

PROGRAM HNA Conference 2022

Friday 3 June 2022, The Hague
Late afternoon (16:30-18:00)

The Affective and Hermeneutic Functions of the Self-Aware Picture

SESSION ORGANIZERS

Walter S. Melion, Emory University, Atlanta

Michael Zell, Boston University

This session examines paintings, drawings, and prints that use various representational contrivances jointly to foreground their status as pictorial images and as objects of the beholder's gaze. Such devices often highlight the mimetic properties of the picture in question, as in the case of *ogenbedriegertjes* (little eye-deceivers, i.e., trompes-l'oeil), which prompt the viewer to acknowledge that s/he is looking at a pictured picture. A related device utilizes elements within the pictorial field—*doorkijkjes* (optical corridors), *gordijnen* (feigned curtains), or *omlijsten* (framing devices, e.g., doorways, casements, archways, stairwells, etc.)—to call attention to the ways in which visual attention is being mobilized, directed, and/or deflected, as it moves toward a targeted destination. The visual itinerary thus mapped often stands proxy for the viewer's gaze, the motion of which the image can be seen both to harness and portray. More obviously, pictures may contain depicted viewers whose action of beholding doubles that of the actual viewer looking at the painting, drawing, or print, from a vantage point external to it. Finally, *handelingh* (handling, rendering)—the marks made by a burin, stylus, or brush—can be applied so conspicuously that they compel the viewer to track the marks' pattern of application: their forceful motion functions as a diagram of sorts for the movement of the viewer's eyes as they travel along pathways leading *in 't verschiet* (into the distance). Although scholars of Dutch and Flemish art have duly noted the ubiquity of these and other pictorial devices focusing on sight, their affective and interpretative functions have yet to be fully studied. The now common consensus that the reflex of picturing pointedly alludes to *vaardigheid* (skill) and *meesterschap* (artisanal mastery) is surely right, but key questions still remain to be answered: when allusions to the viewer's gaze are coupled with explicit emphasis on the pictorial register, what affects are stirred, what meanings are generated, how, why, and to what end does the bestowal of attention constitute a primary theme or call forth an hermeneutic response? Take Nicolaes Maes's *Jonge vrouw bij een wieg* (Young Woman by a Crib), recently featured in the Maes retrospective at the Mauritshuis. The picture, as the show's curators astutely observe, turns on an analogy between the trompe-l'oeil curtain, ostensibly pushed to one side by the beholder, and the mother's raising of the cloth draped over her sleeping child's head. In turn, a second analogy, this time internal to the picture, invites the viewer to draw a parallel between the woman's act of reading (presumably scriptural) and her display of maternal solicitude. Maes asks us to consider how viewing his picture can produce sentiments as tender as those elicited by a babe, and conversely, how enthrallment in a sleeping child is like attention paid to an enchanting image. He also invites us to reflect on the relation between devout reading and attentive beholding. Our session

provides a forum for further examination of the form and function of such prompts to affective and hermeneutic engagement with self-aware pictures.

SPEAKERS

Graham Lea, Emory University, Atlanta | University of Groningen

A Convicting Portrait Historié in Hendrick Goltzius' Susanna and the Elders (1607)

In his painting of 1607, depicting the apocryphal story of Susanna assaulted by the elders, Hendrick Goltzius (1558-1617) includes a *portrait historié* of the painting's patron and his friend, Jan Govertsz. van der Aar, fashioned in the guise of one of the elders. Sourced from the thirteenth chapter of the Book of Daniel, the story tells of the righteous Susanna who is faithful to God and her husband. Two of her husband's colleagues, who were elders and magistrates among the people, surprised Susanna and presented her with a dilemma while she was bathing in the privacy of her garden: Susanna must either consent to fornicate with the elders lest she be taken by force, or, if she resists, the elders threaten to claim publicly that they have caught her in adultery with a young man.

Goltzius' inclusion of the patron's likeness as one of the reviled figures in the narrative is a perplexing and compelling feature that both asserts the status of the *portrait historié* as a pictured picture and implies that its hermeneutic function significantly informs how we understand Goltzius' biblical history. Not only does the *portrait historié* call attention to the painting as a pictorial image, it also emphasizes the painting as an object of a specific beholder's gaze. This function operates not merely by Jan Govertsz., as the primary beholder, viewing himself portrayed as a participative character in a visualized biblical history, but more interestingly by how Goltzius uses the *portrait historié* to depict Jan Govertsz.-cum-elder beholding the beautiful and nude Susanna, which replicates Jan Govertsz.-cum-viewer beholding the painting and, specifically, Susanna's nude form within it.

