HNA CONFERENCE

GHENT 2018, 24 – 26 May

HISTORIANS OF NETHERLANDISH ART

GHENT UNIVERSITY

CALL FOR PAPERS

The Conference Program Committee of The Historians of Netherlandish Art solicits paper proposals for the organization's quadrennial conference, to be held in Ghent, May 24-26, 2018. We welcome proposals for papers that present new directions in the study of Netherlandish art between 1350 and 1750. Sessions will be two hours long, generally including four papers of 20 minutes in length with ample time for discussion. A series of workshops will also be announced when registration for the conference opens.
See below for the list of paper sessions and descriptions. Please submit proposals directly to the chair(s) of individual sessions.

GENERAL GUIDELINES

1. Current HNA membership is required of all chairs and speakers at the conference.
2. No one may participate as a chair or speaker in more than one paper session. This does not apply to participation in workshops (where all are encouraged to contribute).
3. See below for the list of paper sessions and descriptions. Please submit proposals directly to the chair(s) of individual sessions. Proposals should include an abstract of the proposed paper (maximum of 500 words) and a curriculum vitae. Please inform session chairs if you submit proposals to more than one session. Papers already published or presented in full to another scholarly conference will not be considered.

SCHEDULE

Proposals for papers due to session chairs by **MAY 15, 2017**.
Chairs determine speakers and reply to all applicants by **SEPTEMBER 18, 2017**.
Full texts of papers due to session chairs by **MARCH 26, 2018**.

PROGRAM COMMITTEE:

Katlijne Van der Stighelen; Koenraad Brosens; Krista De Jonge; Till-Holger Borchert; Manfred Sellink; Ralph Dekoninck; Hugo Van der Velden; Frits Scholten; Elmer Kolfin; Jürgen Müller; Sophie Raux; Susie Nash; (*and on behalf of the HNA-Board*: Fiona Healy; Ron Spronk; Amy Golahny)

LIST OF SESSIONS SEEKING PAPERS (see below for descriptions)

- Early Modern Netherlandish Art and the Work of Science
- Artists on the Move: New Methods, New Directions
- Towards a Historiography of Technical Art History: An Assessment of Progress for 15th-17thCentury Netherlandish and Dutch Paintings
- The Ekphrastic Tradition in the Early Modern Netherlands
- Transmediality in Global Netherlandish Art
- *Ornamenta sacra*. The Art of Liturgy and the Liturgy of Art (1400-1700)
- Netherlandish Illumination and Painting in the 15th and 16th Centuries: Integrating New Art-Technical Research in Established Approaches
- Utensils in Art: The Object as an Artist's Model and the Domestic Utensil as Decorative Arts
- Revisiting Rediscovery: Early Netherlandish Art in the Long 19th Century
- Picture This: The Role of Images in *Alba amicorum*
- Pevsner's Blind Spots. Organization and Representation of Art Academies in the Northern and Southern Netherlands
- Unravelling the Anonymous Masters (1500-1550) in the Rhine/Maas Region
- "Ruled by an Orange": Or, just how Glorious was the Glorious Revolution?
- Divine Presence: Representing Angels and God in Dutch and Flemish Art
- Bruegel's Politics
- Copy/Copia: The Theory and Practice of Copying
- Architecture
- Open Session: Seventeenth-Century Flemish Art
- Open Session: Seventeenth-Century Dutch Art

Early Modern Netherlandish Art and the Work of Science

Elisabeth Berry Drago, Chemical Heritage Foundation, EBerryDrago@chemheritage.org
Nicole Elizabeth Cook, Chemical Heritage Foundation, NCook@chemheritage.org

Studies of early modern Netherlandish art and science have long been weighted towards the proposed relationships between optics and Dutch naturalism. The debate over Vermeer's potential use of optical devices—originating roughly a century ago—shows no evidence of abating. This emphasis on optics and the science of sight is fruitful, yet alternative examinations of art and knowledge-making in the early modern era demand equal critical attention. This session seeks new questions and directions in the shared histories of Netherlandish art and science, with particular interest in: a.) material sciences beyond optics, and their continuities with and within art-making; and b.) individuals and sites of knowledge-making that existed outside of the exclusive arena of the university, or the elite quarters of royal laboratories. This session draws conceptually from both movements in the history of Netherlandish art and recent shifts in histories of science that have turned a critical lens onto alternative spaces and methodologies for knowledge production in the emerging empirical sciences.

We envision this session as engaging widely in the relationship of art and science in the early modern Netherlands (broadly defined as between 1400 and 1800). We seek papers that address relationships between Netherlandish art & architecture and material sciences, with sample topics that include, but are not limited to:

- Relationships between art and geology, zoology, health sciences and medicine, chemistry, mechanical and other technologies
- Visual representations of vernacular and "problem-solving" science
- Public participation in science and empiricism, the public performance of experiments, and visualizations of science education and communication
- Representations of non-elite or alternative practitioners of science; including women as participants and empirics, as well as patrons and consumers of science and medicine
- The recognition of domestic spaces and hybrid work spaces as historically rich and vital sites for the production of artistic and scientific knowledge

We are eager for the participation of both art historians in academic roles and art historians in museum positions. Contributions from curators who see the theme of Netherlandish art and the work of science reflected in their own institutions would also be of great interest.

