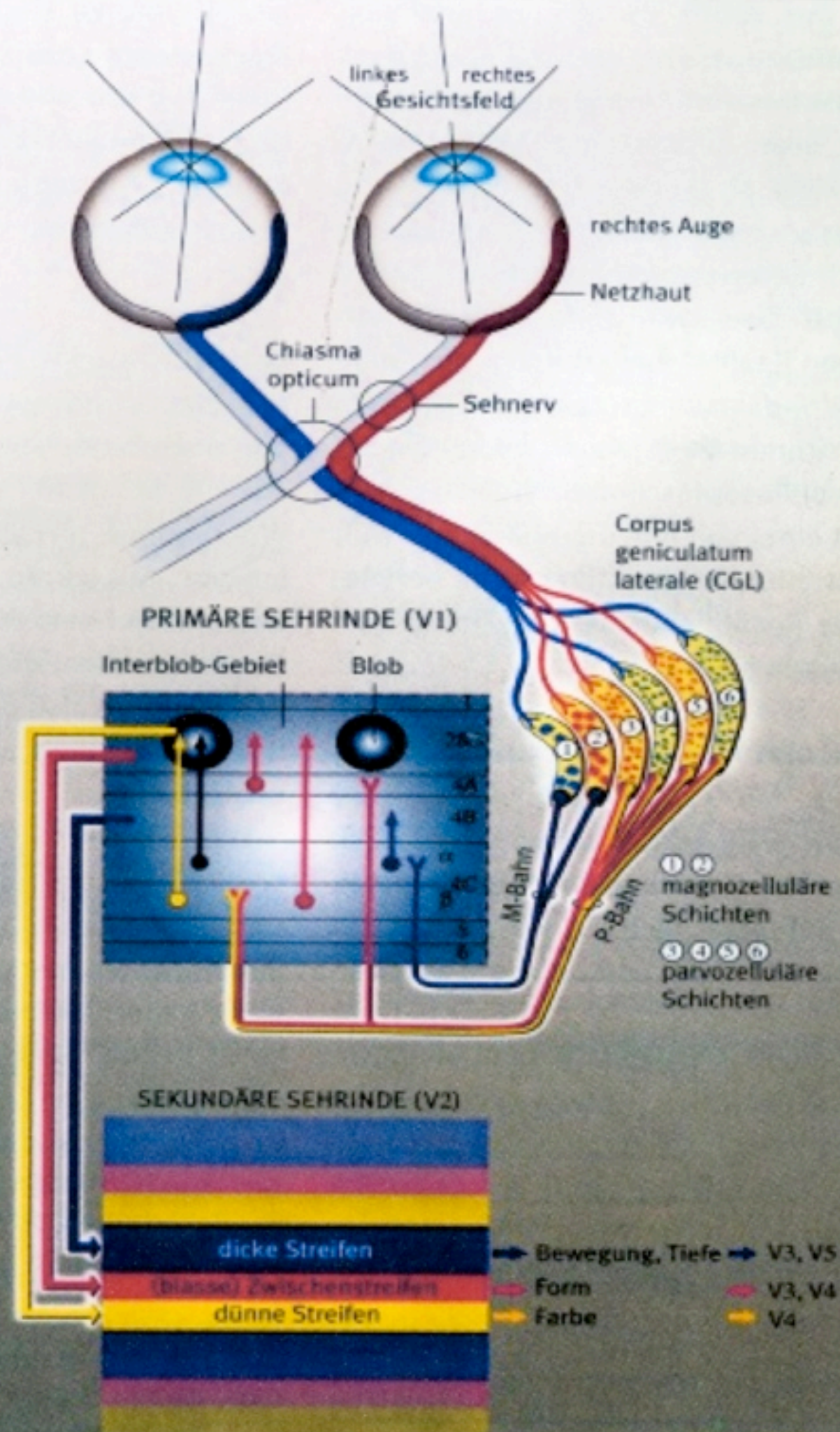
coupe transversale



Le scan IRM-f du cerveau de l'auteur de la présente thèse  
Welcome center London, 1 mars 2010 (sujet no 3)

