

PROGRAM HNA Conference 2022

***Saturday 4 June 2022, Amsterdam, Rijksmuseum
Afternoon (14:00-17:15)***

Jaya Remond, Ghent University

Paper Gardens: Observing, Manipulating, and Representing Plants in Print c. 1530-1630

During the early modern period, the (re)discovery of nature, locally and overseas, generated in Europe an intense production of images. Plants, home-grown and foreign, offered unprecedented promises for profit –as medical remedies, foodstuffs, or collectibles. The pictorial representations of plants promoted their commercial potential, served as epistemic vehicles, and/or stood as artistic objects in their own right. Focusing on printed pictures, my paper examines *florilegia* and illustrated herbals (from Fuchs to Dodoens to De Passe, and beyond), as new types of objects which flourished in Northern Europe. As I interrogate the status of the images displayed in these innovative artefacts, I investigate the ways in which different pictorial strategies were generated through them, how they intersected and informed each other, and what this meant for early modern protocols of observation.

CODART and HNA Joint Session, 15.45-17.15h, Rijksmuseum Amsterdam

Re-visioning Permanent Collection Installations of Netherlandish Art: Dialogues between Academia, Museum and Society

The 2022 conference of the Historians of Netherlandish Art (HNA) will conclude with a plenary joint session with CODART, the global network of curators of Dutch and Flemish Art.

Museums and collection departments all over the world – including those of Netherlandish art – are having to confront new and increasingly urgent questions. For whom was that art actually created? To what extent does that art reflect, challenge, or confirm societal relations as they existed in the past or still apply today? What role do museums and universities see themselves as playing in the choices they make when researching and displaying Netherlandish art from the past in today's society? And how does this affect the way museums and departments of Netherlandish art operate?

Questions of this kind will be discussed by representatives of Dutch, Flemish and American museums and universities in three rounds. Each round will focus on a different aspect of this theme and be moderated by a different chair.

The first round will focus on a number of museums that are currently restructuring their permanent collection, or engaged in deliberations about it. What are the questions they are encountering in the course of this work – relating both to matters of principle and practical challenges – and how are they dealing with them?

In the second round, the focus will shift to questions of terminology: what words and concepts do we use to broach the questions that are arising in today's cultural landscape and to ensure balance in the way we interpret the history of Northern and Southern Netherlandish art in today's society?

The third and final round will look at museums' policies on their acquisitions and the way they display artworks: what do we still want – and what do we perhaps no longer want – to purchase and display? How should we respond to the fast-changing market conditions for alternative acquisitions? And how do we view the relationship between art and history in the new pressures that are influencing the museum environment?

With the participation of:

Carrie Anderson (Middlebury College, Vermont)

Quentin Buvelot (Mauritshuis, The Hague)

Denise Campbell (Rijksmuseum, Amsterdam)

Jacquelyn Coutré (Art Institute of Chicago, Chicago)

Michele Frederick (North Carolina Museum of Art, Raleigh)

Frans Grijzenhout (University of Amsterdam)

Nico van Hout (Koninklijk Museum voor Schone Kunsten, Antwerpen)

Paul Kang (Rijksmuseum, Amsterdam)

Dorine Maat (Amsterdam Museum, Amsterdam)

Suzanne van de Meerendonk (Agnes Etherington Art Centre, Queen's University, Kingston)

Joaneath Spicer (Walters Art Museum, Baltimore)

Jeroen van der Vliet (Scheepvaartmuseum, Amsterdam)

This session is sponsored by *The Friends of CODART Foundation*.