

Virtual Confrontation of Seventeenth- and Eighteenth-Century Flemish and Dutch Group Portraits

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Workshop Location: Amsterdams Historisch Museum

The workshop will discuss portraits of civic guard, militia, boards of governors, members of corporations and guilds etc. It is an opportunity to confront *in situ* corporate group portraits in the Amsterdams Historisch Museum with comparable examples from the Southern Netherlands.

Possible discussion points and questions:

Formal aspects: what are the parallels/differences between North and South; are they to be explained in the light of the wider political, social-economic and religious context; is there evidence of direct North and South influences within the various compositional types; are hierarchical structures present within the various group portraits?

Motivation: possible reasons for the evident difference between a tradition of group portraiture in several Northern cities and the lack of tradition in the South; does this difference contain an indication of the motivation: "why were corporate group portraits ordered"? Aspects needing to be discussed here include: self representation of the group and/or the individuals in the group; representation of social rank and/of power; sense of history; economic means; material space; celebration of a specific event.

Technical genesis: the artists used small preparatory drawings and/or *modelli* – how was the composition transferred onto the large scale panel/canvas?

Brief introductory presentations by: Dr. Rudi Ekkart; *Dutch Corporate Group Portraits*; Norbert Middelkoop, Amsterdam Corporate Group Portraits *in situ*; Beatrijs Wolters van der Wey, Flemish Corporate Group Portraiture.

The Dutch Seventeenth-Century Cityscape: Crossing Boundaries between Painting, Architecture and Urbanism

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Workshop Location: Amsterdams Historisch Musuem

Recently several important exhibitions have been devoted to the Dutch seventeenth-century cityscape. However, the question of which buildings or parts of cities were represented, and which were not, has not been treated extensively. This workshop will investigate in what way, how often, and why particular churches, town halls, bell towers, city gates, and canals were represented in Dutch seventeenth-century art. Why, for example, did Berckheyde focus on the newest parts of Amsterdam, while Van der Heyden was mainly interested in the old city canals and those of the Third Extension? Although the cityscape was a relatively rare genre in Dutch seventeenth-century art, local pride is regarded as the main reason for creating and buying cityscapes. But were there other motives? Did seventeenth-century observers of cityscapes value the aesthetic qualities of architecture and the urban structure? How important was the documentary value of cityscapes? Which messages or meanings (political, moral, etc.) may have been conveyed by the representation of the city and its architecture? What audiences were reached, or demanded these kinds of representations of (specific parts of) the city, and would it be interesting to look for parallels in contemporary literary sources such as city descriptions?

This workshop invites participants to discuss:

1. The ways in which different disciplines, such as Art History, the History of Architecture and the History of Urbanism, tackle the questions mentioned above.
2. How and what we can learn from other disciplines in order to better understand cityscapes.
3. What can all disciplines learn from literary sources, especially from contemporary descriptions of cities?

Pieter Lastman: Out of Rembrandt's Shadow

In Memoriam Christian Tümpel (1937-2009)

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Adriaan E. Waiboer, National Gallery of Ireland

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Workshop Location: Rembrandthuis

Pieter Lastman was arguably the most important Dutch history painter of his generation. That his merits have not been fully explored is due to his 'misfortunate' choice of apprentice: by taking on Rembrandt, Lastman was destined to remain overshadowed by his talented and innovative pupil. This workshop seeks to redress that imbalance by focusing on Lastman's life and work in its historical context and exploring his cultural milieu in the Netherlands and Italy, his intellectual profile and his artistic achievements. Topics may include, but are not restricted to: Lastman's choice of subject matter, Lastman as 'Learned Artist', Lastman and contemporary literature and theatre, Lastman's drawings, Lastman and Italy, Lastman in Amsterdam, Lastman's reputation and aftermath.

Short presentations (5-10 min) are intended to stimulate discussion.

Christian Tümpel, whose death on 9 September, 2009 abruptly ended an active scholarly life, was the initiator of this workshop on Lastman, which he envisaged as a means of sharing with colleagues the discoveries and insights he and his wife Astrid had made during their long involvement with the artist. The Programme Committee felt it would be a fitting tribute to Christian to retain the Lastman workshop in the conference programme and is grateful to Tico Seifert and Adriaan Waiboer for agreeing to act as co-ordinators.

