

From Icon to Art in the Netherlands

Baltimore/Washington, November 8-12, 2006

Program

Wednesday, November 8, 2006

5:30–8:00: Welcoming reception and “Chamber of Wonders” walk-through. The Walters Art Museum, Renaissance Sculpture Court. (Enter through the Bronze Doors on Charles Street)

The organizers gratefully acknowledge the Embassy of the Royal Kingdom of the Netherlands for their generous sponsorship of this event.

Thursday, November 9, 2006

8:45–9:30: Conference Registration (The Walters Atrium, Centre Street Entrance, Membership Desk)

8:45–9:30: Coffee (The Walters Art Museum, Graham Auditorium, Lower Lobby)

9:30–12:00: **Plenary Session: *Icon to Art***
The Walters Art Museum, Graham Auditorium

- Hugo van der Velden (Harvard University)
“The Ghent Altarpiece and the Rise of Netherlandish Painting”
- Reindert Falkenburg (Universiteit Leiden)
“‘Punctuated Equilibrium’: On the Emergence of New Genres in Early Sixteenth-Century Netherlandish Painting”
- Arnout Balis (Vrije Universiteit Brussel and Rubenianum)
“Taking Stock of the Complexities in the History of Flemish Art of the 17th Century”
- Mariët Westermann (Institute of Fine Arts, New York University)
“The Modern System of Painting”

12:00–1:30: Lunch Break

1:30–3:30

Parallel Sessions

1. The Walters Art Museum, Graham Auditorium

Rogier van der Weyden: Sculpture and Painting in Early Netherlandish Art

Chairs: Mark Tucker (Philadelphia Museum of Art), Lloyd DeWitt (Philadelphia Museum of Art)

- Mark Tucker (Philadelphia Museum of Art)
"New Findings on the Original Function of Rogier van der Weyden's Philadelphia *Crucifixion*"
- Douglas Brine (Courtauld Institute)
"Sculpture and Painting / Sculptors and Painters: Wall-Mounted Memorials in the Burgundian Netherlands"
- Carol J. Purtle (University of Memphis)
"Iconic Transitions and the Interdependence of Painting and Sculpture in the Early Netherlandish Canon"
- Bart Franssen (KIK/IRPA and Katholieke Universiteit Leuven)
"Brussels Stone Sculpture in the Period of Rogier van der Weyden"
- Lynne F. Jacobs (University of Arkansas)
"Grisaille and the Thresholds of Early Netherlandish Triptychs"

2. Tremont Grand – Mirror Room

Printmaking in Northern Europe 1450–1700: Medium, Market, and Message

Chair: Stephanie S. Dickey (Queen's University, Kingston, Ontario)

- Karen Bowen (Independent Scholar)
"Philips Galle, His Descendants, and Print Workshops in Antwerp"
- Suzanne Karr Schmidt (Yale University)
"Lottery Dials: The Interactive Print as Intervention"
- Tico Seifert (Freie Universität Berlin)
"Hendrick Goudt, 'constrijcken Plaestsnijder tot Utrecht' "
- Vanessa Schmid (Institute of Fine Arts, New York University)
"Marketing Naval Heroes: Portrait Prints during the Anglo-Dutch Wars"
- Nadine Orenstein (Metropolitan Museum of Art)
"Goltzius: The Thought Process of a Printmaker"

4:00–6:00

Workshops

The Walters Art Museum

Manuscript and Rare Book Room

Lynn Ransom (University of Pennsylvania)

"Simon Bening's Stein Quadriptych, Manuscript or Altarpiece?" (*Meet Quint Gregory at elevator entrance opposite upper Auditorium doors.*)

Graham Auditorium

Dagmar Eichberger (Kunsthistorisches Institut der Universität Heidelberg), Ariane Mensger (Staatliche Kunsthalle Karlsruhe)

"The Rise of Old Testament Themes in Sixteenth-Century Netherlandish Art"

Chamber of Wonders

Pamela Smith (Columbia University)

“From Objects to Ideas: Material Culture in Art and Science”

Family Art Center, Studio B

Emilie Gordenker (National Gallery of Scotland)

“Up for Negotiation? The Role of Artist and Sitter in Portraiture”

