**HNA Conference 2018**

WORKSHOP PREFERENCES SIGN-UP

The Conference Program Committee of 2018 HNA Conference has created a webpage on which to indicate your TOP 3 PREFERENCES for each of three time slots at the organization’s conference, to be held in Ghent, 23-26 May 2018.

The workshops and guided tours are described below. They include classroom-based sessions and visits to local sites and museums. We will make every effort to place you according 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 on a first-come, first-served basis. 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: [https://goo.gl/forms/JznigaaFVbLBqgKd2](https://na01.safelinks.protection.outlook.com/?url=https%3A%2F%2Fgoo.gl%2Fforms%2F2IUPiKEnoEZXhVmO2&data=01%7C01%7Cpaul.crenshaw%40providence.edu%7C90cf0f4f77ae47ac50a408d5842ed560%7C29196f361d5e4d2689453be41ba81178%7C0&sdata=yfuTXIttGMY%2FIiG2nquo4vCodx4cPdyowaGlQzWq1M8%3D&reserved=0)

Please register by **May 10th** and check your workshop assignments, which will be posted on the website by **May 20th.**

THURSDAY 24 MAY 2018

16.30-18 (PAND, Ghent)

**Workshop I: Mapping the Future of Research in Netherlandish Art: Emerging Scholars Pecha Kucha**

Organizers:

Stephanie Dickey, Queen’s University (Canada)

Lara Yeager-Crasselt, The Leiden Collection, New York

For this workshop scheduled in two parts, to meet in Ghent and Bruges, we invite scholars in the early stage of their careers to present their current research, share ideas, and receive suggestions for future development. All topics are welcome! Applicants should be PhD candidates or recent graduates (PhD 2014 or later) working on their first major project or publication.

  The workshop will follow the Pecha Kucha format (see www.pechakucha.org): each presentation to be accompanied by 20 slides projected for 20 seconds each (total: 6 minutes 40 seconds). You may speak informally or prepare a text, but please note that the time limit will be strictly enforced. Your presentation should summarize your dissertation or project, highlighting what you think the major contribution will be and key questions that remain to be pursued. Time will be allowed for discussion and feedback.

  For scholars coming from North America, it is possible that some funding will be available to help with transportation, but specifics will not be available until closer to the conference date. All speakers should be prepared to cover their own costs.

Applications should include a short abstract of your topic (300 words maximum) and a current CV. PhD candidates should provide the name and contact information of their supervisor, who may be contacted to provide a reference. Please send applications by December 15 to Stephanie Dickey at: dickey.ss@gmail.com and Lara Yeager-Crasselt: yeagercrasselt@gmail.com.

**Workshop II: The Transhistorical Turn in Netherlandish Art History**

Organizers:

Tessel M. Bauduin, University of Amsterdam

Marrigje Rikken, Frans Hals Museum / RKD

Among the various “turns” that have occurred in art history over the last decades, a recent and substantial, but not uncontroversial, one is the transhistorical turn. Definitions of ‘transhistoricity’ differ; in philosophy it is often used to address the eternal and universal, while in art history it generally appears synonymous to cross-historicity and applies to a perspective in which art from different historical periods is studied in conjunction. Paul Crowther has argued (*The transhistorical image: philosophizing art and its history*, 2002) that the significance of art depends essentially on the transhistorical nature of the pictorial image: ‘one can only judge what is distinctive about an epoch of artistic change on the basis of comparison with other epochs’. The possibilities offered by *transhistoricity* have not gone unnoticed by museum professionals. Recent years have seen a worldwide tendency to create exhibitions and collection displays in major museums that juxtapose, either harmoniously or confrontationally, works and forms of art, to explore new relationships and gain insights. A recent example is *Intolerance* (2010) in the Neue Nationalgalerie in Berlin (curated by Willem de Rooij), which combined 17th-century bird paintings by Melchior d’Hondecoeter and 19th-century feathered objects from Hawaii, also introducing a global, postcolonial and cross-medial perspective. Coming up is *Frans Hals & the Modernists*, juxtaposing portraits by Hals and by painters such as Edouard Manet, and 19th-century portrait photography, in the Frans Hals Museum in Haarlem (October 2018). It remains to be seen how successful such techniques are with regards to theoretical innovation of transhistorical art history. Contrasting affects seems to dominate. As well, many exhibitions position(ed) the contemporary as central to *transhistoricity* (see also the research developed by the transhistorical museum initiative).