Breaching Boundaries: Print Collecting and Fitting the Cartesian Scheme in the 19th Century

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This session will consider the afterlife of printed images from the fifteenth to the eighteenth centuries, many of which were literally trimmed out of their contexts by curators and institutions seeking to classify and codify large bodies of material. A genre that from its inception transgressed boundaries – between high and low, aesthetic and practical – presented particular problems for the institutionalisation of collecting and the resulting separation between text and image is notable even to the contemporary print room visitor.

The reproducibility, relative cheapness, and ephemeral nature of many prints invited multiple uses throughout their history, including those that resulted in the destruction in the object itself. *Einblattdrücke* were cut from the early printed texts that had accompanied them; early prints were removed from the manuscripts that had protected them. Unlike with paintings or sculpture, the stakes with printed material for the 19th-century curator/collector were low. The separation of text and image that resulted in the loss of original context, however, also provided new contexts for prints and with them new meanings.

In the classification of printed material, what role did the following play: aesthetics (black and white versus colour; quality of impression); iconography (were certain subjects considered more ‘art’ than ‘documentation’); age of the object (was a 15th-century print/book given greater respect?); original context (bound volumes versus single sheets?); principles of categorization such as that at the British Museum in the 1830s formulated around the presence or absence of letterpress (idea of ‘information’ versus art that has always accompanied text/image divide).

What are the consequences of such boundaries made by institutions in the 19th century on reception and scholarship? How has the reception of printed material changed over time; what were the categories in the 17th century and how did these change (for example, the integration of text and image in *album amicorum*)? What role did printed images play in *kunstkamer* collections and how did they relate to drawings?

Aristocratic Pretensions: The Architecture and Interior of Private Houses in 17th- and 18th-Century Amsterdam

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Note: Maximum number of participants: 12.

In this workshop we will visit some private houses along Amsterdam's Herengracht that are famous for their well-preserved interiors but not open to the general public. We will discuss on the one hand the slow evolution of the lay-out of merchant houses in the course of these two centuries, and on the other the introduction of new fashions that apparently appeared overnight. Special attention will be paid to the enhanced ceremonial route running from the entrance door to the main reception room. Here we will find new types of staircases, the introduction of marble and stucco corridors and of course a splendid 'Groote Zaal' as the culmination, the walls of which were decorated with paintings by artists such as Isaac de Moucheron, Dirk Dalens and Jurriaan Andriessen.

Jan Gossart: Questioning Old Assumptions

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In view of the upcoming exhibition on Jan Gossart at the Metropolitan Museum of Art (October 2010 – January 2011) and the National Gallery in London (February – May 2011), it is an appropriate time to reconsider the artist's contribution to the history of Netherlandish art. We will discuss two issues that will be presented by differing views by scholars in the field. These are:

1. Gossart's Role in the Netherlandish Revival of Antiquity

To what extent were Gossart's mythological images created as a response to the artist's experience in Italy? Or, was it instead a direct dialogue with the revival of Netherlandish antiquity that informed his art?

Short presentations will be given by Marisa Bass and Stephanie Schrader.

2. How can we position Gossart's style in the development of Northern Mannerism? What is at stake in calling Gossart a Mannerist artist?

Short presentations will be given by Matt Kavalier and Nanette Salomon.

Crossing to the Other Side: The Mediating Role of Epitaphs

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This workshop will explore the varied means used by epitaphs and perhaps sepulchral monuments to present the threshold between this world and the next and to anticipate and/or make visible the crossing of it. As objects that provided the beholder with an image or images intended both to function in the present and to provide an intimation of divine revelation, many epitaphs served to mobilize the beholder's spiritual senses and longing for the divine, enabling him/her to gain a temporal glimpse of God, a glimpse that foreshadows seeing God "face to face" in eternity. In considering these and related works particular attention will be paid to the various strategies employed to depict the crossing over from the realm of the visible to that of the envisioned, from the corporeal to the spiritual and, by implication, from the temporal to the eternal. In this context we might discuss how some epitaphs *explicitly* make visible *the process of mediation* between temporal and eternal. Triptychs especially lend themselves to this purpose as they allow for the presentation of multiple realms and actively unfold in time and space. Consequently, we will explore how at least one triptych marks thresholds, envisions their crossing, and addresses the beholder. This examination could serve as the point of departure providing a model with which other epitaphs could be compared. Additional issues to be considered might include the degree to which medium and format affect the mediating properties of a work, the nature of the conventions adhered to by a particular type of epitaph, or the way that features such as architectural frameworks and other markers of liminal zones get adapted as they migrate from sculpture to painting.

