



(detail) Nicolaes Visscher, *Novi Belgii Novæque Angliæ: nec non partis Virginie tabula multis in locis emendate*, 1656

2014 HNA/AANS International Interdisciplinary Conference

Boston
June 5-7, 2014

WORKSHOP PREFERENCES SIGN-UP

The Conference Program Committee of **2014 HNA/AANS International Interdisciplinary Conference** has created a webpage to indicate your **TOP 5 PREFERENCES** for each of two time slots at the organization's quadrennial conference, to be held in **Boston, June 5-7, 2014**.

The workshops are described below. They include classroom-based sessions at Boston University and some site visits to local museums. We will make every effort to place you in relation to your top selections, but assignments will be made on a first-come, first-served basis until the workshops are filled (some have the capacity for larger groups than others). Attendees who registered for the conference during the early registration period will be given priority on choices for workshops, followed by others assigned on a first-come, first-served basis. You will be notified by Judith Noorman when you are assigned to your workshops. **PLEASE SIGN UP AS SOON AS POSSIBLE** so that chairs can contact you with further information and instructions for participation.

Please renew your membership in HNA and/or AANS and register for the conference before signing up for workshops. Registration is handled through a separate website: (<http://hna2014boston.eventzilla.net>).

<https://docs.google.com/forms/d/1IafjRhFotVF6va0MGjjsQ5iYW10BKV0Fvet9jqQPpT4/viewform>

WORKSHOP SCHEDULE

THURSDAY, JUNE 5, 2014, 10am-noon and 2-4 pm

AANS Instructors of Dutch Workshop, part 1 and part 2

THURSDAY, JUNE 5, 2014, 2-4 pm

AANS Instructors of Dutch Workshop (part 1, 10:00am – noon; part 2, 2:00-4:00pm)

Beyond Antwerp: Reconsidering the Artistic Landscape of the Southern Netherlands, 1500-1700

“In the absence of the object”: The Study of Lost Works of Art

Same-Sex Desire and Northern Art

Artists in the Age of the Internet: janbrueghel.net, essentialVermeer.com, and the Artist Website

Genre Drawings in Focus

Site Visit: Prints and Drawings at the MFA, Boston

Site Visit: Paintings and Conservation, MFA, Boston

Site Visit: Paintings and Conservation, Isabella Stewart Gardner Museum

SATURDAY, JUNE 7, 2014, 9:00-11:30 am

Early Modern Dutch Handwriting and Archival Research Workshop

SATURDAY, JUNE 7, 2014, 9:30-11:30 am

Economy and Salvation

Imagining/Imaging the Feast: Renaissance and Baroque Festival Culture in the Southern Netherlands

Reconsidering “Netherlandish Romanism”

Objects in Genre works: *bijwerck dat verclaert?*

Social Networks and the Arts

The Monograph with Catalogue Raisonné: A Dying Breed?

Are Small Collections Doomed?

The Early Modern Chamber of Art and Wonders as a Locus for the Construction of Knowledge...Now

An Interactive Exploration of New Visualization Techniques from the Bosch Research and Conservation Project

THURSDAY, JUNE 5, 2014, 10am-noon and 2-4 pm

AANS Instructors of Dutch Workshop

Chair: Wijnie de Groot, Columbia University

This workshop will focus on the teaching of Dutch language and questions regarding Dutch linguistics. Part one will take place in the morning session and part 2 in the afternoon. At 2:00 pm there will be a talk by Thomas F. Shannon, University of California, Berkeley, "Who's on First? Comparing English, Dutch, and German initial elements."

THURSDAY, JUNE 5, 2014, 2-4 pm

Beyond Antwerp: Reconsidering the Artistic Landscape of the Southern Netherlands, 1500-1700

Chair: Lara Yeager-Crasselt, The Catholic University of America

Antwerp's position as a center of artistic production and creativity in the early modern Low Countries has long remained a rich subject of inquiry for scholars. Yet to gain a fuller understanding of this historical moment, a more inclusive and nuanced investigation into the production of art in other Southern Netherlandish cities is needed. A number of recent publications and exhibitions have begun to reflect this shift in attention, but a considerable amount of work still remains to be done. This workshop seeks to address new developments in our understanding of the art of the Southern Netherlands beyond Antwerp by exploring the activities of major artists like Peter Paul Rubens and Anthony van Dyck outside of Antwerp, as well as the work of less well-known artists in places such as Brussels, Ghent, Bruges or Mechelen.