 We find that a further excavation of the concept of *transhistoricity*, and its applicability in art history and art historiography is required, and aim to further explore it in this workshop. We consider a (Crowtherian) transhistorical approach to be particularly relevant in relation to Early Modern Netherlandish art; on account of its innovative character, but certainly too because it appears well suited to a succession of revisions, appropriations, reinventions and cultural dominance within several (cultural, socio-political, nationalist, and global) narratives. In other words, Early Modern Netherlandish art possesses—to all appearances—a strong transhistorical appeal.

 More specifically, therefore, this workshop aims to explore art historical *transhistoricity* and its theoretical and methodological implications, in relation to Netherlandish art (14th – 17th c.). The goal is to problematize transhistoricity as an approach itself, within the wider field of global art history. We will therefore discuss several questions, with the aim to sketch out the benefits and the pitfalls of a transhistorical approach in academia, and in museum display; both in relation to each other and in relation to conventional approaches. It is not our aim to contrast museum and scholarly approaches in a negative sense; rather we hope to outline challenges and opportunities for mutual benefit and to explore the ways in which the disciplines/practices can point one another towards new directions.

Questions to be addressed include:

- What are the methodological concerns of researching (Early Modern Netherlandish)

art objects through the lens of another era; and vice versa?

- What are the methodological concerns of presenting in a museum or gallery (Early

Modern Netherlandish) art objects through the lens of another era; and vice versa?

- What are the differences between *transhistoricity* as research strategy and as

exhibition concept and how do these two relate?

- What does *transhistoricity* add to art historical research/museum practice, how, and

for whom?

- Does *transhistoricity* also imply transmediality and/or interdisciplinarity, and—as not

only temporal, but often also considerable cultural, socio-political and geographical divides are bridged—how does the transhistorical relate to the postcolonial and culturally hegemonial?

Please email this information to the workshop organisers (deadline 1 May 2018): t.m.bauduin@uva.nl & M.Rikken@franshalsmuseum.nl. We will collect this material and compile a brief reader, so that during the workshop we will have a Powerpoint with tangible examples of transhistorical approaches at hand, and can share a document with working definitions to start from, as well as a (provisional) bibliography on the topic.

**Workshop III: Mansion, Materials, and Mass Media: Early Netherlandish Printmaking in New Light**

Organizers:

Joris Van Grieken, Royal Library of Belgium

Olenka Horbatsch, British Museum

From their inception, printed images occupied a significant place within the broader visual and material culture of the pre-modern Low Countries. Prior to the professionalization of the industry in the mid-sixteenth century, prints were closely enmeshed within the broader art production of the region: printmakers hailed from diverse artistic backgrounds, including book printing, manuscript illumination, panel painting, glass painting, metalsmithing, architecture, sculpture, and tapestry design. Prints gave rise to a greatly expanded viewing public; moreover, important technical, stylistic, and artistic innovations first appeared in the versatile medium of print. Yet the origins of Netherlandish prints, and their broader art historical significance remains overlooked, as recent scholarship has focused on the second half of the sixteenth century; especially the prolific print shops of Hieronymus Cock and Philips Galle.

The early history of printmaking in the Low Countries includes the Master of Love Gardens, one of the earliest engravers, who took up vernacular subjects drawn from a wide range of media. Shortly following, Colard Mansion in Bruges and Gerard Leeu in Antwerp instigated lavishly illustrated publications both devotional and secular. By the last quarter of the fifteenth century, Alart du Hameel, IAM of Zwolle, Master FVB, and Master W with the Key introduced complex stylistic, technical, and pictorial innovations into their engravings. In the early decades of the sixteenth century, Lucas van Leyden and his contemporaries in the southern Netherlands (including Frans Crabbe, Nicolas Hogenberg, and Dirck Vellert) took up a new self-conscious approach to printmaking, and they drew on both local and foreign models in their search for a marketable product.

The exhibition of Colard Mansion and the dawn of printing at the Groeningemuseum in Bruges (spring-summer 2018) provides an entry point into the origins of printed images in the Low Countries. Drawing on the themes laid out in the exhibition, this workshop seeks to critically re-examine printmaking from the fifteenth- and early sixteenth-century Low Countries. Participants are invited to contribute short presentations (10-15 minutes) as the basis for discussion that will explore this topic from a range of perspectives, including individual printmakers, printers, publishers, or production centres in the Low Countries as well as intersections between early Netherlandish prints and other media. A brief proposal should be submitted to the organizers (ohorbatsch@britishmuseum.org and joris.vangrieken@kbr.be), along with an image(s). This workshop aims to foster new discussion on early Netherlandish printmaking in light of recent exhibitions and research contributions to the field, and will be followed by a visit to the Mansion exhibition.