To give the discussion cohesion and focus, we need to select a limited number of works. I propose to do this by soliciting suggestions from potential participants (1 per person). The suggested works will be added to my preliminary list, which will be sent to those who register for the workshop so that they may indicate their preferences. Ideally, I would like a small but varied group of images (e.g. 15th-17th century works of different media and format) to serve as the basis for discussion. The list of works along with some suggested readings will be sent out once the final selection has been made.

Dutch Art and the "Reality Effect": Where Are We Now?

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Ever since Michelangelo dismissed the Netherlandish art of his time as overly concerned with material detail, the representation of the “visible world” (to use Hoogstraten’s term) has been understood as a salient feature of the Northern pictorial tradition. While the contentiousness of the debate over this issue prompted by Svetlana Alpers’ *Art of Describing* has diminished, the topic remains central to our understanding of what distinguishes Netherlandish art – and especially Dutch art of the 17th century -- within the visual culture of the early modern period.

This session aims to explore the current state of research on the relationship between 17th-century Dutch art and the cultural and material circumstances within which it was embedded, and to prompt critical reflection on the comparative evolution and efficacy of strategies by which the representation of “reality” can be studied and understood. While the bulk of attention to this question has been focused on genre and still life painting, it is hoped that papers in this session will consider the critical analysis of truth claims – actual or perceived – across a broader spectrum of visual imagery. Topics might relate, for instance, to tromp l’oeil painting, to claims of veracity inscribed on printed portraits or landscapes, or to the role of personal interpretation and expression in drawing *naar het leven*.

Sitting between Two Chairs: Proverbs as Image and Text-Crossing Media

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This workshop aims at an inner- and interdisciplinary reconstruction of a specific and very popular phenomenon in Medieval and Early Modern Art: the proverb. The visual representation of proverbs (e.g. in paintings, tapestries, prints, decorative arts and crafts) formed an important part of non-verbal communication in Northern European art, particularly from the 11th to the late 17th century. While the importance of visual representation for the exchange of cultural knowledge and values would seem to be obvious, research has mostly been concerned with long established traditions or famous artists. Up to now, studies in the field have focused either on written sources from the 16th century onwards (erudite texts, compilations of proverbs such as the Erasmus's *Adagia*) or on later oral traditions, proverbs known and recorded by historians of folklore. Visual representations were often regarded as mere illustrations of textual sources, which is not surprising given that the first generation of scholars researching proverb imagery were linguists or literary historians.

Art historical research has focused primarily on several paintings by Hieronymus Bosch, Pieter Brueghel, or Jan Steen, often ignoring the long and manifold tradition of proverb imagery that is reflected in their work. Patronage, the primary audience, and how the message of the images could be deciphered are also issues requiring further investigation.

Another important yet neglected source for proverb imagery will form a central aspect of our workshop – the representation of proverbs in churches, especially on misericords. These relatively small sculptures are to be found on the seats in the choir stalls and were used by monks, nuns and canons to rest on during long services. A fine example is still *in situ* in Amsterdam's *Oude Kerk*: about a third of the misericords from the 1480s depict proverbs.

Our workshop will consist of two parts: after a brief introduction to our on-going projects and related databases, we will use representative examples to discuss the specific iconography and function of proverb imagery. The second part shall focus on the proverbs on the misericords in the Oude Kerk, which we strive to contextualize within their own period by examining other artefacts or representations showing identical or similar proverbs.

Participants will be invited to give short contributions on the textual-visual relationships of proverbs and their depiction in art in general (Part 1), or specifically on those in the Oude Kerk and/or on artefacts with similar representations, elucidated from a literary, folkloristic or art historical point of view (Part 2). We will also examine such aspects as: their function within church interior as opposed to a representative noble household; and the market for proverbs in general

The background of this workshop is the cooperative project between the University of Nijmegen (Project: *Stalla. Internet images and data of the misericords, armrests and other figurative sculpture*, J. Koldeweij) and the University of Trier (Project: *GnoVis: Gnomonic Visualization in the Arts of the Medieval and Early Modern Era*, B. Münch).

Rethinking Riegl

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Workshop Location: Amsterdams Historisch Museum

In 1902, Alois Riegl wrote the *Urquelle* for all subsequent studies of Northern European group portraits, *Das holländische Gruppenporträt*. In that work, Riegl expanded art history beyond the contemporary emphasis on formalism and stylistic evolution. Drawing upon his interest in the relationship of objects within a work, Riegl asked his readers to expand that idea to include the viewer as an active participant in the understanding of visual works, an element he called "attentiveness." In short, Riegl's book crossed the accepted boundary of what art history could consider and made viewing art a living exchange between present and past, and between viewer and object. Since its publication, all who have dealt with group portraiture have had to come into dialogue with Riegl's book.