Artists on the Move: New Methods, New Directions

Jan Blanc, Université de Genève, jan.blanc@unige.ch
Marije Osnabrugge, Université de Montpellier III, marije.osnabrugge@gmail.com

The mobility of artists is an omnipresent phenomenon throughout the history of art. Its great significance for Netherlandish art in the sixteenth and seventeenth century has made it a recurrent component of research, even more so with the recent emergence of *migration studies*. In the early modern period, over a thousand Dutch and Flemish artists spent a short or longer period outside their region of origin.

In some cases, a study trip sufficed to satisfy an artist's 'urge to travel' (*reislust*), whereas others left never to return. The mobility of Netherlandish artists, as well as the short or longer stays of foreign artists in the Netherlands, had an undeniable impact on the development of Netherlandish art, both in terms of the careers of individual artists and on art as a whole. Individual artists needed to adapt to new environments, with different social and cultural rules and artistic and economic contexts. The absence from their home region, presence abroad and the journey itself, all left their marks on their life and artistic development. Meanwhile, local artists and patrons were confronted with the existence of art elsewhere, forcing them to place local art and artistic practices within an international context and indeed question the identity, if not the proper definition, of 'local' art.

Session

In this session we aim to foster a discussion on methodological issues and theoretical challenges concerning the research on the mobility of artists (from and to the Netherlands), either in general or in relation to case studies.

We are especially looking for papers on:

- the methodological issues in portraying the role of travel in the artistic development of an artist;

- (the search for) traces of the migratory experience in an artist's oeuvre – while avoiding the pitfalls of 'influence', 'local styles' or 'artistic geography';

- the consequences of the massive mobility of artists for the development of Netherlandish art – both in the Southern and Northern Netherlands;

- the strategies used by artists to build (or insert themselves in) professional communities and networks and exchange artistic knowledge and practice.

Towards a Historiography of Technical Art History: An Assessment of Progress for 15th-17thCentury Netherlandish and Dutch Paintings

Maryan Ainsworth, The Metropolitan Museum of Art, New York, maryan.ainsworth@metmuseum.org
Ron Spronk, Queen's University, Kingston, ON, and Radboud University, Nijmegen, spronkr@queensu.ca

In 1956 when art historian and conservator Johannes Taubert completed his dissertation for Marburg University entitled "Zur kunstwissenschaftlichen Auswertung von naturwissenschaftlichen Gemälde-untersuchungen," he hardly could have imagined where his initial inquiries into materials and techniques of northern Renaissance painters would lead. Simultaneously, in the 1950s, pioneering research in technical studies was being undertaken by Paul Coremans at Brussels' Centre National de Recherches "Primitifs Flamands" with the beginning of the well-known Corpus volumes that incorporated technical examination of Early Netherlandish paintings as a routine part of their art historical evaluation. Subsequent developments in the 1970s, in particular the harnessing of infrared technology by Dutch physicist Dolf van Asperen de Boer for the study of paintings, opened up new methods of investigation, and the impact of the "Rembrandt Research Project" on the broader field of 17th C. studies is widely acknowledged. More recently the field has been introduced to new, paradigm-shifting methodologies such as Thread Count Automation for canvas paintings, Macro-XRF-scanning, and other techniques that vastly expand our possibilities for the technical investigation of paintings. The technical data available to art historians through publications has thus increased exponentially over the last decades, and sophisticated web-based viewers now allow for highly precise and easy comparison of high-quality technical images.

Results from these examinations, in turn, have augmented our knowledge not only of how individual artists worked, but how they functioned within the context of a given workshop. This has led to interdisciplinary approaches that have encompassed new areas of interest such as the commerce of art, early international trade relationships, artists's travels and north-south European exchanges, to name only a few. With the accumulation of technical documentation about the working procedures of individual artists, their complete oeuvres have come more clearly into focus and have been more meaningfully defined. This increased clarity has enabled art historians to delve more deeply into the artistic and cultural context of the artist with sometimes surprising results.

Where do we stand now? One area of study that has received surprisingly little attention from scholars is the historiography of this still relatively young field. Presenters of papers in this session are invited to consider our progress with this interdisciplinary methodology and chart the distances still to go in specific areas. These assessments may include, but are not limited to the following: general historiography issues of technical art history, the relative success of interdisciplinary studies, methodological implications of increased interdisciplinarity in the field, the varying results of newly defined oeuvres of painters, implications for inter-media investigations within an artist's works, etc.