This representational device of the *portrait historié* is further amplified by virtue of Govertsz.'s likely membership in Haarlem's *De Wijngaertrancken* chamber of rhetoric. Such circumstantial evidence suggests that the hermeneutic implications of the device are understood by a rhetorical reading of the story such as that found in the rhetoricians' play *Tspeel van Susanna*, which was performed in the same year as Goltzius' painting. What a comparative analysis of the rhetoricians' play shows are the affective and hermeneutic qualities produced by Goltzius' inclusion of Govertsz.'s likeness. In beholding the painting, Govertsz. would have watched himself accost a beautiful young woman, aware that his figuration adopts the perverted motivations and intentions of the elders in the story. While some have described the affective intent of Goltzius' *portrait historié* as humor or amusement, a comparison with the play suggests that lamentation and grief are also affective products of the device. These affective qualities inform an interpretation of Goltzius' painting as an exhortation and an admonition to Jan Govertsz., encouraging him to pursue repentance, practice moral rectitude, and remember that, as the play proclaims, "*sullen sy al varen, die doen oneerbaerhyt oft eenighe vrouwen nemen haer eere* [they, who indulge in lust or destroy a woman's honor, shall all perish]."

Lizzie Marx, Pembroke College, University of Cambridge

The Significance of Smell in Johannes van Wijckersloot's Self-Aware Self-Portrait

From 11 February until 6 June 2021, the Mauritshuis displayed *Fleeting – Scents in Colour*, an exhibition about smells in the seventeenth century. A key piece in the show, and a focal point of the exhibition's research, is a painting that is believed to be a self-portrait of Johannes van Wijckersloot (1625/30–1687) in 1669 from the Maximilian Speck von Sternburg Stiftung at the Museum der bildenden Künste Leipzig. Like much of Van Wijckersloot's art, the painting is remarkably cryptic. Van Wijckersloot portrays himself holding a lit candle that props up some spectacles and a coil of paper decorated with sketches of body parts. His other hand steadies a drum which is painted with a depiction of a young artist dressed in theatrical clothing, who is in the middle of painting a sheep wearing a fool's cap. On the ledge where the drum rests, there are some fragrant flowers and a piece of smouldering rope. The fumes of the cord snake upwards and end just beneath the young artist's nose. The scent is so strong that it compels the young artist to clench his nose to block out the fumes. This is an astonishing detail, as the smoke manages to defy the painterly dimensions. It penetrates the painting on the drum and enters the space of the young artist. Like a Parrhasian curtain, Van Wijckersloot demonstrates that he has deceived the young artist, for he has painted the smoke so convincingly that the young artist believes he is smelling a potent odour. For the young artist, the painting of the smoke is a *trompe l'oeil*, a trick of the eye, as well as a so-called *trompe nez*, a trick of the nose. No *doorkijkjes*, *gordijnen*, or *omlijsten* are to be seen, and yet the painting is undoubtedly self-aware. Van Wijckersloot's self-portrait is a remarkable example that achieves self-awareness through an entirely original example of a figure reacting to painted fumes. Assuming that the painting is indeed a self-portrait of the artist, what does this extraordinary motif say about the painting in question? What does it say about the role of the artist and the role of the viewer? And what does it say about the role of the sensory and the imagination in works of art? This paper will offer some answers through the analysis of classical ekphrasis from Philostratus; writings by contemporaneous art theorists including Samuel van Hoogstraten (1627–1678); and texts by art lovers, including Constantijn Huygens (1596–1687). Using the Van Wijckersloot self-portrait as a case study, it may be possible to gain a deeper understanding about the values and meanings that seventeenth-century Dutch artists intended to communicate in their self-aware pictures, and the ways in which such artworks were seen and interpreted by viewers of the time.