Participants are invited to contribute short presentations (5-10 minutes) as the basis for discussion that will explore this topic from a range of perspectives, including case studies of specific works of art, acts of patronage or collaboration among artists in different media, whether in painting, sculpture, print or tapestry. A brief proposal, along with an image(s), should be submitted to the workshop leader. The session aims to foster new discussion on the artistic landscape of the Southern Netherlands and the relationships among its cities in the early modern period, while shedding light on current scholarship in the field and overlooked aspects of study.

THURSDAY, JUNE 5, 2014, 2-4 pm

“In the absence of the object”: The Study of Lost Works of Art

Chair: Nancy J. Kay, Merrimack College

At its very core, art history is an object-based discipline. We illustrate our books with them, endlessly debate which of them deserves our highest praise, and travel great distances to see the best of them with our own eyes. They form the basis for many world-class museum collections, exhibitions, and symposia.

Yet not all of the finest objects of art have survived to the present. Recent scholarship on ephemera has underscored the point that some objects, like Rubens's celebrated devices for the *Pompa Introitus*, were never meant to last but their “images” have still been preserved for posterity in other forms such as festival books. Far too often though, we are reminded that history is full of precious objects that were indeed made to last, but have become casualties of either man-made or natural disasters such as war, iconoclasm, theft, earthquakes, fire, floods, and even neglect. In some cases, we are lucky enough to have a photo, print, or some other replica that we can use in the absence of such an object. Other times, we are quite literally at a loss and move on to what has survived.

In this workshop, participants will come prepared to discuss new strategies for overcoming the loss of objects of art that for one reason or another, are still worthy of critical attention. We will look at public sculpture as a case study but also consider the implications for other artistic media and material culture. In preparation for this discussion, each participant will receive a small selection of readings in history, anthropology, and theater in advance. These readings will be chosen for their usefulness as models in the enterprise of reconstituting the invisible.

THURSDAY, JUNE 5, 2014, 2-4 pm

Same-Sex Desire and Northern Art

Chair: Andrea Pearson, American University, Washington, DC

Specialists in premodern northern art have begun to explore, if occasionally to date, the relationship between visual representation and same-sex desire. These investigations align with other work in the humanities to demonstrate that modern categories of sexual identity have little to do with premodern ways of thinking, and that interpreting imagery as sexualized or erotic can depend on individual perceptions, preferences, and viewing strategies. Such variables point to the need for further study. What questions remain to be asked? What have we missed, and why?

This workshop seeks new perspectives on same-sex interests and northern art. Participants might take up such questions as: In what ways did artists manipulate themes and contexts to comment on same-sex desire? How and why might images have helped to define boundaries of sexuality, eroticism, and desire, and when were those boundaries made porous? Did images of carnal desire or carnal acts imply condemnation, neutrality, or toleration, whether deliberate or not? Could such messages have been problematized or resisted by beholders depending on their preferences? Were homosocial and homosexual desires mutually animated? Was such imagery immediately understood, or was it too subtle or ambiguous for some contemporaneous spectators—and for modern viewers as well? Participants may wish to consider ways to historicize images within specific socio-cultural contexts, engage with new critical models (such as queer theory), or combine historical and theoretical approaches.

Workshop participants will be asked to read several short writings in advance, to establish a common foundation for discussion. The workshop will begin with brief, informal presentations by participants (5-10 minutes), who may introduce any materials or issues related to the topic. We will work as a group to interpret that evidence and develop new questions and modes of analysis. The workshop will conclude by identifying points of contact and divergence among the participants' projects.

THURSDAY, JUNE 5, 2014, 2-4 pm

**Artists in the Age of the Internet:
janbrueghel.net, essentialVermeer.com, and the Artist Website**

Chairs: Elizabeth Alice Honig, University of California, Berkeley
Jonathan Janson, author and webmaster, essentialVermeer.com

The internet asks us to think in fundamentally different ways about how we engage in research and also how we provide access to the results of our work. In contrast with the static nature of the monograph, a research website is capable of constant change and adaptation. It can sustain collaboration between many scholars in different countries; it can be addressed to a general as well as a scholarly public since each group can be enabled to use it differently; and digital tools can promote new types of image investigation. On the other hand, constructing such a website can be a costly endeavor for which many institutions still offer little support or credit.