The Ekphrastic Tradition in the Early Modern Netherlands

Arthur J. DiFuria, Savannah College of Art and Design, ajdifuria@gmail.com
Walter S. Melion, Emory University, wsmelio@emory.edu

In epideictic oratory, ekphrasis is typically identified as an advanced rhetorical exercise that verbally reproduces the experience of viewing a person, place, or thing; more specifically, it often purports to replicate the experience of viewing a work of art. Not only what was seen, but also how it was beheld, and the emotions attendant upon first viewing it, are implicitly construed as recoverable, indeed reproducible. Ekphrasis describes the object of sight in vivid, imaginative, even hyperbolic terms, bodying it forth as something that having once been viewed, is now presently viewable or, better, visualizable, in the form of an image. For this reason, the artisanal processes of drawing, painting, or sculpting were sometimes troped as instances of ekphrastic image-making; and conversely, ekphrasis could stand proxy for the making of images in various media. This is to say that ekphrasis—as a rhetorical device, and as an analogue to a wide range of medially specific processes—operates complexly in the registers of time (making past experience present), affect (recovering and restaging affective experience), and mimesis (fashioning an image of something seen, or an image of a work of art).

Ekphrasis was integral to the reception, discourse, and production of early modern art and poetry. Amongst theoreticians and historians of art, Giorgio Vasari, Karel van Mander, and Arnold Houbraken, to name but a few, deployed the ekphrastic mode to richly varied effects. Moreover, one could plausibly argue that many examples of early modern art operate ekphrastically: they claim to reconstitute works of art that solely survived in the textual form of an ekphrasis; or they invite the beholder to respond to a picture in the way he responds to a stirringly ekphrastic image; or they call attention to their status as an image, in the way that ekphrasis, as a rhetorical figure, makes one conscious of the process of image-making; or finally, they foreground the artist's or the viewer's agency, in the way that the rhetor or auditor is adduced as agent of the image being verbally produced. Specific examples abound: the smooth yet virtually haptic surface textures of paintings by Jan van Eyck, the drolleries of Hieronymus Bosch and Pieter Bruegel, the anthropomorphic devices embedded in landscapes by Herri met de Bles, the antiquarian architectural *fantasie* of Maarten van Heemskerck and Hans Vredeman de Vries confronted the viewer with visual and bodily experiences that call quotidian regimes of perception and cognition into question, and challenge him to impose order by describing that novel experience in the form of an ekphrasis. In this particular sense, ekphrasis could operate as a normalizing instrument. Implicit in such uses of ekphrasis is the *paragone* of word and image, text and picture. Contrariwise, other kinds of picture or building proved resistant to ekphrastic manipulation, just as certain kinds of verbal image were neither visually nor spatially translatable.

This session invites scholars to situate the ekphrastic tradition within its early modern Netherlandish cultural milieu. More generally, we invite art historians to consider recent developments in the study of ekphrasis put forward by classicists, literary historians, and

media theorists. An expansive range of approaches to the ekphrastic tradition in the Low Countries is encouraged. In particular, contributors are asked to dwell on the relation between ekphrasis as a rhetorical figure with textual applications and ekphrasis as a visual mode discernible in prints, drawings, and paintings.

The potential range of topics and approaches in the proposed book is vast. Topics could include but are not limited to: the local origins of the ekphrastic tradition in various major artistic and literary centers; the ekphrastic mode—be it visual or verbal—as courtly panegyric; ekphrastic responses to travel by artists and / or patrons, and in particular, ekphrastic responses to the new world; ekphrastic descriptions of buildings, ancient and modern, in architectural treatises; ekphrasis as an expression of antiquarianism and humanism both in text and in image; the visual functions of ekphrasis as an epideictic or probative instrument; ekphrastic accounts of historical events and the pictorial and sculptural images generated by these descriptions; the use of ekphrasis in the discourse and art of contemporary image debates; the relation of ekphrastic description to the use of *topoi* in early modern art writing; the human figure as a locus of ekphrastic display; landscape as an alternative locus for such display; ekphrasis in the service of the sacred; the role of ekphrasis in visual and textual exegesis; the operations of ekphrasis within patronage, collecting, and the art market; the form, function, and meaning of ekphrasis within various poetic-pictorial modes, such as the lyrical or the epic; ekphrasis as an emblematic device; and the intimacy of ekphrastic descriptions in epistolary writing.

Transmediality in Global Netherlandish Art

Christine Göttler, Bern University, christine.goettler@ikg.unibe.ch
Dawn Odell, Lewis & Clark College, dvo@lclark.edu
Thijs Weststeijn, Utrecht University, m.a.weststeijn@uu.nl

A central challenge of a global history of early modern art is how to integrate macro-historical and long-distance approaches with the micro-historical analysis of individual works and their makers. One way of connecting cross-cultural exchanges to the technical, stylistic, and thematic aspects of objects is to focus on 'transmediality', or the crossovers between media to which the works' cultural biographies testify. Drawings were turned into prints and paintings of varying sizes; forms and themes were reshaped in new materials; the materials themselves were imitated or even forged; and boundaries between painting, architecture, and the applied arts were crossed or ignored. Such 'transmedial' objects may raise questions about cultural translation and visual literacy, about the role of artists and artworks as cultural mediators, about the institutions and networks they were connected to, and about worldviews that were affected by the circulation of knowledge. They may evidence to what extent Netherlandish art, rather than easing its way from center to periphery, had to prove its new relevance in contexts with stronger traditions. At the same time, imported objects could confirm or subvert the existing hierarchies of genre, materials, and authenticity in the Low Countries.