Jun Nakamura, University of Michigan

A Prometheus with the Burin: Goltzius's Allegory of Sight and Teycken-const as Originary Art

Hendrick Goltzius's many metapictorial meditations on the medium of print have been well examined by scholars such as Walter Melion and Huigen Leeflang. In his *Meesterstukjes*, he made original prints in the style of earlier masters—both printmakers and painters—calling attention not only to the engraving style with which he rendered his images, but also to the rhetoric of reproductive style, and its (ostensible) ability to render painted models transparently. His penworks imitated print style with the materials of drawing and painting, again calling attention to his printed manner and its meaning outside of the material

specificity of print. However, Goltzius's engagement with print has not been brought to bear on his *Allegory of Sight and the Art of Painting*, designed around 1600 and engraved by his pupil Jan Saenredam. Previous scholarship has focused on contextualizing Goltzius's image within allegories of sight and its possible moralizing connotations. Others have looked at it as an allegory of painting, including a reference to the origin of painting in Narcissus paralleled by the Venus figure enamored of her reflection. However, Goltzius built his reputation as a printmaker and was lauded by his contemporaries as the preeminent practitioner of *teyckenconst* (the art of delineation); thus any allegory of art by the artist—especially one rendered in print—ought to be seen in light of his print practice.

In this paper, I read Goltzius's print against the grain, arguing that more than simply an allegory of painting or sight, the print makes substantial claims for *teyckenconst*, and thus also print. Beyond references to the origin of art in Narcissus, Goltzius also incorporated allusions to other analogous origins of art such as the story of the ancient potter Butades, whose daughter traced the outline of her lover's shadow on a wall; and the first image of man made by Prometheus, which he animated with celestial fire. The brush of the titular painter conspicuously traces the profile of the Venus he depicts, revealing that—as with the story of Butades—delineation is the originary art, preceding painting and sculpture. Throughout the print one also finds references to shadows and the relationship of truth to the animating power of light/fire. Sundials, astrolabes, and astronomical rings—all tools that reveal truth through the measurement of shadows—litter the foreground and background. These tools function by indexing the trace of the sun and the arced course it plots across the sky. Goltzius's mannered style of engraving, characterized by regular and measured parallel courses—much like those drawn by the sundials or by the compass held by a background cosmographer—finds its origin in the movements of the universe itself. That Goltzius's student Saenredam was responsible for engraving the print raises a further question of how integrated into Goltzius's theoretical practice his students were. Other prints by Jacob Matham and Jan Muller provide support for the idea that they too understood the theoretical underpinnings of the style that they came to take over from their teacher.

Caecilie Weissert, University of Stuttgart

Anamorphoses. Bodily and Intellectual Perception of the Image

Anamorphic images address both the status of paintings, drawings, and prints as pictorial images and as objects of the beholder's gaze. They belong to the self-aware pictures par excellence. The word "ana-morphosis" comes from the Greek prefix *ana-*, meaning "back" or "again", and the word *morphe*, that means "shape" or "form". In the double-formed anamorphic image, something is reshaped, whereby the expression already refers to an active role of the viewer. The term anamorphosis has been used for pictures for the first time in Gaspar Schott, *Magie universalis naturae et artis* (vol 1, 1657, 88).

Leonardo da Vinci is regarded as the inventor of the anamorphic image in the early modern period; Gian Paolo Lomazzo theoretically reflected the anamorphosis in his treatise on painting (1584); and the French artist and mathematician Jean-François Nicéron (1613-46) wrote the most important work on anamorphoses in the 17th century. In this treatise he speaks of the "*magie artificielle des effets merveilleux*" (artistic magic with wonderful effects), which makes it clear that the experience of this kind of transformation process was

perceived as something moving, exceptional and as an extension of the natural, everyday experience. Nicéron's main task is to deal, as he wrote, with those images which, seen from a point of view, show something different from what they actually represent when viewed from another point of view (Nicéron, *La Perspective curieuse*, 1652, 89). In the third part of his treatise, he points to the effects of Catoptrique as extraordinarily versatile and emotionally stirring. He discusses as well the use of mirrors, the creation of very unusual images that are, as he expressed it, floating in space (*ibid.*, 149).

To see an anamorphic painting correctly, the viewer must become active; he must leave his point of view and look for a new one that makes the painting recognizable. Peepholes in frames, mirrors or optical devices aid this. Particularly interesting is the process of change and the accompanying movement of the image. This expressly happens when the observer is still looking for the right point of view (which has its own philosophical impact), has to walk back and forth in front of the object, has to rotate and turn the print in his hands, or has to shape the distorted image with the help of an optical device. This action triggers affects of surprise or amazement. Anamorphoses thus require the mental and physical effort of the viewer and are good examples of how art viewing affects the whole body.