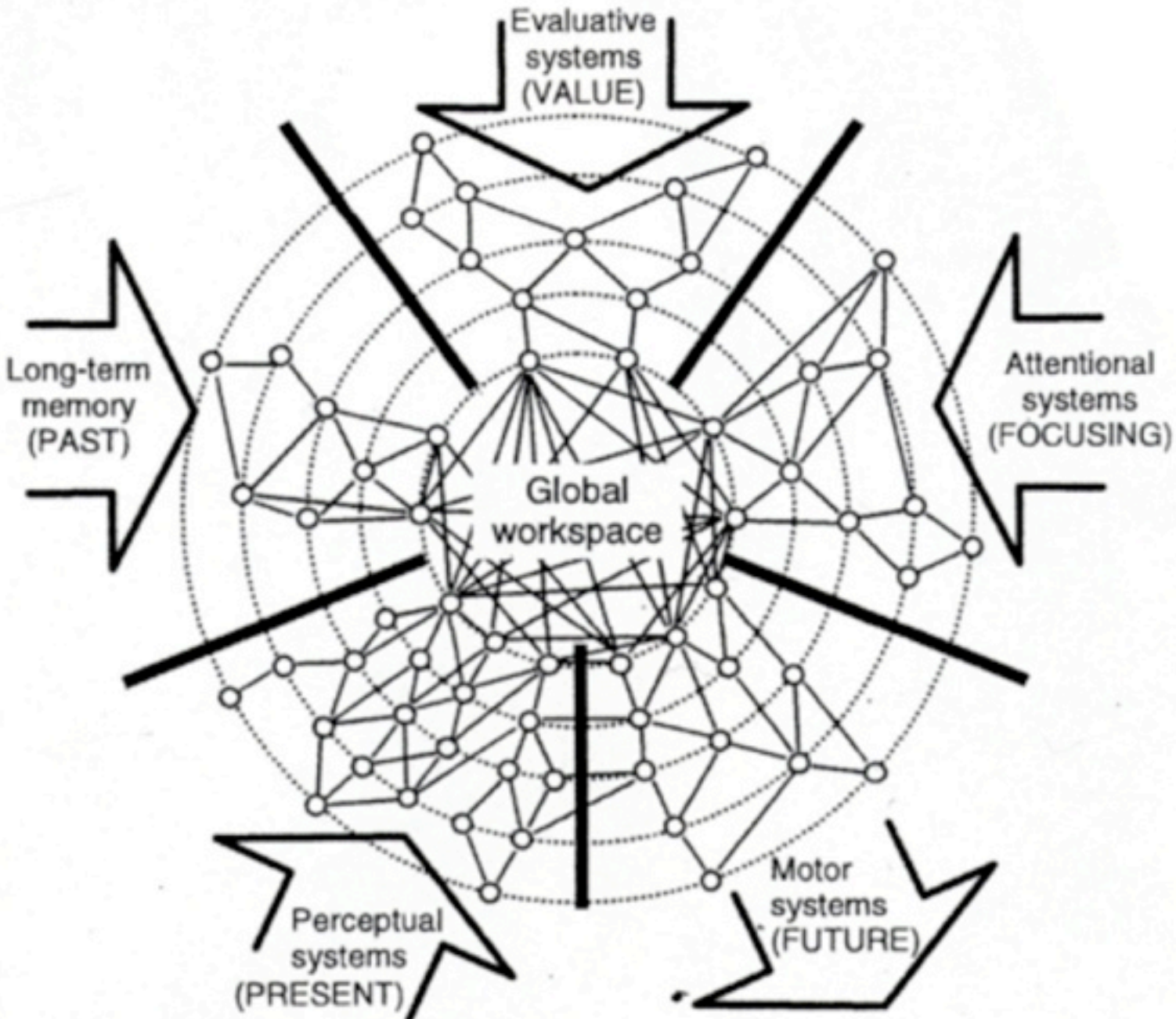
© Jan De Maere



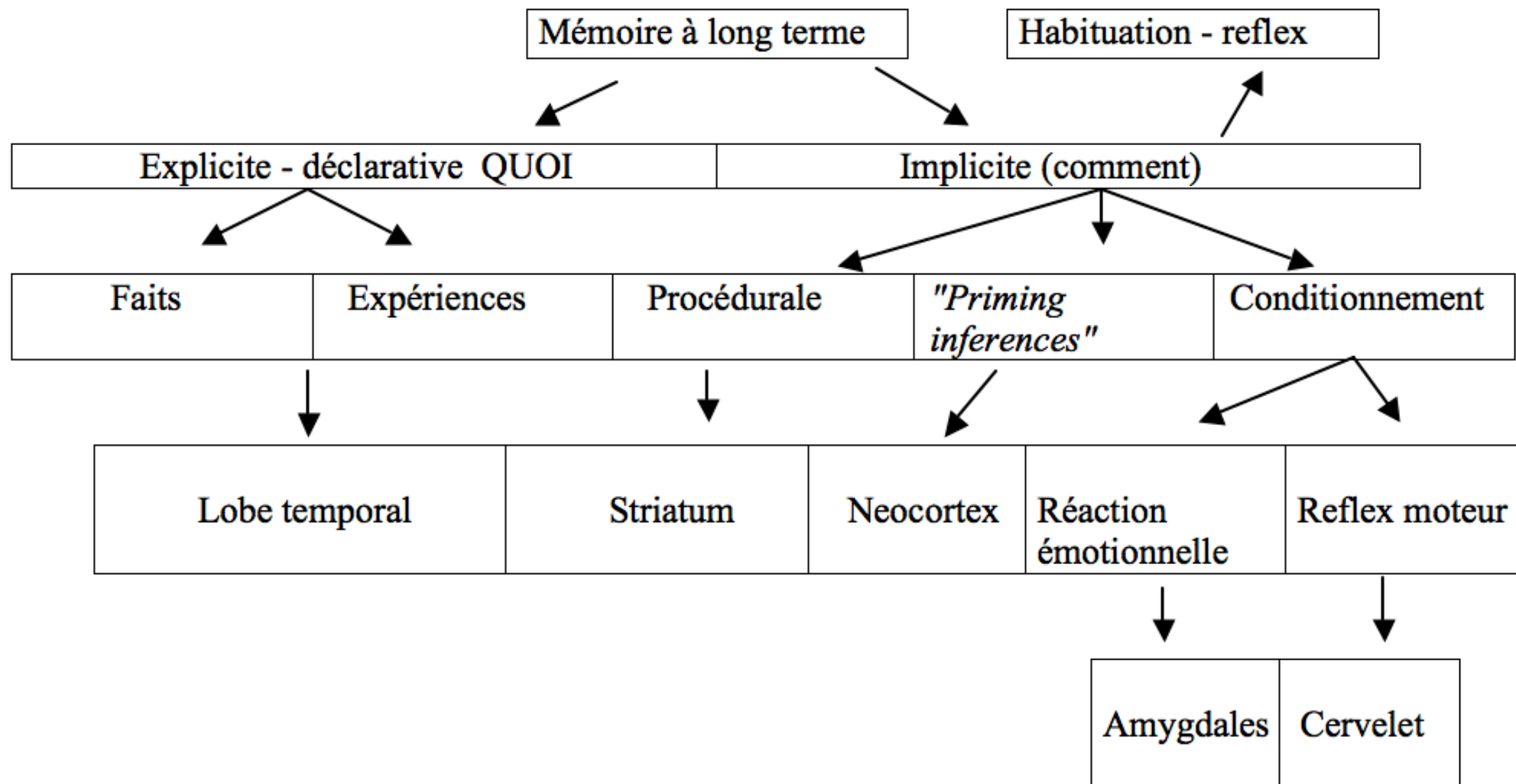




# The Neuronal Workspace Model : Conscious Processing and Learning

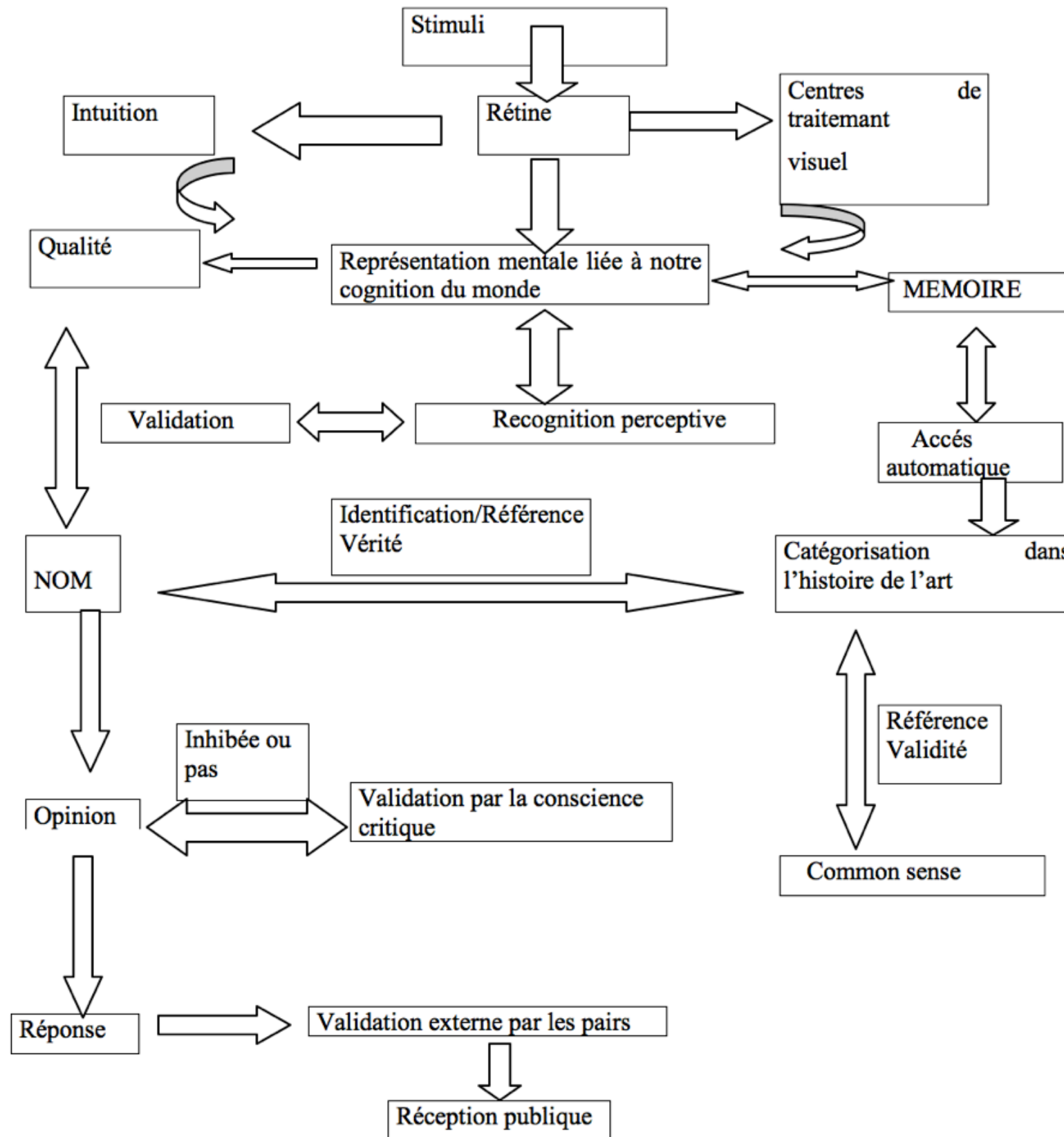








# PARCOURS DE LA RECEPTION DES STIMULI A LA VALIDATION DE L'ATTRIBUTION DU TABLEAU:





L'art (visual arts) est une forme d'apprentissage non-verbale perceptive, qui provoque émotion et empathie, sans désir additionnel, qui est soumis à des règles, à la personnalité de l'artiste et aux lois de l'évolution de l'art. Est 'Art', ce qui est perçu comme tel par le cerveau.