Through a consideration of 'transmediality', our panel invites papers that will not only complicate our approaches to global and cross-cultural materials, but also will enable us to consider vernacular styles through new lenses. We encourage submissions that explore content, materials, and makers excluded from conventional canons of fine art, and we seek papers employing methodologies that aim to expand our concept of globalism beyond geographic boundaries and binary comparison to consider cultures – print, mercantile, court – which may transcend these distinctions. We welcome submissions from art historians as well as those in related disciplines, including scholars whose focus may not be European art but whose work addresses objects that are in conversation with Netherlandish materials.

Ornamenta sacra. The Art of Liturgy and the Liturgy of Art (1400-1700)

Ralph Dekoninck, Université catholique de Louvain, ralph.dekoninck@uclouvain.be
Barbara Baert, Katholieke Universiteit Leuven, barbara.baert@kuleuven.be

This session is devoted to the late medieval and early modern liturgical heritage (called *ornamenta sacra* during this period) from the Southern Netherlands (1400-1700). This heritage is concerned with different kinds of objects – made of a wide variety of materials and techniques – fundamental to the ceremonial (such as chalices, monstrances, censers, altar vases, candlesticks, chasubles…), objects that occupied a central place in the religious art of the past.

Relegated in the church treasures, or more often scattered in auction rooms and second-hand markets, these objects suffer also a disinterest or even a disdain from the art historians, reinforced by their clerical dimension perceived as ideologically outdated or as out of fashion, even within the Catholic Church itself since the Council Vatican II. Therefore, the bibliography on the subject is clearly outdated and dependent on a confessional and sometimes proselyte vision, especially in the continuity of the 19th century Gothic revival literature. Furthermore, the large majority of the more recent studies related to the relationships between art and liturgy are devoted to the Middle Ages, up to the point that this field of research has considerably renewed the understanding of medieval art. But the period of the late Middle Ages and even more the Early-Modern period have attracted far less attention, whereas the liturgy underwent profound transformations and the liturgical art was still at the centre of the staging of the ecclesial space, or even more was the focal point of all the church interior.

We can take advantage of recent studies on the history of senses and the sensible to shed new light on the synesthetic experience triggered by these objects. To better apprehend this global effect, a strictly stylistic and typological approach cannot suffice any longer, because they only "function" within a complex net or system of relations: relations with the people who ordered and manipulated them; relations with the ritualized time-space (dependent on the liturgical calendar and the structuration of the sacral space); and finally, the relation between the different objects themselves displayed and used in a certain order.

Papers will address issues related to the provenance, the nature (material, technical, stylistic, iconographic…) and the evolution of this production in order to better understand its religious, social and artistic importance for a timeframe characterized by profound transformations of the liturgy and by religious reforms and conflicts. Attention will be paid to this ritual and spatial context, so as to provide a renewed analysis of the forms and functions of these objects. Papers devoted to the relationships between their performative power and their aesthetic dimension will indeed be encouraged. They are efficient not only because of their intended function but also because of their material, symbolic and artistic values. Even though these two main dimensions – aesthetic and functional – have been traditionally conceived as antithetic, we need today to reassess their intrinsic interactions, especially with regard to the issue of *decorum*, that is the appropriateness of form to function.

Netherlandish Illumination and Painting in the 15th and 16th Centuries: Integrating New Art-Technical Research in Established Approaches

Anne Margreet As-Vijvers, Illuminare scribendo. Research and projects in Art History
Anne Dubois, Université catholique de Louvain, Louvain-la-Neuve,
anne.dubois@uclouvain.be
Lieve Watteeuw, Illuminare – Book Heritage Lab – KU Leuven
Lieve De Kesel (Independent Scholar, Ghent University)

Technical art history found its way into the study of panel painting many decades ago, while the scientific and art-technical inquiry of illuminated manuscripts developed at a much slower pace. However, improvements in technical equipment resulted in significant progress during the past decade, with the "Inside Illumination" study day in Brussels in June 2014 and the "Manuscript in the Making: Art and Science" conference held in Cambridge (UK) in December 2016 as landmarks in technical manuscript studies. With the foundations laid, we think there are now several important steps to take.

One of the tasks is to integrate 'classical' art historical methods and technical research in manuscript studies, as has long been realized for panel painting. Another issue is the need for syntheses and for comparative studies: only a handful of contributions on said conferences were studies of larger groups of manuscripts or investigations over longer periods of time. Moreover, comparison of the techniques used in panel painting and manuscript illumination has hardly begun. Last but not least, technical studies into Netherlandish manuscripts have been few and far between. This is even more regrettable because in Netherlandish art of the 15th and 16th century, numerous relationships existed between panel painters and manuscript painters. Several of the most famous artists – including Rogier van der Weyden, Simon Marmion, Gerard David and Simon Bening – practiced both crafts. Furthermore, the international cultural climate in the Netherlands, along with its prominent role in global trade, provided both artists and patrons with access to the newest materials and artistic trends – the new possibilities and challenges of which still need to be evaluated.