The paper will focus on the affective and interpretative potential of anamorphic image in Netherlandish art, e.g. of William Scrots' anamorphic portrait of Edward VI. (National Portrait Gallery, London), the practical and theoretical work of Samuel van Hoogstraten, the Anamorphosis painting of "perspective view of a ship model" by Willem van de Velde (c. 1750; Science Museum, London) and the anamorphic print series of the 18th century (e.g. Getty Library; 2002.R.27; 7 prints).

PECHA KUCHA

EMERGING SCHOLARS PECHA KUCHA

Mapping the Future of Research in Netherlandish Art

SESSION ORGANIZER

Lara Yeager-Crasselt, The Leiden Collection, New York

SPEAKERS

Niko Munz, University of York

From Shrine to Room: An Interpretation of the House Interior in Early Netherlandish Panel Painting c.1400-1450

Securely dated to 1446, Petrus Christus' Portrait of Edward Grimston is among the earliest surviving panel paintings to place a single individual in a described environment specific to them. How might we account for this phenomenon? Reflecting my PhD research, this talk outlines a re-evaluation of the 'house interior' in early Netherlandish panel painting, c.1400-50, tracing the emergence of the first portraits of secular individuals in rooms of their own. The early Netherlandish interior is traditionally explained through religious symbolism, or as a sign of social status, or for its spatial ingenuities. While absorbing these approaches,

my project shifts gear. It emphasises the need to see the communicative potency of such famously well-furnished fifteenth-century architectural settings against a broader temporal sweep. Following the question historically, acknowledging the longstanding significant relationship, between sacred figures and their shrine-like encasements, I pursue what happens to this relationship in Netherlandish panel painting c.1430s (the moment of enhanced focus on inviting the religious image into recognisable, earthly settings). The significance of these older architectural conventions is appropriated, transferred onto the secular depictions, manipulated for diverse ends – with important consequences. Beyond its sustained investigations of form, my research provides new information about the patrons and commissions of several important paintings. For Grimston’s indoor surroundings conjure not only the time and place he occupied, but also, as evoked by documentation, a very personal interpretation of the man himself. Weaving together enquiries into media, composition and reception, material culture, and the motivations and influences of religious and social contexts, an alternative genealogy is traced for the ‘interior’ in painting. The argument helps us to better understand the origins of that significant genre, whose use would continue to serve multiple purposes in picture-making right up to the present day.

Sumihiro Oki, University of Amsterdam | The Metropolitan Museum of Art

Konrad Witz and Early Netherlandish Painting

Konrad Witz (c. 1400-c. 1446) was one of the earliest painters active in German-speaking regions who assimilated the *ars nova* of the Burgundian Netherlands. The painter from Rottweil was admitted to the guild in Basel in 1434. His only signed and dated work, the Saint Peter altarpiece in Geneva, shows that he fully absorbed the pictorial idioms of early Netherlandish painting before settling in the Upper Rhine. But where and how?

Witz’s activities during the *Wanderjahre* are not known at all, and thus scholars have surmised his artistic formation largely on stylistic grounds. Three hypotheses have been suggested so far. The first is to assume his sojourn in the Netherlands before he became a master painter in Basel. This theory naturally supposes his assistantship, not necessarily apprenticeship, in a painter’s workshop in the Netherlands. The second presumes his training under a Netherlandish painter active in Basel. This is predicated on the supposition that there were a certain number of *émigré* painters and illuminators who accompanied the participants of the Council of Basel (1431-1449). The third argues that Witz learnt the Netherlandish *avant-garde* via manuscript illuminations, based in his native Upper Rhine. All these discussions remain regrettably fragmentary, and therefore should be re-examined in consultation with the recent scholarship of early Netherlandish painting.

In line with my PhD research, a monographic study of Konrad Witz, this talk will sketch out the above three points by referring to some newly discovered archival documents on the painter’s activities, and thereby, along with close observations of his works, suggest that Witz was trained in the workshop of Jan van Eyck for a certain period before 1434.