**Workshop IV: Materiality and Faith in St. Bavo’s Cathedral**

Organizers:

Martha Hollander, Hofstra University

Lisa Rosenthal, University of Illinois Urbana-Champaign

From the intimate elegance of Hugo de la Vigne’s silver reliquary to the grandiose exuberance of Hendrik Frans Verbruggen’s sculpted pulpit, St. Bavo’s Cathedral offers a rich diversity of objects, in an array of materials, that fulfilled a range of devotional, ritual, commemorative, social, and political functions. The workshop, which will be held in the cathedral, will provide a rare opportunity to engage in situ with objects that invoke a broad spectrum of topics operating in the current scholarship on 15th- to 17th-century Northern ecclesiastical arts.

Participants are invited to contribute short presentations (5-10 minutes) as the basis for open, informal discussion. Issues of interest might include but are not limited to: the production and marketplace of church art; Counter-Reformation theories of idolatry and sacred objects; the rhetoric and semiotics of ornament and design; the body in relation to Catholic, humanist, natural, and material knowledge, to fashion and body ideals, and to classed systems of status and power. Presentations can focus on any aspect of sculptural production and reception: workshop and pedagogical practice, ecclesiastic and family patronage; collaborations among sculptors, architects, and painters.

Presentations need not focus exclusively on work in St. Bavo’s, but we particularly solicit topics that will productively engage the cathedral space and/or its objects, especially sculpture, metalwork and other plastic forms.

**City Tour Ghent I**
Organized by Prof. Marc Boone

**City Tour Ghent II**

Organized by Prof. Marc Boone

FRIDAY 25 MAY 2018: BRUGES

10.00-11.30

**Workshop V: Power of Image and Power of Audience. Performative Images and Practical Devotions in the Late Medieval and Early Modern Netherlands (Grootseminarie, Bruges)**

Organizer:

Miyako Sugiyama, Ghent University

Speakers:

John R. Decker, The Pratt Institute, *Expecting Efficacy: Devotionalia and Strategies of Religious Self-Fashioning*

Joannes van den Maagdenberg, Ghent University, *Space and Images: Artworks as a Social Strategy of Patronage*

Mitzi Kirkland-Ives, Missouri State University, *Devotional-cartographical Imagery of the Holy Land in the Early Modern Era: Antiquarianism, Narrative, and Imagination*

Commentator: Jan Dumolyn (Ghent University)

In December 1563, as a response of recent outbreaks of iconoclasm in France, the Council of Trent (1545-63) issued a decree on sacred images. The aim of the decree was not to restrict the use of sacred images, which were censured by iconoclasts as “idolatrous images”, but to stop abusing them and to remove the superstitious power attached to images. Only the didactic function was allowed to remain; the affective and promissory values of images were rejected.

Two years later, in 1566, the wave of the iconoclasm reached the Netherlands. It was during this beeldenstorm that the popular use of sacred images in the fifteenth- and the beginning of the sixteenth centuries was regarded as an abuse, and certain images lost their aura and power which had previously been attributed to them.

During the past decades, many studies on the iconoclastic attacks in the sixteenth- century Netherlands were published and several exhibitions and symposia were organized which brought fruitful results on practices and theories of the iconoclasm. Currently there are a number of other initiatives that show the power of images produced in northern Europe on the eve of the iconoclasm, especially in the context of practical devotion, that is, activation and employment of images to secure salvation. Some studies have demonstrated physical contact between images and audiences (touching, kissing, and swallowing), while other studies have examined promissory values of miraculous and indulgenced images. In this context, audiences can be understood as performers, as meanings and functions of works of art were activated only within the dynamics of interactions between images and viewers.

This workshop aims to seek new perspectives for the study of images in practical devotions in the late medieval and early modern Netherlands. Which images and objects had performative values, and how were these values activated? What was the role of the audience and space? How can we reconstruct interactions between images and audiences? The speakers of this workshop will demonstrate case studies related to the following topics and discuss further possibilities, methods, and approaches for the study of devotional and social functions of images with participants during an intensive discussion.