For this session, we would like to invite proposals that show the integration of both art technical and art historical approaches. We are not looking for case studies on particular manuscripts, but for comparative studies addressing broader themes and developments in time or place. For example, did illuminators share pigments when working together on a commission (in the 14th century, they did not, but the situation in the 15th-/16th-century Netherlandish cities, commercial suppliers may be have been available), do we have any information on this from the field of panel painting? What does art technical research tell us about the organization of production? How far can the results from technical analysis of panel painting be used for illumination? Are there any similarities in the oeuvre of painters working in both techniques?

Utensils in Art: The Object as an Artist's Model and the Domestic Utensil as Decorative Arts

Alexandra van Dongen, Museum Boijmans Van Beuningen Rotterdam, dongen@boijmans.nl
Lucinda Timmermans, Rijksmuseum Amsterdam, L.Timmermans@rijksmuseum.nl

Netherlandish paintings from the sixteenth and seventeenth centuries often display scenes from everyday life. These works contain a wide variety of common utensils, which are often an exact match with archaeological finds and surviving objects. In some cases the utensils are used to represent a proverb. Vice versa, the iconography we know from paintings, was not only reserved for 'high' arts, but topics like the peasants' wedding also found their way to stoneware jugs.

The ALMA database of Museum Boijmans Van Beuningen is an interactive database that links depictions of pre-industrial objects, dating from the late Middle Ages to the nineteenth century, in paintings and prints to examples of similar material objects. For example, when we take a look at paintings by Pieter Aertsen, Pieter Bruegel the Elder, Rembrandt van Rijn and Johannes Vermeer, the objects are painted so realistically that the ceramic utensils can be attributed to a specific pottery center by their looks and specific marks. Some pewter tankards are even called Rembrandt-tankard due to their appearances on paintings by Rembrandt. Later copies, however, lack the realistic images of utensils, probably because the painters did not see the original, obsolete objects. There are also objects depicted that can be linked to the patron of a painting. Probably, he wanted his valuable possession to be part of the scene.

Utensils can be richly decorated, like table bells, vessels, jugs, plates, hearth tiles, etc. From paintings and archaeological remains we know that peasants made use of earthenware from Raeren and other potteries in that area. It must have been strange for them to be the topic of some Raeren jugs used by the upper class, which show peasants dancing like we know from paintings by Bruegel and prints by Sebald Beham and Albrecht Dürer. And there are more similarities in iconography between the 'high' and 'low' arts. Recently, researchers also have looked at the choice of iconography for a specific room, area or class. There are dining rooms where the iconography shows diner parties and kitchen scenes.

We welcome submissions that will bring up new insights about the domestic object as an artist's model, and domestic utensils as decorative arts.

Revisiting Rediscovery: Early Netherlandish Art in the Long 19th Century

Alison Hokanson, The Metropolitan Museum of Art, New York, alison.hokanson@metmuseum.org
Edward Wouk, The University of Manchester, edward.wouk@manchester.ac.uk

Francis Haskell famously argued that the "rediscovery" of early Netherlandish painting in the nineteenth century was central to the notions of history and culture that undergirded the rise of the modern nation-states of Belgium and the Netherlands. This view has been enriched by recent scholarship on the medieval and Renaissance revivalist movements that took hold in both countries from about 1840 through the early years of the twentieth century. Yet the complex relationship between artistic and literary practices of the period and the emergence of a distinctly northern European history of art remains largely unexamined, and its implications unacknowledged.

As Léon de Laborde, Camille Lemonnier, Émile Verhaeren, Hippolyte Fierens-Gevaert, and, slightly later, Johan Huizinga published pioneering investigations into the world of Van Eyck, Memling, and Rubens, a similar retrospective spirit animated the artistic imagination. Painters from Henri Leys to Fernand Khnopff and writers from Charles De Coster to Maurice Maeterlinck embraced northern precedents as a key source of inspiration for works that were at once contemporary and rooted in a rich regional heritage.

This panel aims to explore the interplay between the visual arts and the nascent field of art history in Belgium and the Netherlands. It seeks twenty-minute papers which address how artists, critics, historians, and others working in the Low Countries and abroad developed diverse perspectives on their past that continue to shape our understanding of the subject. Papers addressing specific instances of revivalism and historicism are welcome, as are broader studies of historiographical and literary trends, which offer insight into how one era may mediate and even define our vision of another.