In 1999, the Getty responded to a revived interest in Riegl's theories and republished *The Group Portraiture of Holland* in a new translation with historical introduction by Wolfgang Kemp. This reissuing increased the accessibility of Riegl's work and reintroduced him to new generations of art historians. Prompted by that volume, we will gather to view and discuss the extensive collection of group portraits in the Amsterdams Historisch Museum. There we will reexamine the larger claims of Riegl's work, and discuss current understandings of Dutch group portraiture. In keeping with the conference theme, we will explore how this genre crosses such boundaries as public vs. private sphere, personal vs. group identity, or painted vs. inhabited space.

Our format will begin with three speakers who will briefly introduce ideas for further discussion among the larger group. Laura Gelfand (University of Akron) will consider the relationship between portraiture/donor portraits and group portraiture in the 15th and early 16th centuries. Ann Jensen Adams (University of California-Santa Barbara) will address the issues surrounding the private vs. public presentation of sitters and how such divisions were negotiated. And Norbert Middelkoop (Amsterdams Historisch Museum) will focus on the museum's collection. Using their comments as a springboard, we will open the floor to a facilitated discussion focused on our evolving understanding of group portraiture.

Pictura and Emblemata in the Works of Otto van Veen and his Contemporaries

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Scholarship on the learned painter Otto van Veen (ca. 1551-1629), scion of a prominent Dutch Catholic family, has focused on the association between the master and his former student Peter Paul Rubens, who would seem to have emulated him in significant ways. Recently, there has also been a renewal of interest in Van Veen's accomplishments as a painter of altarpieces on the one hand and as an emblematiser on the other. Our workshop invites scholars to braid these two strands—painting and emblematics—by considering how they interpenetrate in the oeuvre of Van Veen and his contemporaries. Among the questions we invite participants to address are the following: does Van Veen's emblematic treatise on divine love (*Amoris divini emblemata*, 1615) or his diagrammatic treatise on predestination and free will (*Physicae et theologicae conclusiones*, 1621), both of which constitute meditative programs on the theme of vision, help us better to understand the form, function, and meaning of paintings produced by Van Veen and other masters for private and/or public devotion? How might emblem books and paintings be construed as joint expressions of the Christian humanist culture that flourished in the Southern Netherlands under the auspices of the monastic orders—Jesuit, Capuchin, Augustinian, and Praemonstratensian—and the court of Albert and Isabella? How did emblematic spiritual exercises teach reader-viewers to mobilize the eyes, and through them the entire sensorium, activating the external and internal senses, visual and spiritual discernment, as a prelude to meditation on sacred images? What is the image theory that undergirds the relation between paintings and emblems? And finally, what is the relevance of such questions to recent developments in the study of Rubens?

Locating Jan Lievens: New Perspectives on the Master and his Peers after 400 Years

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Workshop Location: Rembrandthuis

Through the lens of the first international monographic exhibition of the artist's work in the last year and recent Rembrandt exhibitions, Jan Lievens has become an archetype of stylistic instability, assimilating the styles of leading artists and frequently changing his base of operations in Northern Europe. His successes in Leiden, London, Antwerp, Berlin and Amsterdam gained him high praise from his patrons and connoisseurs, yet few of them would have been familiar with the full range of manners he absorbed. This workshop seeks to discuss new insights into Lievens' relationships with his peers and patrons, particularly connections that may be informed by recent reconsiderations of other Dutch and Flemish artists such as Brouwer, Backer, Van Dyck, Teniers and Rembrandt. Several short presentations will introduce the problems for discussion about of his consumption of style and his itinerancy, with the aim of considering the various hypotheses about his method of situating himself in various markets, as well as the roles played by patronage, his personality, artistic idealism and religion.

The Diffusion of Styles and Motives in Netherlandish Prints and Drawings, 1520-1620

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Workshop Location: Rijksprentenkabinet

This workshop will examine the interchange of styles and motives between draftsmen and printmakers in the Netherlands and other parts of Europe during the sixteenth and early seventeenth centuries. How were motifs appropriated? Who influenced whom? Were stylistic traits appropriated as readily as figural sources? Connections among artists in the Netherlands and artists active in Prague, Italy, and France may be explored.