Jan Brueghel I - Circat 1605 - Cuivre 18x25,8 cm - Kunsthaus Zurich, inv. Nr. KS-5







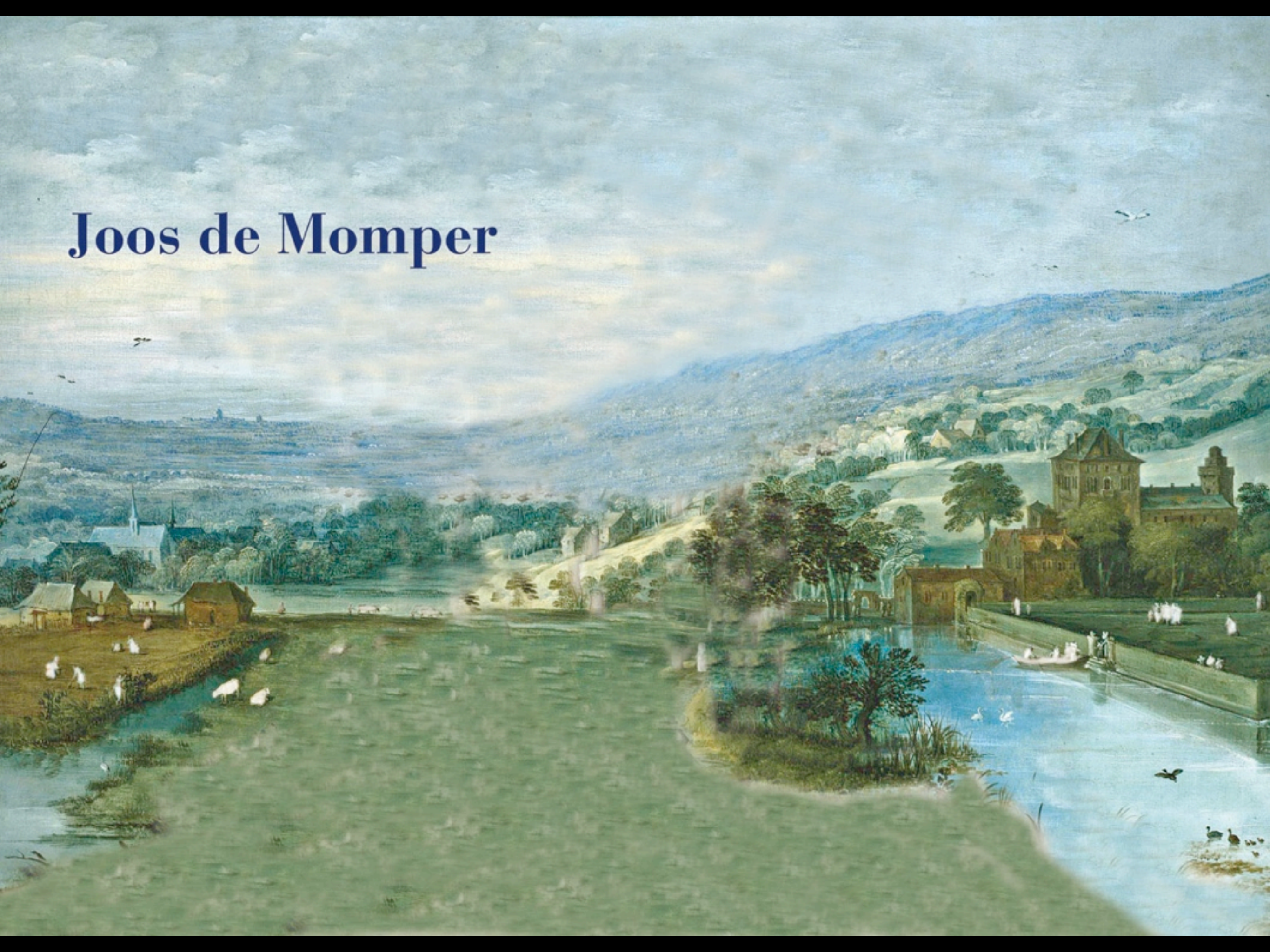








# Joos de Momper





Jan Brueghel  
le Vieux















Claude Monet. 72









**Rembrandt, Autoportrait**  
huile sur panneau, 38,2 x 31 cm  
c 1629 signé en monogramme: RHLf  
Nuremberg Germanisches National Museum inv 6M391  
Corpus deel I nr A21 (copy 1)