Picture This: The Role of Images in *Alba amicorum*

Claudia Swan, Northwestern University, c-swan@northwestern.edu

In the sixteenth century in northern Europe, a new practice took hold among young scholars: students gathered signatures as mementoes of their time at university. Initially, they did so in the pages of their private Bibles. Starting in northern Germany around the middle of the sixteenth century, university students—literate men of sufficient means to study medicine, law, or theology—gathered the marks of friendship, the signs of status, the traces of personal networks in bound volumes. Within the span of a century, this practice spread from Germany through the Netherlands and to England, and templates were devised to satisfy the desire among humanists, nobility, and theologians alike to preserve signatures of friends, colleagues, peers, and aspirational peers. These books, known as *Stammbücher* or *alba amicorum*, were actively assembled by men and, later and in lesser numbers, women too in the sixteenth and seventeenth centuries. This "new apparatus" captured and likewise fostered connections among the movers and shakers of early modern Europe. By way of their alliances and friendships (and alliances strategically framed as friendships) these humanists and statesmen produced the culture of learning and discovery we associate with this period. The volumes of signatures they assembled, *alba amicorum*, are maps, in a sense, of early modern knowledge networks and social systems at work.

Today, hundreds of *alba amicorum*, archives of lives and associations long past and relics of encounters, are preserved in European libraries. Some have been studied individually and they have been studied as a genre, but to date *alba amicorum* have been studied almost exclusively for the *information* they contain rather than for the vast store of *images*— from amateurish watercolors of heraldry and costume studies to stunning, jewel-like works of art and refined penwork—contained in them. This session is intended to highlight these forgotten works, crucial pictorial traces of early modern social history. While the content of some of the books has been digitized, scholarly interest in the information contained in the albums has favored making the signatures, rather than the images, available for study remotely. Calling scholarly attention to the ways in which alba served as repositories for collecting images (whole print series and extensive costume studies survive intact in some instances) and as vehicles for image dissemination, this session will also consider digital preservation and study of *alba amicorum*. Ideally, the session will bring together curators and scholars to address pictorial elements of *alba amicorum* as material artifacts in the context of art history, history of collecting, material history, and history of knowledge.

Pevsner's Blind Spots. Organization and Representation of Art Academies in the Northern and Southern Netherlands

Nils Büttner, Staatliche Akademie der Bildenden Künste Stuttgart, nils.buettner@abk-stuttgart.de
Birgit Ulrike Münch, Rheinische Friedrich-Wilhelms-Universität Bonn, bmuench@uni-bonn.de

Nicolaus Pevsner's *Academies of Art. Past and Present* was first published in 1940. Without a doubt, his *Academies* is still a standard reference work. Nevertheless, it consolidated the alleged incompatibility of the Netherlandish and the French / Italian art system and hereby created a gap and hierarchy between the different art academies still recognizable in recent research. Pevsner's largely idealized description of the French Academy was already in contrast to the situation in Antwerp. But above all, the Northern Netherlands appear to be diametrically opposed to this ideal. Pevsner exemplified his concept based on the artists Rembrandt and Charles LeBrun and regarded the Dutch group of buyers as characterized by a less developed tradition in matters of art collecting as well as a less trained ability to judge art and as having a much simpler taste. This, according to Pevsner, had damaging consequences: To satisfy the taste of these amateurs on a shapeless anonymous art market the Netherlandish artists were often forced to produce a huge amount of paintings of low quality.

Interdisciplinary approaches in various fields of research – e.g. the examination of statutes and ordinances of the different guilds and academies or prosopographical analysis of the members of the Saint Luke's guilds (Bruges, Ghent, Antwerp) – have helped to revise this one-sided image of Netherlandish academies in recent years. Nevertheless, major desiderata still exist, e.g. regarding a historically appropriate terminology: A more precise definition of the different types of academies, brotherhoods, confraternities and guilds is still lacking. Scholars have suggested the concept of an „informal art academy" or „drawing school", as, among others, Hessel Miedema recommended instead of using the term „academy"

The session seeks to analyse Pevsner's ‚legacy' or, better, his ‚blind spots' of academies within the geography of Northern Art and aims at paving the way for an examination of the organization, training and networking of Northern artists in a comparative analysis. We try to examine the artistic processes of exchange without overestimating the ideal of the French academy as the only historically valuable template for the concept of *academia*.Besides terminological questions the session aims to discuss the role of artists within Dutch and Flemish „academies". How can the artistic contribution (allegorical visualizations; decorative programs) to the different academic spaces of art (meeting halls, ephemeral art on processions, ceremonial acts or a *blijde incomst*) be defined? Gender topics, e.g. the exclusion and inclusion of female members in Netherlandish and Flemish academies compared to those in Germany or France, also ties in with essential research objectives. Which artists were „border crossers" between guilds and academies (e.g. artists in Den Haag)? How did this situation influence their work and in which cities did the

academies emerge out of the guild of Saint Luke (e.g. Antwerp)? And yet another topic has also been underestimated so far: How far can the written or painted self- portrayal of the artist as a member of the academy or of a *rederijkerskamer* affiliated with this organization be interpreted as a conscious act of self-academization?

Unravelling the Anonymous Masters in the Rhine Meuse Region c. 1500-1550

Cynthia Osiecki, Bonnefantenmuseum, Maastricht, Osiecki@bonnefanten.nl
Lars Hendrikman, Bonnefantenmuseum, Maastricht, Hendrikman@bonnefanten.nl

Over the past two decades the interest for painters of the sixteenth century steadily increased. To a much lesser degree, the interest in wood sculpture also increased, which is underlined by research and exhibitions on for instance Tilman Riemenschneider (1999-2000), Jan van Steffeswert (2000), Nicolaus Gerhardt (2011), Jan Borman (forthcoming 2019) and the so-called "Master of Elsloo" (2013, and forthcoming 2019). The latter stands out, because it deals rather with an artistic phenomenon than an individual sculptor. The phenomenon can be observed over the span of half a century, radiating from Dutch South Limburg across the present-day Belgium and German borders.