Lucie Rochard, University of Geneva | University of Lille

Cleanliness and Dirtiness in Daily-Life Painting in the Northern and Southern Netherlands during the Seventeenth Century

Impeccable tiled floors, shiny metal dishes, or defecating children and chaotic households: cleanliness and dirtiness are omnipresent in seventeenth-century Dutch and Flemish scenes of everyday life, both in the subject matter and its execution. While such themes are to be expected in the context of a contemporary culture of cleanliness, the terminology derived from cleanliness and dirtiness can also be found in art theory with regards to painting style. Words such as *nettigheid* or *zuiverheid*, cleanliness or purity, were often used to qualify the *nette manier* (clean manner), whereas words like *vuil* (dirty) or *drek* (mud, excrement) criticized the *ruwe manier* (rough manner). What influence did the concepts of cleanliness and dirtiness in Dutch and Flemish culture have on an artist's subject choice and manner? While cleanliness in Dutch and Flemish culture is easily interpreted as a sign of healthy morals and prosperity in the household, and dirtiness conversely frowned upon as a metaphor for deviousness and social marginality, such associations can be intentionally blurred in daily-life scenes for humorous purposes, for instance. There are also paintings depicting dirtiness and mess in a clean style, and cleanliness in a rough manner. Some artists like Adriaen Brouwer even found their brand specializing in dirty and boorish subjects, and at times depicting themselves in those scenes. There seems to be a discrepancy between the concepts of cleanliness and dirtiness in Dutch and Flemish culture and the way they are treated in paintings and in art theory. This research should shed a new light on the relationship between artists and their own culture, on the way they thought about their craft and how they developed their specific brand.

Sangmin Lee, Université Paris 1 Panthéon-Sorbonne

Monochrome Still Life in Haarlem in the Seventeenth Century: An Aesthetic of Simplicity

The vogue for still life paintings in the early modern period is well known, especially in seventeenth-century Netherlandish visual culture. An original type of still life, the laid table pieces called *ontbijten* (breakfasts, simple meals) or *banketten* (banquets) were developed and popularized particularly in Haarlem, around two painters, Pieter Claesz. (1597–1661) and Willem Claesz. Heda (1594–1680) during the 1620s and through the 1650s. This new type of still life is characterized by the simplicity of composition, the austerity of colors, and the meticulousness of rendering. Their works and those of their numerous followers constantly have neutral tones – monochrome in a broad sense. Consequently, Nicolaas R. A. Vroom called these type of artworks “*monochrome banketje*”.

Simplicity and monochromy are major issues for Haarlem still life painters. These characteristics also appear in other kinds of contemporary paintings in Haarlem, particularly in landscape paintings. How and why does this predilection for simplicity and monochromy appear in Haarlem during the first half of the seventeenth century? Is it closely connected with philosophical and religious concepts of the time? Is it connected to economic and social circumstances? Or can it be explained by artistic and cultural tastes of the day, such as the points of view of humanists and art theorists who based their work on ancient textual sources?

The objective of this dissertation is to understand the mode of expression in Haarlem laid table pieces made between the 1620s and the 1650s. Furthermore, this research aims to explore Haarlem's artistic identity, which would succeed Haarlem Mannerism (late sixteenth to early seventeenth centuries). This identity will be able to be understood in the context of

the autonomy of the Dutch Republic's cities, and of the diversity of contemporary schools: Caravaggism in Utrecht and the *fijnschilders* in Leiden.

WORKSHOP

Linking Manuscripts and the Other Arts: the Byvanck Database and RKD Explore

SESSION ORGANIZER

Anne Margreet As-Vijvers, RKD – Netherlands Institute for Art History, The Hague

LOCATION

RKD – Netherlands Institute for Art History, The Hague

In a visionary project, started in the late 1980s, a working group of art historians and manuscript scholars decided to collect the entire Netherlandish cultural heritage of illuminated manuscripts into a searchable database. The resulting database, named the Alexander Willem Byvanck Database,¹ aims to cover all extant illuminated manuscripts in Dutch collections as well as every manuscript made in the northern Netherlands in collections worldwide. The Byvanck Database offers scholarly descriptions of the manuscripts, including illuminators and decoration styles, iconographical descriptions of all images, and an image repository. The realisation of the Byvanck Database provided essential impetus to new research and greatly expanded knowledge in the field of manuscript illumination. Even in 2020, more than thirty years after its initialisation, no other country has achieved a comparable art historical tool for its manuscript heritage.