– Roles of visual representations and their efficacy in practical devotion

– Image consumption and / or physical contact with image

– Gesture and performance of audiences

– Reality and virtual reality in the late medieval and early modern era

– Tripartite relationship between image, audience, and space

**Workshop VI: Hugo Van der Goes (Groeningemuseum, Vriendenzaal, Bruges)**

Organizer:

Till-Holger Borchert, Musea Brugge

In the light of the upcoming exhibition devoted to Hugo van der Goes and his artistic heritage (Gemäldegalerie, Berlin/Groeningemuseum, Bruges, ± 2020) the Flemish Research Center for the Arts of the Burgundian Netherlands wants to devote one session to current scholarship on this extraordinary master and his artistic context. Papers by among others Stephan Kemperdick (Gemäldegalerie, Berlin), Griet Steyaert, and Till-Holger Borchert (both Musea Brugge) will present the results of the most recent conservation treatments of two masterpieces by Van der Goes – *The Death of the Virgin in Bruges* and the Bonkil Panel in Edinburgh – as well as current research on predecessors and followers such as Joos van Wassenhove, Jean Hey, and Gerard David. In addition, the impact of Van der Goes in Flemish manuscript illumination may be discussed as well as the masters’ innovative use of chiaroscuro technique in his drawings.

**Workshop VII: Beyond the Liturgical/Devotional Divide: New Approaches to the Uses of Sixteenth-Century Religious Art (Groeningemuseum and Sint-Janshospitaal, Bruges)**

**Limit: 15-20 participants**

Organizers:

Barbara A. Kaminska, Sam Houston State University

Mark Meadow, UC Santa Barbara

Historians of early modern art have traditionally treated religious images as belonging to one of two categories: liturgical or devotional. Although scholars recognize that such images may serve additional functions – fashioning social identity, for example – the liturgical/devotional dyad still dominates our research and pedagogy. Only recently have we begun to question this paradigm and explore alternative models for understanding how mid-sixteenth-century Netherlandish religious art might function. For instance, the confirmed display of panels such as Pieter Bruegel the Elder’s *Procession to Calvary* and Martin de Vos’s *Saint Paul* series in dining halls of the Antwerp elite strongly suggests that religious art served as a stimulus to discussion and debate, rather than as adjuncts to meditation or church ritual. In this workshop, we want to reconsider scholarly approaches to religious images through a discussion of topics such as the rhetorical use of biblical paintings as conversation pieces; the effect of innovative iconographic and formal devices (e.g. compositional experiments of Pieter Aertsen) on religious responses to art; the changing relationship between religious image and its physical location; and the role of religious art for bridging, or evading, the confessional divide during the Reformation. Our aim is also to analyze both the challenges and the opportunities that innovative approaches to religious imagery might offer for our understanding and teaching of Netherlandish art.

To illustrate the shift from the liturgical and devotional to the discursive idiom, the workshop will be divided in two parts. We will begin in the Groeningemuseum by looking at selected examples of early Netherlandish art in the gallery space; our first group of participants are encouraged to give brief (i.e. five minute), informal gallery presentations on a work of their choice in the Groeningenmuseum: for example, Jan van Eyck’s *Madonna with Canon Joris van der Paele*, Hans Memling’s *Moreel Triptych*, Hieronymus Bosch’s *Last Judgment* or *Job Triptych,* Abel Grimmer’s *Christ Carrying the Cross,* or Hugo van der Goes’s *Death of the Virgin.* In the second part of our workshop, we will continue our discussion outside of the gallery space. We invite up to five short informal presentations than can serve as a starting point for the exploration of the functions of religious art beyond the liturgical/devotional dyad; participants who wish to partake in the discussion without giving a presentation are of course very welcome. If you’d like to present in either the first or the second part of the workshop, please contact Barbara Kaminska (bak018@shsu.edu) and Mark Meadow (meadow@arthistory.ucsb.edu).