The Master of Elsloo was "baptized" in 1940, after a wooden statue of The Virgin and Child with Saint Anne, then and now in the village of Elsloo in South Limburg. However, this location was not the historic one, which was supposedly the city of Roermond in the same region, also the presumed residence of the statue's sculptor. Ever since the "Elsloo-group" grew up to 200 sculptures, engulfing anonymous wood sculptors from the surrounding area, such as the Master of Neeroeteren, the Master of Siersdorf and the Master of Beek. Hardly without any exceptions the sculptures are (semi) freestanding religious figures or figure groups in a - compared to developments in cities in Brabant and elsewhere – old fashioned manner. Until now, not one single artwork in this group could be connected to written documents or a documented sculptor, and just one work is securely dated (1523).

Recently, the works in nowadays Belgium, have been studied most thoroughly, with an emphasis on technical aspects (published 2013). Currently, the Bonnefantenmuseum is undertaking technical, archival and stylistic research into the group of works that can be found in the Netherlands and Germany, which will result in an exhibition in 2019. In doing so, we came across, and will be coming across, practical, heuristic and methodological questions, which we would like to address in a wider context than the Master of Elsloo alone. We therefore invite papers dealing with technical, stylistic, and/or historiographical questions relating to sculpture between circa 1500-1550 in Northern Europe, with a special interest in papers dealing with wood sculpture.

Contributions may address, but are not limited to, the following topics:

- In what way does the workshop practice and the division of labour in a sculptor's workshop differ from the somewhat better analyzed workshop practice in a painters' shop?
- The mobility of sculptors or stylistic motives within artistic regions and transregional.
- How do guild wander years and patrons influence mobility?

- The adaption of new (i.e. renaissance or Italianate) motifs in wood sculpture in comparison to stone sculpture and painting. Does this differ per region? Which transition styles are visible (Kavaler coined the term Renaissance Gothic). Can we separate developments in sculp-ture from those in painting in Northern Europe?

- How is the choice of material (wood, alabaster, copper etc.) determined by costs, location, subject etc.?

- Is, by absence of other means such as archival or technical evidence, connoisseurship alone a valid tool for attributing wood sculpture to one single hand or workshop?

"Ruled by an Orange": Or, just how Glorious was the Glorious Revolution?

Ivan Gaskell, Bard Graduate Center, New York City, gaskell@bgc.bard.edu

In November 1688, the Dutch stadholder, Willem, prince of Orange, landed in England with an army, and the following April he and his wife, Mary, elder daughter of King James II, who fled the country, became co-regnant sovereigns. This momentous event has long been known as the Glorious Revolution. It decisively brought the British kingdoms into Europe, so, as the United Kingdom is leaving—Brexit—it seems pertinent to re-examine it. Recent interpretations differ irreconcilably. Was it the last foreign conquest of Britain, or the first modern revolution? Might attention to the many artworks it occasioned provide new lines of inquiry? Proposals for papers are invited discussing how artworks of any kind—fine art, decorative art, architecture, ephemera—might not only have reflected Dutch intervention in the British Isles, but have affected events as expressions of aspirations, allegiance, and disapprobation in the British Isles, continental Europe, or the colonies.

Divine Presence: Representing Angels and God in Dutch and Flemish Art

Larry Silver, University of Pennsylvania, lasilver@sas.upenn.edu
Joanna Sheers Seidenstein, The Frick Collection, joanna@seidenstein.com

Accompanying the Counter Reformation and Protestant confession-building in Europe in the later sixteenth and seventeenth centuries were new, disparate priorities for representing the divine. Underpinning Catholic and Protestant imagery in these years was an increasingly divergent attitude toward the sensory. Episodes of iconoclasm and a broader distrust of the visual on one side were met with explicit calls by the other side for art and ritual that would employ the sensual, even the seductive, as a means to inspire devotion.

In negotiating the complexities of representing the otherworldly in visual form, artists articulated their own ideas about the nature of divine presence and about human perception of the divine. Scenes of encounter between mortals and immortals, in particular, offered artists working in Protestant and Catholic milieux distinct challenges and opportunities, as such scenes often involved visual, even physical, contact between the earthly and the celestial.

This session invites papers that examine images of divine figures produced in Catholic Flanders and/or in the predominantly Protestant Dutch Republic from the mid-sixteenth century to the end of the seventeenth century. Preference will be given to interdisciplinary studies that address contemporary philosophical and theological writings and that position visual art not only as respondent to but as shaper of ideas about the divine.