Several years ago, the Alexander Willem Byvanck Foundation (the administrator of the database) joined forces with the RKD – Netherlands Institute for Art History. As a result, the Byvanck Database – built in pre-internet times and therefore a standalone database maintained at the KB|national library of the Netherlands in The Hague – is intended to be integrated into RKD Explore, which is the largest online resource containing visual documentation on early Netherlandish art. While the RKD Explore databases contain artworks from various media, illuminated manuscripts are not yet included.

The merging of the Byvanck Database with RKD Explore will break down traditional borders in scholarship. Research in painting, either in manuscripts or on panel, in prints and other media can now be pursued simultaneously. The career of artists who were active in painting and illumination can be comprehensively analysed. It will even be possible to relate manuscripts and artists to archival material and geo-locational information. The integration of the Byvanck Database into RKD Explore opens up new areas for comparative, comprehensive research into the production and reception of illuminated manuscripts and other artistic media.

This is even more important because scholarship tends to focus on the limited number of extant panel paintings, whereas Netherlandish painting of the fifteenth and early sixteenth centuries has in fact largely survived in illuminated manuscripts. The thousands of miniatures included in the Byvanck Database feature a wide range of religious and secular themes, which are complemented by numerous marginal illustrations that thematically precede sixteenth- and seventeenth-century genre painting.

The invited speakers for this workshop will address urban and monastic producers of manuscripts, paintings and prints, and the choices made by the consumers of these artefacts, by analysing the artistic milieu in several Dutch cities. The presenters will make use of the new resources integrated in RKD Explore and reflect on their potential for future study, outlining the horizons offered by the use of linked data.

1 Named after Alexander Willem Byvanck, curator of manuscripts at the Koninklijke Bibliotheek in The Hague 1907-1921 and initiator of the study of manuscript illumination in The Netherlands.

ROUND TABLE

Women in the Shadow: Female Participation in the Art Market of Early Modern Northern Art 1450-1700

SESSION ORGANIZERS

Dagmar Eichberger, Ruprecht-Karls-Universität, Heidelberg

Birgit Ulrike Münch, Rheinische Friedrich-Wilhelms-Universität, Bonn

Martin Warnke's famous monograph *The Court Artist: On the Ancestry of the Modern Artist* (1985/1993) lists more than 800 men, but only two female court artists from the pre-modern period, Sofonisba Anguissola and Angelica Kauffmann. In past research, only high-profile women have been of serious interest. Too little archival research has been undertaken in order to find out more about less prominent women artists or art agents. Female court artists were often listed as ladies-of honor in account books of the courts and are thus not easily recognizable. Interestingly, Susanna Horenbout, Levina Teerlinc and Catharina von Hemessen are three of the earliest identifiable female artists working in this environment. Volcxken Diericx, the wife of Hieronymus Cock, comes from a civic context and thus represents a different role model. This session could focus on producers of all kinds of artefacts, such as paintings from joint workshops, watercolours and sculptures. Collaborations in stained glass as well as printmaking are of similar interest, thus referring to the large field of arts and crafts. Especially in the realm of material culture, this question still remains a desideratum.

We have been invited to organize our session as ROUND TABLE DISCUSSION. Therefore our *Call for Papers* looks for short, 10-minutes contributions that highlight a specific aspect of "women in the shadow". Ideally, the contributions will provide a first impulse by putting forward a hypothesis or a theoretical problem that contributes to a better understanding of this phenomenon and stimulates discussion. It would also be conceivable to present funded projects in this research field that are in the planning or already underway. Please send your abstract (maximum 300 words) and a CV to Dagmar Eichberger (d.eichberger@zegk.uni-heidelberg.de) and Birgit Ulrike Münch (bmuench@uni-bonn.de) before 1 April 2022.

The topic addressed is even more relevant since the majority of pre-modern workshops were dependent on the help of female family members. All women who were part of a family business and participated in the art market (e.g. as agents/sales person) should be part of the general discourse. These women are not comprehensible as "great women artists"; in the light of the paradigm shift initiated by Linda Nochlin, it is thus of paramount

significance to operate with alternative concepts. On a methodological level, an expanded concept of “the artist” is required in order to make this phenomenon more apparent. The question arises as to whether more evidence can be found in biographies. Claudia Swan pointed out that women are occasionally mentioned in *Album Amicorum*, and thus are part of relevant discourses. Which artifacts bear witness to this situation, for example in visualizations of the Early Modern workshop?