Our workshop will offer scholars an introduction to two models of monographic websites that we have constructed. Participants will be given a tour of the sites and shown how to become “collaborators” in crowd-sourced sites (especially the Brueghel wiki). They will be introduced to our Image Investigation Tool and other digital capabilities of the sites. We invite suggestions about further websites we might consider as a group; please e-mail those to us in advance of our meeting. We could pool information about high-quality sites in our field that we have found – or created!

We will discuss the decision-making involved in building a research website: the question of who our audience and our collaborators might be; the benefits of individual vs. institutional initiatives; how to deal with issues of copyright; institutional support and credit for online and collaborative work; and long term funding possibilities. Both those who have already engaged in digital site production and those who are just curious are very much welcome.

All participants will receive a snazzy janbrueghel.net tote bag and will be the envy of their friends.

THURSDAY, JUNE 5, 2014, 2-4 pm

Genre Drawings in Focus

Chair: Susan Anderson, Maida and George Abrams Collection

A selection of genre drawings from the Maida and George Abrams Collection, on view at the Museum of Fine Arts, Boston, during the conference, provides the point of departure for this workshop. In contrast to other media, how may genre be defined and discussed in relation to drawings? In a field traditionally dominated by questions of connoisseurship, technique, function and quality, how are genre drawings methodologically treated in comparison to drawings with different subjects? Participants will be asked to present briefly on a relevant topic of their choosing, based either on works in the exhibition (photographs will be provided beforehand) or elsewhere. Possible themes include the difficulty in defining genre, especially in drawings; the varied functions of genre drawings; the prevalence of finished genre drawings, including the use of watercolor, gouache and parchment; focused connoisseurship problems; the model book tradition and drawn *tronies*; the evolution of the study sheet; and figural drawing for genre painting vs. history painting, among others. Participants representing a range of methodological approaches are welcome. This workshop will be held at Boston University, and afterwards will proceed to the Museum of Fine Arts.

Site Visits: THURSDAY, JUNE 5, 2014, 2-4 pm**Site Visit: Prints and Drawings, Museum of Fine Arts, Boston**

Chair: Clifford Ackley, Museum of Fine Arts, Boston

The Museum of Fine Arts, Boston, houses an impressive collection of Dutch, Flemish and Netherlandish prints, drawings and illustrated books. Workshop participants will meet in the Museum's Morse Study Room for this rare opportunity to view and discuss a selection of these objects.

Site Visit: Paintings and Conservation, Museum of Fine Arts, Boston

Chairs: Ronni Baer, Museum of Fine Arts, Boston

Rhona MacBeth, Museum of Fine Arts, Boston

A discussion of past and present treatments of northern paintings in the Museum of Fine Arts, Boston.

Site Visit: the Isabella Stewart Gardner Museum

Chairs: Joseph Saravo, Boston University and Isabella Stewart Gardner Museum

Gianfranco Pocobene, Isabella Stewart Gardner Museum

A discussion of collecting, collections and conservation, with a focus on Northern European art in the Isabella Stewart Gardner Museum.

SATURDAY, JUNE 7, 2014, 9:00-11:30 am (note earlier starting time)

Early Modern Dutch Handwriting and Archival Research Workshop

Chairs: Jesse Sadler, UCLA

Paul R. Sellin, UCLA

Christine P. Sellin, California Lutheran University

This early modern Dutch handwriting and archival research workshop is designed for American graduate students and junior faculty in the Humanities (although senior faculty are also welcome, with a \$10.00 materials fee). It includes paleographic instruction in transcribing, hands-on components, group work, samples of various document types; and up-to-date research strategies/information for both Dutch and Belgian archives. For best results, attendees should have basic reading knowledge of the Dutch language and bring a pocket dictionary (Dutch-to-English, paperback).

The workshop aims, among other objectives, to build a strong sense of community and support among American Dutch Studies graduate students in art history, history, and literature. It is practical introduction with a fun, creative hands-on component.

The workshop will include:

- Introduction to early modern Dutch handwriting; sampler of different handwriting styles;
- First transcription session (individual): reading, transcribing sample passages and “building” an alphabet;
- Group work: review transcriptions in teams, then assemble complete passages as a group.
- Hands-on practice forming letters and words, using a turkey quill pen and ink;
- Transcription ‘short-cuts’; methodology; special terms, titles, and acronyms;
- Second transcription session (individual): reading, transcribing sample passages and continued “build” of alphabet;
- The Archives: Research strategies, information for Dutch, Belgian archives.