The workshop will take place in the study room of the Rijksprentenkabinet in front of works from the collection. The organizers request proposals for discussion that will center around 5-10 works in the Rijksmuseum's collection of drawings and prints. Three to four proposers will each lead a discussion centered around their chosen works. We hope that this workshop will gather together a group of knowledgeable scholars who can approach the material from differing points of view and that a lively discussion in front of the works of art will ensue.

Participants may submit proposals for discussion along with a list of 5 to 10 works.

Studio Scenes in Netherlandish Art

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From the 15th through the 17th century, Netherlandish artists produced numerous images of artistic production and professional engagement, as either the main subject or an inset. Whether the framework was religious, classical, or contemporary, these images present visually recognizable, though largely imaginary, scenes of ateliers and such related spaces as encyclopaedic galleries. This workshop examines the multiple ways in which studio scenes conceptualized and meditated on the artist's profession and in the process constructed personal, collective, national, and/or international identities.

What pictorial and iconographical conventions do these images employ and how far-reaching was the impact of genre (portraiture, history painting, etc.) in constructing meaning? What social, political, civic, and/or artistic claims do they make? How do they engage issues about the labor and knowledge involved in making art? What documentary value, if any, do these images have (materials, techniques, etc.)? Why do the images include certain objects and exclude others? What difference does medium make, given the often separate traditions, conventions, audiences, and production associated with painting, print, and drawing? Do northern Netherlandish studio images differ from southern Netherlandish images, and how do they both differ from Italian scenes? Do artists' handbooks shed any light on studio images? In keeping with the theme of the conference, discussion of images which cross boundaries – of genre, convention, medium, and so forth – will be welcome.

In this workshop, we will encourage a lively exchange by asking participants to give 4-5-minute presentations focused on a single image (or type of image) that pertains to the larger issues they would like to see discussed. We would invite them to submit to both workshop leaders a (very) short proposal describing what they would include in the presentation along with a jpeg of the image.

Persistent Piety: Questions of Religion in Sixteenth- and Seventeenth-Century Netherlandish Art

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One of the ironies about scholarship in Netherlandish art is that most close analysis of religious content is confined to works from the fifteenth-century. Even Rubens seems to get more attention for his mythologies, allegories, and political projects, excepting his best-known altarpieces. Often such works are studied in splendid isolation.

This workshop intends to provide a forum for reconsideration of religious art within an increasingly contested sectarian era of Reformation and Counter-Reformation, a period of widespread distribution of prints, doctrinal propaganda, and newly-published Bibles, rich in marginal notes. Whether addressing famous artists, such as Heemskerck or Bruegel, Rubens or Rembrandt, or other artists on either side of the Scheldt, the study of religious art deserves re-examination in terms of Netherlandish visual culture. The appearance of new studies of Catholic art in Holland and Rembrandt's religious art in relation to the controversies within Protestantism in and about Amsterdam suggest that the moment is propitious for new insights and shared dialogues on religious art in all media.

We expect to offer a short opening presentation on some of the basic forms of religious art in this period, starting with altarpieces and engraved narrative series as well as devotional prints. Several individuals will be invited to give their own short presentations on their field of research, whether sixteenth- or seventeenth-century, whether Flemish or Dutch. Effort will be made to offer balance among these varieties as part of the exposition. Then the workshop participants will be invited to discuss issues of format, audience, theological content, and particular interpretive problems.

Two suggested readings:

David Freedberg, 'Rubens as a Painter of Epitaphs', *Gentse Bijdragen* 24 (1976-78), 51-71

Xander van Eck, 'The Artist's Religion Paintings Commissioned for Clandestine Catholic Churches in the Northern Netherlands, 1600-1800', *Simiolus* 27 (1999), 70-94

Mapping Old and New Worlds: Collectors and Collections in the Spanish Netherlands and Beyond

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While there is a continually increasing literature on collecting in early modern Italy and the Mediterranean worlds, relatively few studies have been conducted on collections in the Spanish Netherlands after 1585 and, in particular, on the crucial role religion played in the exchange and transfer of knowledge, skills, and artifacts in the early modern global world. This workshop will explore strategies and motivations of collecting in the broader context of the Catholic renewal and reform. Participants may focus on specific collections (by merchants, artists, scientists, members of the political and religious elites), on changing values and modes of assessment, on tensions between scientific curiosity and religious concerns, on networks of collectors and connoisseurs across Europe and the global world, and on the ways in which artifacts traveled, were recorded and made known to individuals, communities, and groups. We further encourage proposals that concentrate on questions of display and presentation, both in actual or fictitious literary or painted collections.