Tremont Grand

Doric Room (5th floor)

Ann Jensen Adams (University of California, Santa Barbara)

“The Pleasures and Treasures of the Archives: A Session in Honor of John Michael Montias”

Mirror Room (4th floor)

Jeroen Vandommele (Universiteit Groningen)

“Debating Art: Dialogue between Artists, Rhetoricians and Printers in Antwerp (1555-1565)”

Chapter Room (5th floor)

Vida J. Hull (East Tennessee State University)

“Master and Pupil: Transmission and Transformations”

Friday, November 10, 2006

Workshops

The Walters Art Museum

Graham Auditorium

E. Melanie Gifford (National Gallery of Art)

“Rembrandt and Technical Studies”

Chamber of Wonders

Elizabeth Honig (University of California, Berkeley)

“Painting and the Aesthetic Conditions of the Early Modern Collection”

Family Art Center, Studio B

Ethan Matt Kavalier (University of Toronto)

“Mythological Imagery in the Netherlands 1500-1600”

George Peabody Library (17 E. Mt. Vernon Place)

Walter Melion (Emory University)

“Scripture for the Eyes’: Bible Prints as History and Exegesis”

Tremont Grand

Doric Room (5th floor)

Alison McNeil Kettering (Carleton College), Annette DeVries (Universiteit Groningen)
“Down to Earth: The Representation of Labor in Late Medieval and Early Modern
Netherlandish Art”

Mirror Room (4th Floor)

Dawn Odell (Virginia Tech)
“Idols and Art from Beyond Europe”

Chapter Room (5th Floor)

Christopher Heuer (Columbia University), Angela Vanhaelen (McGill University)
“Iconoclasm's Netherlandish Image”

11:30-1:00: Lunch Break

1:30-3:30

Parallel Sessions

1. The Walters Art Museum, Graham Auditorium

The Bible and Spiritual Enlightenment: Defining Dutch and Flemish Religious Devotion

Chair: Shelley Perlove (University of Michigan-Dearborn)

- Ingrid Ciulisova (The Slovak Academy of Sciences-Institute of Art History)
“The Painting *St. John The Baptist, St. Barbara and Two Donors* of the St. Martin Church in Bratislava: The Case of a Corrected Image”
- Sharon Assaf (Tel Aviv University)
“God-Given Senses: Biblical Narratives in the Backgrounds of Prints of the Five Senses”
- Birgit Ulrike Münch (Universität Trier)
“Sola Scriptura? Mapping the Passion Cycle during the Era of Confessional Clashes”
- Walter S. Melion (Emory University)
“Imitation and Incarnation in Hendrick Goltzius’s *Annunciation* of 1594”
- Piet Lombaerde (Universiteit Antwerpen)
“The Temple of Solomon: Its Interpretation by the Jesuit Fathers during the Early Seventeenth Century in the Low Countries”

2. Tremont Grand — Mirror Room

Artistic Consciousness and the Emerging Art Theoretical Discourse in Painting, 1400–1700

Chairs: Natasha Seaman (Independent Scholar),
Todd Richardson (Universiteit Leiden)

- Heike Schlie (Universität Dortmund)
"Windows and Mirrors, Portals and Doors: Openings to Early Netherlandish Painting"
- Annette de Vries (Universiteit Groningen)
"In the Footsteps of St. Luke: Artistic Consciousness in Representations of St. Luke Painting the Virgin in Netherlandish Art"
- Suzanne Walker (Tulane University)
"Rubens and the Decorum of Flesh"
- Eric Jan Sluijter (Universiteit van Amsterdam and Institute of Fine Arts, New York University)
"Rembrandt and the Rules of Art Revisited"
- Jürgen Müller (Technische Universität Dresden)
"‘Schieten zonder wit’ - A New Interpretation of Rembrandt's ‘Nightwatch’"

3:00—3:45: Coffee (The Walters Art Museum, Graham Auditorium, Lower Lobby)

4:00—6:00

Parallel Sessions

1. The Walters Art Museum, Graham Auditorium

Looking Backwards: The Meaning of Copying

Chairs: Ariane Mensger (Staatliche Kunsthalle Karlsruhe), Dagmar Eichberger (Kunsthistorisches Institut der Universität Heidelberg)