**Anonyme d'après Rembrandt: portrait de Rembrandt**  
huile sur panneau 37,9 x 28,9 cm  
Mauritshuis Den Haag inv nr 148  
Corpus deel I nr A21(original)





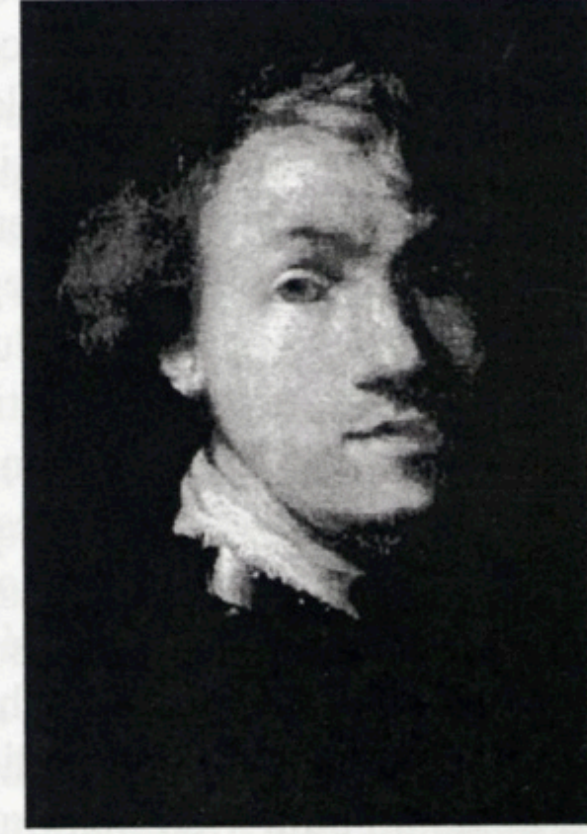
Rayons-X, Nuremberg



Rayons-X, Mauritshuis



Rayons-X, Kopenhagen







Rembrandt - Portrait d'un homme akimbo, annonce  
Galerie Otto Nauman, mars 2011, après restauration



Autoportrait - Frick collection New York, 1658





6) **Cat Albertina no 3 - Three standing men in wide cloaks**  
**Pen and brown ink - 29,2 x 20 cm - circa 1494/96**  
**accepté par l'auteur de la présente thèse**



**Cat Albertina no 5 - Study of a mourning man**  
**Pen and brown ink heightened with white - 26 x 16,5 cm**  
**private collection - date proposée par catalogue 1493/97 -**  
**refusé par l'auteur de la présente thèse**









6) **Cat Albertina no 3 - Three standing men in wide cloaks**  
**Pen and brown ink - 29,2 x 20 cm - circa 1494/96**  
**accepté par l'auteur de la présente thèse**



**Cat Albertina no 5 - Study of a mourning man**  
**Pen and brown ink heightened with white - 26 x 16,5 cm**  
**private collection - date proposée par catalogue 1493/97 -**  
**refusé par l'auteur de la présente thèse**





**Cat Albertina no 6 - One kneeling and two standing figures**  
**Pen and brown with traces of black chalk - 26,9 x 19,4 cm**  
**Haarlem Teylers Museum**  
**Accepté par l'auteur de la présente thèse**



**Cat Albertina no 28 - Virgin Mary in profile**  
**Pen and brown ink - 28,2 x 21 cm - Berlin Staatl Museum**  
**Refusé par l'auteur de la présente thèse**









**Cat Albertina no 6 - One kneeling and two standing figures**  
**Pen and brown with traces of black chalk - 26,9 x 19,4 cm**  
**Haarlem Teylers Museum**  
**Accepté par l'auteur de la présente thèse**