In seventeenth-century Antwerp the production of luxury commodities became increasingly important; merchants' collections often reflected and reactivated the memory of a bountiful and explorative golden past, a new world of global trade made available through recent geographical discoveries and overseas trade. In what ways did collections serve to establish new or preserve old cultural and religious identities? We also seek submissions on forms of scientific, religious, and cultural exchange promoted by the Jesuits; they themselves described their mission in the New World as a 'marvelous experiment', thus linking missionary zeal and the quest for science and adventure. Highly educated and often well versed in the natural sciences, including medicine and chemistry, the Jesuits used gifts of European scientific instruments, along with art objects, textiles, and illustrated books, to impress and thereby gain access to the ruling elite. Similarly, they bedazzled European rulers with exotic, and novel objects attained in foreign ports and used as a means of securing additional funds for their mission. Topics may further include descriptions and depictions of the new world by Netherlandish artists commissioned by Jesuits as well as the Jesuits' visual and physical presence in architecture abroad.

Economic Competition and Artistic Rivalry: are they Inextricable?

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‘A good painter pursues the kind of art that is held in esteem in the place where he is working and is often stimulated by competition in the art,’ wrote Samuel van Hoogstraten. The relationship between economic competition and artistic rivalry, both implied in this quotation, is at the core of the research program *Artistic and Economic Competition in the Amsterdam Art Market, c. 1630-1690; History Painting in Amsterdam in Rembrandt’s Time* (an NWO funded project). Underlying this project is the basic assumption that these two processes are inextricably linked and determined the techniques, styles and themes of newly produced paintings in an art market where artists, art dealers, connoisseurs and the art-buying public continually interacted with one another. We assume that in this competitive environment painters actively positioned themselves by developing personal styles (‘handeling’) and iconographies, as well as by organizing their means of production in effective studio structures and processes, working out strategies of marketing and keeping up relations with (networks of) customers. Investigations focus on the choices artists made to achieve certain artistic and/or economic goals in relation to one another and *vis à vis* certain (groups) of buyers, and on the question how these choices affect changes in production process (process innovation) and changes in form, content and function (product innovation).

However, one encounters several obstacles when crossing boundaries between socio-economic research and the examination of artistic developments and when investigating how artists handled the boundaries between economic and artistic concerns. The basic assumptions concerning the concepts of artistic rivalry, economic competition and their interconnectedness as well as their relation to process and product innovation raise many questions. What is the nature of the economic competition between painters and how did this develop during the 17th century? How does the competition between painters compare with economic competition in other crafts? How did socio-economic motivations affect artistic rivalry and *vice versa*?

This workshop seeks to discuss such questions, preferably by taking specific cases as points of departure. It will consist of a short presentation of one or two selected cases from the project as well as four five minutes presentations concerning other cities/groups of artists/genres that will boost discussion about these concepts and their interconnectedness. For the latter proposals are invited. Those who will give a short presentation will be asked to send a more extensive argument (with references to literature, if necessary) beforehand to all the participants.

Space and Place. The *loci sancti* in the Perspective of Early Netherlandish Painting

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The relationship between concepts of space and place is currently being explored in many disciplines of the humanities and social sciences. The aim of the workshop is to address the relevance of two respective fields of art historical research in Early Netherlandish painting. First, space is concerned with the specific means of creating illusionary space and how Netherlandish solutions differed from contemporary Italian ones, based on a comparative analysis of style, realism and the respective theory of optics. Second, a lot of research has recently been done on the function of paintings in liturgy, private devotion and on special devotional practices such as mental pilgrimage, whereby the focus is often on iconography. Here, interest is on the construction of pictorial places as settings for the biblical narrative and on establishing how they merge with liturgical, domestic, courtly, private and urban places, virtual and real. The workshop will combine questions about perspective (construction of illusionary space and the viewpoint of the beholder) with questions relating to the design of places (architecture, costume, iconography in general), proving or challenging the thesis that these devices serve to overlay the real space and places of liturgical and devotional practice with the virtual space and places constructed by painting (e.g. Bruges with Jerusalem). In short, the session intends to encourage discussion between art historians who are more interested in intrinsic (theoretical or technical) aspects of painting and art historians who focus on theological or cultural issues.

Participants are invited to suggest exemplary paintings that might serve as a basis for discussion, eventually combined with short statements relating to their own research in these fields.