SATURDAY, JUNE 7, 2014, 9:30-11:30 am

Economy and Salvation

Chairs: Laura Gelfand, Utah State University
Amy Morris, University of Nebraska at Omaha
Mark Trowbridge, Marymount University

Changes in religious art and literature produced in the Late Medieval and Early Modern Netherlands reveal a society negotiating the successful reconciliation of money and salvation. Indulgences are just one example of how devotional practices were inextricably linked to financial exchange. Similarly, pilgrimage was costly in terms of time and money, but for those with sufficient resources it was possible to pay a surrogate, and this practice was considered equally efficacious. Pious patrons strategized about how best to leverage the acquisition of wealth in this world to guarantee salvation in the next.

This economy of salvation is situated at the intersection of piety and prosperity and efforts to reconcile these disparate concepts are evident everywhere from passion plays, to devotional paintings, manuscripts, music and sermons. Material culture reveals colliding and eliding socio-economic realities, new class-consciousness and widespread anxiety about the afterlife. The workshop organizers welcome participants interested in discussing objects and/or topics related to the economy of salvation including, but not limited to: contemporary theology, rhetoric and modes of thought; changing demographics and socio-economics; rural and urban development; devotional spaces, objects and practices; pilgrimage and indulgences; ritual and performance.

At the joint meeting of the HNA and the AANS, this workshop will provide an opportunity for participation by scholars engaged in a range of disciplines. The number of participants is limited to 20 and registration is on a first come, first serve basis. A reading will be distributed to participants before the workshop and each will be asked to select and post an image and a description of a devotional object or another primary source on a facebook page or website administered by the organizers. The organizers will select ten participants to briefly (5 minutes) present their object or source during the workshop. The combination of a shared reading and involvement by all participants should produce a lively, inclusive, and insightful discussion.

SATURDAY, JUNE 7, 2014, 9:30-11:30 am

Imagining/Imaging the Feast

Renaissance and Baroque Festival Culture in the Southern Netherlands

Chair: Ralph Dekoninck, Université catholique de Louvain

By virtue of its multimedia nature and its primary concern with issues of representation, the Renaissance and Baroque festival emerges as a fascinating object for early-modern art history and cultural analysis, especially in the Spanish Netherlands where this spectacle culture was blooming. Moreover, it presents itself as an invaluable site to explore cultural exchange among various social and political fields, and between countries and regions. The festivals were the joint result of the efforts and planning of multiple institutions, disciplines, artists and artisans. The contributions of these various agents and media blend in a spectacular and overwhelming whole, of which it is impossible to grasp or absorb all details. Hence, eye-witnesses typically label their experiences under "*meraviglia*": placing the spectacle in the realm of the marvelous, indicating the extraordinary character of both the event and their experience.

The aim of this workshop is to discuss the processes and the mechanisms operating within the festival in the 16th and 17th-centuries Southern Netherlands and their transformations of actors, objects, space and time. We will consider the artistic, scientific and ideological forms of knowledge and modes of expression involved in their production. Special attention will be paid to the variety of material, technical, economic, artistic and human factors engaged in the festival, as well as the circulation of different forms of knowledge and cultural practices stimulated by the festival. We will also stress the analysis of festival books as literary genre reinventing the moments and monuments of celebration. The type of messages and effects produced by these books will be studied not exactly as direct representations of the festivities but as symbolical recreations of the ephemeral events and ornaments

Rather than focusing on the decoding of rich and oftentimes complex iconographic and symbolic messages of single festivals, we invite speakers to adopt a wider and methodological perspective to analyze the complex scenic devices of Renaissance and Baroque spectacles and their transformative effects. Special attention will be devoted to *framing, performativity* and *experience*.

1/ Framing

As *frames*, we mean all elements of festival *apparati*, such as triumphal arches, scenery devices and porticoes, and sound effects that serve to set off the representational arena, inviting the audience to become active participants. Transforming the pre-existing space into a symbolic place dense with meaning, the framing devices also invite the participants to interpret the multitude of media and messages. Contributing to the overall impression of exuberance, the framing offers a

major device to engage the participants and make them receptive to strong emotions.