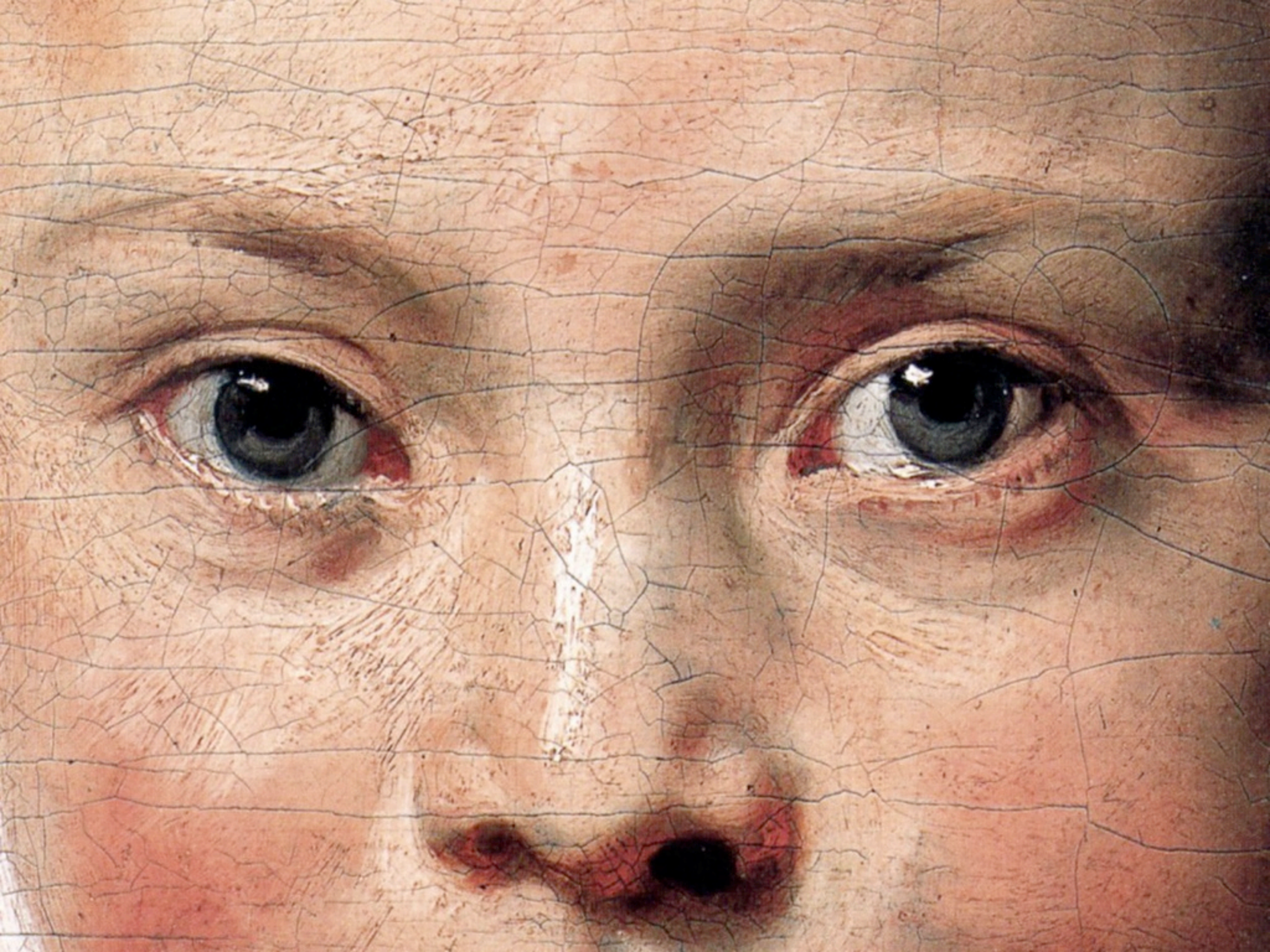


**Cat Albertina no 28 - Virgin Mary in profile**  
**Pen and brown ink - 28,2 x 21 cm - Berlin Staatl Museum**  
**Refusé par l'auteur de la présente thèse**













JAN DE MAERE

# Neurosciences et Connoisseurship

La physiologie neuronale du Beau et l'attribution des tableaux anciens