**City Tour Bruges I**

Organized by Prof. Jan Dumoulin

**Treasure Trove, Bruges I**

Organized by Prof. Jan Dumoulin

11.30-13.00

**Workshop VIII: Metalpoint (Sint-Janshospitaal, Bruges)**

**Limit: 15 participants**

Organizer: Jun Nakamura, University of Michigan

In Rogier van der Weyden's *St. Luke Drawing the Virgin*, the patron saint of artists does not wield a brush, quill pen or piece of chalk, but rather a double-ended stylus for silverpoint. From Van Eyck and Van Leyden to Goltzius and Rembrandt, the medium of metalpoint was explored by Netherlandish artists throughout the early modern period, even as its use by artists elsewhere in Europe declined during the sixteenth and seventeenth centuries. The recent exhibition *Drawing in Silver and Gold: From Leonardo to Jasper Johns* did much to illuminate metalpoint for a broader audience, but by and large it remains a little understood technique. Despite recent trends in art history towards a 'material turn' and an emphasis on firsthand engagement with media, the particulars of metalpoint and its distinct qualities remain opaque to many. This workshop offers participants the opportunity to experience metalpoint firsthand; participants will prepare papers with traditional grounds and try their hands at drawing with styluses of various metals. The workshop will include two introductory talks as well as discussion. At the end of the session, each participant will be able to take home their own coated papers and rudimentary silver, copper, and lead styluses.

In the first portion of the workshop, participants will prepare and coat sheets of paper with metalpoint grounds. While the prepared grounds dry, there will be two short presentations. Jun Nakamura (PhD Candidate, University of Michigan) will provide an introduction to the medium and its history, with emphasis on its use in the Netherlands and its persistence there in the sixteenth and seventeenth centuries. Lydia Aikenhead (MA/MS student, Conservation Center, Institute of Fine Arts, New York University) will then discuss technical aspects of metalpoint and conservation issues particular to the medium. These talks will be followed by time to draw on the prepared grounds using a variety of styluses, with a handful of facsimiles of Netherlandish metalpoint drawings available as reference. This time will also be used for open discussion.

**Workshop IX: Sint Janshospitaal - (Groeningemuseum, Vriendenzaal, Bruges)**

Organizer: Ruud Priem

TBA

**Workshop X: Mapping the Future of Research in Netherlandish Art: Emerging Scholars Pecha Kucha (Grootseminarie, Bruges)**

(description above under Workshop VII)

**City Tour Bruges II**

Guided by renowned specialist

**Treasure Trove, Bruges II**

Guided by renowned specialist

SATURDAY 26 MAY 2018

11-12.30 (PAND)

**Session/workshop XVII – LIMITED ACCESS, Visualizing Netherlandish Art in the Digital Era (De Blauwe Vogel, Krook)**

Organizers:

Alexandra Suda, Art Gallery of Ontario

Tianna Uchacz, Columbia University, New York

Netherlandish art history and the HNA have taken part in the broader digital turn in scholarship. Landmark projects, such as the Bosch Research and Conservation Project and Lasting Support/Closer to Van Eyck, and their associated websites have brought art historical and technical research together and engaged viewers with stunning visuals. Inventory databases have allowed for analysis of collections, collecting patterns, and collectors’ intellectual pursuits (see Montias; Martens and Peeters; Göttler, Moran, and Dupré). Digital critical editions and translations (Woodall and Porras) and monographic websites (Honig) have made primary sources widely accessible. HNA itself aggregates online resources for researchers on its website and since 2009 sponsors its own digital peer-reviewed journal, JHNA. These initiatives have largely adapted existing analogue technologies and formats (IR photography, paint sample analysis, text and document analysis, long-form art historical writing, etc.) to digital environments, harnessing the flexibility of digital tools and the reach of the internet. This is an invaluable development, and there is more to consider.

This workshop aims to further the work of articulating what might be distinctive about Netherlandish art, its history, its material survival, its documentary sources, etc., and how such distinctions might be used to shape the way art historians conceptualize and visualize their research in the digital era. It is directed at a cross-section of art historians—academic, curatorial, and technical—and will include invited participants from the disciplines of user-interface design and information science. This discussion-based workshop will focus on visualization techniques (digital imaging, mapping, graphs and graphics, augmented and virtual reality, etc.), the state of the technology, open-access formats, sustainability, and the direction of art history in the digital era. Workshop participants will be invited to share 5-minute presentations about their ongoing work and the way new visualization techniques shape the scope of their research questions and the presentation of their research outcomes.

An important goal of the workshop is to cultivate a subgroup within the HNA of art historians interested in the visualization of Netherlandish art and art history as well as related topics of design aesthetics and usability, the ethics of visualization decisions, and the exploration of emergent technologies. It is hoped that this subgroup will continue to share project ideas and resources and gather for subsequent in-person and virtual meetings and workshops under the continued sponsorship of the HNA.