2/ Performativity

In Renaissance and Baroque spectacles, two levels of *performativity* are at play. On the one hand, the religious and/or political action or social ritual at the core of the festival transforms social and religious realities. On the other hand, the festive performance brings about a transformation on a more intimate, personal level. Because of this double degree of performativity, the spectacle is a powerful transformative agent, compelling people to step out of their ordinary lives and roles, effectively changing their social status, as well as transforming their state of mind.

3/ Experience

Because of its overwhelming character and its simultaneous appeal to all senses, the average spectator cannot possibly take in all messages contained within the competing media of the festival. So it is perhaps not so much the coded program of the ceremony, as the experience provoked by these special effects that defines the spectacle. By deliberately provoking emotions, the spectacle establishes itself above all as a moment of immersion aiming at persuasion, at the conversion and participation in a more or less active form. By means of the framing and experience of the spectacular devices, spectators are transformed into active participants of the spectacle.

The participants (max. 8) will be asked to give a short presentation (10 mins) either on a specific corpus or theme (preferably in conjunction with one of the three aforementioned directions), stressing the methodological issues and the interdisciplinary benefit. A large part of the workshop will then be devoted to discussion. An indicative bibliography and some articles will be sent to participants beforehand, in order to establish a common ground of knowledge.

SATURDAY, JUNE 7, 2014, 9:30-11:30 am

Reconsidering “Netherlandish Romanism”

Chairs: Arthur J. DiFuria, Savannah College of Art and Design
Edward Wouk, University of Manchester

By the middle of the sixteenth century, traveling to Rome to study the art of antiquity and the Renaissance had become an imperative rite of passage for many Netherlandish artists, yet modern art history has generally overlooked their accomplishments. Their historically marginal place in our discipline is due, in part, to the perception that their work transgresses regional and stylistic characteristics necessary to structure a seamless definition of Netherlandish art. The first authors to use the term “Romanism” to describe these artists considered them innovative, nonetheless perceiving their role as an intermediate one in a predestined progression from the “Flemish Primitives” to Bruegel and the painters of the seventeenth century, especially Rubens and Rembrandt. Even these paragons of seventeenth-century Flemish and Dutch art interacted with Italian precedents in ways far more nuanced and mediated than present scholarship suggests. “Romanism” itself remains a fraught term that has never been properly investigated; its problematic use persists, and its negative connotations lie at the heart of Friedländer’s enduring dismissal of art by Gossaert, Heemskerck, Floris and their ilk – a rejection that has only recently received attention in exhibitions and monographs.

Participants can give short presentations (5 – 7 minutes) redressing the problematic treatment of “Romanism” in the history of Netherlandish art. Our aim is to interrogate and expand the discourse on the interaction among early modern Netherlandish artists, Italian visual culture, and antiquity. Possible critical approaches to “Netherlandish Romanism” may include but are not limited to: the historiography of the term or specific practitioners, the role of patrons in fostering Italianate or antiquarian approaches among Netherlandish artists, alternative definitions of antiquity in northern discourse, the prevalence of “Netherlandish Romanism” in the seventeenth and eighteenth centuries, and conversely, its near complete absence in modern art history.

Interested participants should send a brief proposal – no more than 100 words – with relevant images by May 1, 2014.

SATURDAY, JUNE 7, 2014, 9:30-11:30 am

Objects in Genre works: *bijwerck dat verclaert?*

Chair: Alison Kettering, Carleton College

In still lifes, objects convey meaning while in genre works humans matter most. What about figurative paintings replete with objects emphatically displayed in the foreground? Such hybrids do more than treat objects as conventional accessories. Prominently arrayed objects may even do the heavy lifting: clarifying meanings and increasing a work's conceptual density. Prominent still lifes are incorporated into many types of seventeenth-century Dutch genre scenes: for example, farmstead scenes with comestibles and pots in one corner, market scenes with abundant produce, military scenes piled with weapons and booty, alchemists' workshops strewn with paraphernalia, studio scenes filled with tools and props.

How do their narrative elements operate in tandem with the meanings conveyed by the figures; and how does the presence of the objects subtly shift these works' semantic possibilities? More broadly, we might look at the cultural significance of still life when aligned with "moving life." Iconological approaches have long been of use here, but we might also borrow from material culture's approach to objects, with the assumption that everyday images of objects serve as cultural markers that further our understanding of how seventeenth-century genre painters wanted to imagine their world, whether conceptualizing the countryside, the market, the military, or the artist's profession.