- Elisabeth Cleland (Metropolitan Museum of Art)
"Shared Images, Shared Thoughts: Johanna the Mad and Four Tapestry Variations of the Mystic Grapes"
- Joris Van Grieken (Katholieke Universiteit Leuven)
"Contextualizing Copies: Investigating Copies and Reproductions after Early Netherlandish Masters in the Light of the Reception of Their Art in the Second Half of the 16th Century"
- Catherine Levesque (The College of William and Mary)
"The True Copy: Imitation and Truth in Pieter Bruegel's *Landscape with the Magpie on the Gallows*"
- Zirka Z. Filipczak (Williams College)
"Why Did Rembrandt Copy almost Two Dozen Moghul Miniatures?"
- Junko Aono (Universiteit van Amsterdam)
"Reproducing the Golden Age. Copies after 17th-Century Dutch Genre Painting in the First Half of the 18th Century"

2. Tremont Grand — Mirror Room

The Dutch in the World: Art and Collecting in a Global Milieu

Chair: Julie Hochstrasser (University of Iowa)

- Rebecca Parker Brienen (University of Miami)
"Nicolaes Witsen and His Circle: Globalization, Collecting, and Art Patronage in Amsterdam circa 1700."

- Amy Buono (University of California, Santa Barbara)
"The Role of the Netherlands in the 'Tupinambization' of Early-Modern European Collections"
- Anke van Wagenberg-Ter Hoeven (Salisbury University)
"Jan Weenix and the Dutch Taste for the Orient"
- Candace Q. Huey (Chabot College)
"Appropriation, Elevation and Re-presentation: The Evolution of Chinese Objects in Seventeenth-Century Netherlandish Art"
- Dawn Odell (Virginia Polytechnic and State University)
"Dissection, Self-Mutilation and Painted Tea Cups: Collecting Chinese Export Ware in Seventeenth-Century Holland"

6:30–9:00

Tremont Grand – Corinthian Room
Banquet dinner (by subscription)

Saturday, November 11, 2006

9:00-11:00:

Paper Session

Tremont Grand – Corinthian Room

Unfolding the Early Netherlandish Diptych

Chairs: John Hand (National Gallery of Art), Ron Spronk (Harvard University Art Museums)

- Sarah M. Guérin (University of Toronto)
"The Early Franco-Flemish Diptychs: The 'Soissons' Ivories"
- Mark Trowbridge (Marymount University)
"Sin and Redemption in Late-Medieval Drama: Hugo van der Goes's Vienna Diptych"
- Jessica Buskirk (University of California, Berkeley)
"Tactility and Devotion in Personal Devotional Portrait Diptychs"
- Molly Faries (Indiana University)
"Jan van Scorel's Tambov/Berlin Diptych"

11:30:

- Buses from Tremont Hotel to National Gallery of Art (by subscription)
- Box lunch (by subscription)

12:30-4:00:

The exhibition "Prayers and Portraits: Unfolding the Netherlandish Diptych" open to conference participants, National Gallery of Art, Washington DC (please wear conference nametag)

5:00:

Buses leave National Gallery of Art, East Building (arrival at Tremont Hotel by 6:00pm)

Sunday, November 12, 2006 (optional)

2:00:

Lecture at National Gallery of Art, Washington DC

Simon Schama, "Poetic License: Titian and Rembrandt"

Free on a first-come, first-serve basis (approx. capacity — 560). If you plan to go you should arrive by 1:30 at the latest to secure a seat.

The Walters Art Museum
600 North Charles Street

Tremont Grand
225 North Charles Street

Conference Program Committee:

H. Perry Chapman, chair

Melanie Gifford

Larry Silver

Joaneath Spicer

Ron Spronk

Conference Organizers:

Aneta Georgievska-Shine

Quint Gregory

Book Fair: during the conference participants will have the opportunity to peruse the offerings of several book dealers/publishers on display at the Tremont Hotel, 4th floor Promenade.

The organizers would like to acknowledge and thank Christie's for their financial support, the Samuel H. Kress Foundation for its generous grant for scholars traveling from Europe, and above all the staff of The Walters Art Museum, particularly the Director of Exhibitions, Nancy Zinn, for making this conference possible.