Bruegel's Politics

Marisa Anne Bass, Yale University, New Haven, marisa.bass@yale.edu
Ethan Matt Kavaler, Victoria College, University of Toronto, matt.kavaler@utoronto.ca

Among the most unforgettable lines from Karel van Mander's biography of Pieter Bruegel the Elder are those that concern the artist's final hours. Bruegel, on his deathbed, asked his wife to burn some of his works "either because he was sorry or because he was afraid that on their account, she would get into trouble or might have to answer for them." The implication that Bruegel produced a body of images of a polemic if not overtly political nature has long haunted scholarship on the artist.

Many past interpretations in this vein have been heavy-handed in approach, often forcing Bruegel into positions that his surviving works–in their subtlety and ambiguity–do not readily allow. Nonetheless, the fact remains that Bruegel witnessed the turbulent and seminal first years of the Dutch Revolt, and that he would have had good reason to fear the indictments of the Spanish Inquisition on behalf of his family. As we approach the 500th anniversary of Bruegel's death in 1569, there is no better time to reconsider how the most momentous historical event of the artist's lifetime may have left its marks on his oeuvre. This session welcomes papers that grapple seriously with the political circumstances of Bruegel's later years and propose new avenues for considering how those circumstances may have inflected either the works that he produced or the reception of his works by subsequent artists.

Copy/Copia: The Theory and Practice of Copying

Stephanie Porras, Tulane University, sporras@tulane.edu

This session seeks papers that engage with the making of copies, replicas, multiples, and/or reproductions – for pedagogical, devotional, commercial or connoisseurial purpose from ca. 1400 to 1700. The production of copies was central to early modern artistic training, and contemporary texts discussing art often use anecdotes of perfect replication, such as example Parrhasius's curtain, Veronica's veil as an analogue to artistic production. In such texts, ideal copies are described as emulative and transformative, contrasted with the slavish or over-attentive duplication of the model – Hendrick Goltzius's *Meesterstukjes* as opposed to Hendrick Hondius's copy of Lucas van Leyden's *Eulenspiegel*. But reproductive printmaking was also praised as a particular artistic skillset of Netherlanders. In his 1565 letter to Giorgio Vasari, Domenicus Lampsonius singled out Cornelis Cort as exemplary in his fidelity to the model and for the inventive qualities of his prints.

But what of copies in other media? Or copies that move between media? How do notions of originality translate? When Aerden Vleminck assumed the contract for Jacques Jonghelinck's *Statues of Bacchus and the Seven Planets* he stipulated that no copies of the figures "be it in bronze, plaster or any other material, or painted on linen or paper" could by made by Jonghelinck or his workshop without the patron's consent. Owning a unique object was undoubtedly the goal here – though the series was eventually copied in print. But in media like tapestry, the prestige of a set like Pasquier and Jean Grenier's *Trojan War* tapestries was amplified by each subsequent order. Emergent copyright protections, such as those sought by Albrecht Dürer in his famous case against Marcantonio Raimondi, did not defend against copying by rival artists, but the system of royal print privileges did offer commercial protections against competitors.

Cross-cultural copying produced further tensions. The indigenous artists of Asia and the Americas were praised for their ability to duplicate Netherlandish models, but sixteenth and seventeenth-century authors often stressed the limited inventive qualities of these artists, whose contracts regularly specified particular models to be copied. But this imagined relationship between European invention and non-European reproduction was inverted in the seventeenth century, when Delft potters began to imitate the qualities of Chinese porcelain and Amsterdam artists produced imitation Japanese lacquer. How do notions of cultural identity intersect with discussions of imitation and replication?

This session's goal is to bring together a discussion of copying practices in different media, alongside theories of the copy as encountered in early modern artist's contracts, religious, pedagogical and/or early ethnographic texts, legal documents and artist writings – with the aim of finding parallels, resonances and points of disjuncture between contemporary theories of the copy in different material and cultural contexts. The ambition of this session is in its breadth – a call to scholars working in a wide variety of media, from the fifteenth to seventeenth centuries, addressing work produced in the Low Countries or after Netherlandish models.

Open Session: New Trends in the Architectural History of the Early Modern Low Countries

Krista De Jonge, University of Leuven, krista.dejonge@kuleuven.be

This session invites papers that pay attention to new shifts in the architectural history of the early modern Low Countries, away from established stylistic periodization, paradigms and typologies. Papers might address, in particular, case-studies with crossovers from court studies, social history and construction history leading to new perspectives on the 'transition' between Gothic and Renaissance, or question the validity of the Renaissance paradigm for Netherlandish architecture.

Open Session: Seventeenth-Century Flemish Art

Barbara Haeger, Ohio State University, haeger.1@osu.edu
Fiona Healy, Centrum Rubenianum, Antwerp, FionaHealy@aol.com

This session welcomes papers on any aspect of Flemish art of the seventeenth century.

Open Session: Seventeenth-Century Dutch Art

Alison Kettering, Carleton College, aketteri@carleton.edu
Angela Jager, Statens Museum for Kunst, Copenhagen, Marie Curie Post-Doctoral Fellow, ajager@gmail.com

This session welcomes papers on any aspect of Dutch art of the seventeenth century.