In this workshop, participants will give 2-5 minute presentations focused on a single image (or type of image) that pertains to the larger issues they would like to see discussed. Participants interested in presenting a particular image should submit a (very) short proposal describing what they would include in the presentation along with a jpeg of the image. Please do so by May 1, 2014.

SATURDAY, JUNE 7, 2014, 9:30-11:30 am

HNA Workshop on Social Networks in the Arts

Chairs: Marten Jan Bok, University of Amsterdam

Harm Nijboer, University of Amsterdam

Art historians have always been keenly aware that artistic ideas, concepts and innovations travel in many ways. Traditionally, we studied this phenomenon through the works of art themselves, as well as by what has been written about them and their makers. Given the fact that we most often lack the sources that can tell us about the actual conversations that took place between artists, their patrons and their audience, we are either left speculating or so hesitant that we refrain from making any scholarly statements at all. However, as we are becoming more and more aware that today's information technology allows us - whether we like it or not - to reconstruct almost anybody's social network, and thus the mental world in which a person operates, we can apply this same technology to the past. The reconstruction of social networks in the arts with modern information technology provides us with new exploratory tools that can open our eyes to possible artistic connections so far overlooked. We can then return to the works of art to test our assumptions.

This workshop invites contributions from scholars that use social network analysis in the arts in the early modern period.

SATURDAY, JUNE 7, 2014, 9:30-11:30 am

The Monograph with Catalogue Raisonné: A Dying Breed?

Chairs: Jochai Rosen, University of Haifa, Israel

Adriaan E. Waiboer, National Gallery of Ireland, Dublin

Monographic studies with a catalogue raisonné are the backbone of art history and frequently withstand the test of time better than other publications. We still consult Sturla Gudlugsson's monograph on Gerard ter Borch (1959–60), Seymour Slive's on Frans Hals (1970-74), or Otto Naumann's on Van Mieris (1981), even though these books were written decades ago. Completing a monographic study is a highly challenging, but rewarding academic achievement, as its heterogeneous nature requires a great range of competencies.

Yet, many universities do not accept a monograph study as a valid topic for a Ph.D. dissertation. They do not consider it to be a proper test of a student's ability to analyze theoretically a specific art-historical issue. Moreover, as compiling a catalogue raisonné is time-consuming, universities fear that students will not complete them. But that is not all. After the work has been completed, the author experiences great difficulties in getting his/her catalogue raisonné published. When it is finally published, it is generally an expensive book that few can afford to add to their personal libraries. No wonder the monograph is on the brink of extinction.

The purpose of this workshop is to discuss the future of the monograph from a theoretical as well as a practical point of view: how justified is the criticism on monographs? What needs to be changed in the format of the monograph for it to survive? How can digital means be incorporated in the making of a monograph? What is the future of the online catalogue raisonné? Speakers will involve authors of monographs and scholars currently working towards the publication of a monograph. The discussion will also include representatives of research centers and photographic libraries who greatly contribute to the facilitation of monographic studies.

SATURDAY, JUNE 7, 2014, 9:30-11:30 am

Are Small Collections Doomed?

Chair: Patrick Le Chanu, Les Musées de France

Big museums around the world base their image and communication on the presentation of instantly and sometimes universally recognizable masterpieces. In doing this, they rely more on an Italian conception of art - which places invention and therefore uniqueness ahead of execution- than on a "Netherlandish" model, which does not fear repetition, as its artistic credo emphasizes the quality of execution. The orientation of academic art history sometimes follows this path of the "star system", in which everything revolves around the great masters and their names.

The objective of this workshop is to question the meaning of artistic "quality" and to stress the fact that the educational and cultural use of a work of art, its appreciation or depreciation, often depends on the context in which it is shown and the professional, social and institutional background of the viewer.

The aim is not relativism: All art works are not equal from an artistic point of view. But if your collection does not include a genuine Jan van Eyck, Pieter Bruegel the elder, Rubens or Rembrandt, this lack can be turned into an advantage. By displaying to the public a school work or a copy that the museum possesses, you can sometimes build a richer discourse than the one revolving around the name of a great master. One can then stress precisely what this "second rank status" of the work illustrates about the role of copying in artistic apprenticeship, the creation process and the art markets of then and now.

What is at stake here is the message delivered to the public about art. Is it an unquestioned and therefore commercial view of "quality"? Or, in accordance with the value system of the Medieval, Renaissance and Classical periods in Europe and particularly in the "Netherlands", is it an appreciation not founded exclusively on the uniqueness of the objects themselves, seen per se, but also on the creative process that brought them to life.

All participants in the workshop would be asked to bring images of works of art by or related to Netherlandish artists active between 1350 and 1750 (including copies) that, although perhaps not shown in their local museum, they think are of interest for reasons that they will explain and will be discussed by the group.

I would of course like to see these before the conference in order to prepare and stimulate discussion. By this I mean that I would classify these works into categories like contemporary copies, later copies, faithful copies and copies with variants, "national" and "foreign" copies, copies made after observation of the actual model or copies made after a print or another copy. (These categories are not exclusive of each other.)

SATURDAY, JUNE 7, 2014, 9:30-11:30 am

The Early Modern Chamber of Art and Wonders as a Locus for the Construction of Knowledge...Now

Chair: Joaneath Spicer, Walters Art Museum

Participants in this workshop will probe and collaborate on a proposed “visitable” website for the Chamber of Wonders rooms at the Walters Art Museum, raising questions as to how knowledge was created/constructed at such sites in the Early Modern Period and how this Chamber could support such knowledge creation by today’s scholars, students, and the public.

For the early modern period, the historic ‘Chamber of Art and Wonders’ is the physical manifestation of collecting in the Netherlands and Central Europe that has probably received more scholarly attention than any other. However, with a few exceptions, the historic collections are dispersed or survive only in a rudimentary form. The only full-scale Chamber of Wonders in North America, the installation at the Walters Art Museum in Baltimore, is fictive but based on extensive research; while exhibiting the eccentricities of personal selection, it integrates core aspects of a typical ‘Kunstammer’ as it could be found in Northern Europe in the 17th century with a locus in the Southern Netherlands. As such, it functions museologically as an end in itself but also potentially as a locus of ongoing research and as a teaching tool in university courses internationally...if it could be “visited” and the assembled objects and issues probed on line.

As provisionally planned (to be gradually developed and expanded), the site will encourage the exploration of individual objects or groups of objects in the context of their display—*naturalia* and *artificialia*—as well as overarching ideas, documentation such as inventories, bibliographies, materials, etc. often by linking to outside sources. A demonstration piece will focus on taking apart Heemskerck’s immense *Panoramic Landscape with the Wonders of the Ancient World* (1535-6), a touchstone for the perception of the “wonder.”

Participants are urged to become collaborators. Discussions will be based on 1) readings, 2) a sample of the proposed website, and 3) links to specific Netherlandish objects (as by Jordaens, van Hemessen, de Vries) in the Chamber for which participants are urged to try their hand at developing the apparatus that they would themselves want to see available, which can include links to your own publications.

SATURDAY, JUNE 7, 2014, 9:30-11:30 am

An Interactive Exploration of New Visualization Techniques from the Bosch Research and Conservation Project

Chairs: Robert Erdmann, University of Arizona

Ron Spronk, Queen's University and Radboud University Nijmegen

The Bosch Research and Conservation Project (BRCP) is an ongoing effort to document and examine the entire oeuvre of Jheronimus Bosch. It is the first time in history that an entire oeuvre is being documented and examined in a standardized way, always using the same equipment, equipment settings, and procedures. All paint surfaces are examined with binocular microscopy and documented with infrared reflectography and photographed in high resolution with digital macrophotography in the visible light and in the infrared; the available X-radiographs are also documented with macrophotography in the same way. All images are simultaneously stitched and co-registered using several new algorithms to obtain very high-resolution seamless whole-painting images with precise registration across wavelengths. To assist with the interpretation of this enormous collection of data, we have developed several new web-based visualization technologies to facilitate the effortless exploration, comparison, and interpretation of the technical images across the oeuvre. After the completion of the project, art historians will have the possibility, for the very first time ever, to study truly comparable materials of a large group of paintings that are housed in different collections, and do this in microscopic magnification as well as in different areas of the electromagnetic spectrum.

The workshop will feature guided interactive explorations of each of these new viewer technologies as applied to Bosch's paintings. The specialized applicability of each technique will be highlighted using specific examples from the oeuvre, with emphasis placed on its use to answer art-historical questions. The broader applicability of these new technologies to the study of works by different artists and with other imaging techniques will also be addressed.