The organizers of this round table-session have invited a small number of specialists who will present succinct case studies in order to stimulate discussions on the subject of “Women in the Shadow”. We are interested in all areas of female participation in the pre-modern art market north of the Alps, as well as in the question of women's networks. How can these women be made more visible in current database research projects on Dutch and German art. Furthermore, we hope that our session will shed new light on the possibilities of female participation in guilds. This includes investigating purely female guilds (e.g. silk embroiderers in Cologne) as well as thinking about various spheres of influence relevant to wives, widows and daughters in the printing industry of big cities such as Frankfurt, Antwerp, Nuremberg, Amsterdam.

Catherine Powell-Warren, Ghent University, will give a short presentation on her Project “Hive Mind” and will focus on the use of social networks to uncover women artists, their male and female artworks and mobility.

Andrea Pearson, American University, Washington D.C., is a specialist for gender studies and has published widely on Burgundian female patronage and art in the context of court and convent.

Alexis Slater, Johns Hopkins University, Baltimore, will focus on Mayken Verhulst and book printing in sixteenth-century Antwerp. She is interested in questions of collaboration and autonomy.

WORKSHOPS

Grounds for Discussion: Coloured Grounds as a Site for Knowledge Transfer

SESSION ORGANIZERS

Moorea Hall-Aquitania, University of Amsterdam

Lieve d’Hont, University of Amsterdam

Anne Haack Christensen, National Gallery of Denmark

Grounds or preparation layers are applied to canvases or panels to create specific and desired surfaces for painting, in terms of texture, absorbency and colour. Coloured grounds in easel painting originate in early 16th century Italy and spread North around 1550. They gave rise to a new way of painting, with an emphasis on tonality and chiaroscuro. Ground colour has a profound influence on the painting methods and visual characteristics of finished pictures. When painting on a dark red, brown, or grey ground, painters had to make conscious choices regarding materials and techniques, since the motif on top would create

different optical effects on a coloured ground than on a white ground. Thus, it was a deliberate and important choice for a painter to begin on a specifically coloured ground. Furthermore, alterations of the superimposed paint layers, in particular increased transparency over time, will strongly influence our perception of the painting. The ground layer could play a more significant role after aging, leaving the painting appear darker or with stronger light-dark contrasts compared to the original artistic intent.

This workshop will focus on the introduction, spread, and role of coloured ground layers in paintings across Northern Europe in the Early Modern Period. While coloured ground layers in paintings from the 16th and 17th centuries are receiving increased attention within the field of Technical Art History, the question of how and when the coloured grounds spread and the impact of these layers on our perception of paintings today is relatively underexplored. Recent research projects *Down to the Ground* (2019-), *Mobility Creates Masters* (2017-2019) and *Artists' Mobility and Ground Colours in Denmark 1580-1680* are investigating these topics further. Researching the ground layer, its colour and context, calls for new collaborations between the fields of Art History (including Technical Art History), Conservation, Digital Humanities, and the natural sciences, in order to unravel the impact of coloured grounds and the routes of knowledge transfer and artists' mobility that allowed this technique to spread across Europe.

The workshop will consist of selected talks from researchers focused on the art historical impact of coloured grounds, their role in the painting process and the insight reconstructions can give us, and the possibilities of chemical analysis of ground layers for tracing artistic mobility. Respondents to these talks will kick off a workshop discussion of coloured grounds and object-based technical research as a starting point for interdisciplinary collaboration and public dissemination of technical art historical research. This will be an opportunity for art historians, conservators, scientists, and museum educators to consider how we can incorporate material understanding of artworks into the art historical wider discourse.

Attendance is limited to 20 participants.

Visit to the exhibition *In Full Bloom (In volle bloei)*, Mauritshuis (max. 20 participants), with Ariane van Suchtelen, Mauritshuis

This year the Mauritshuis celebrates its 200th birthday. The exhibition *In Full Bloom* takes you on a voyage of discovery through the flower still-life genre.

Colourful flowers. It seems like an obvious subject in art, but remarkably enough, it was only after 1600 that the flower still-life genre began to flourish in Dutch and Flemish painting. Cheerful bouquets and exotic blooms are characteristic of the genre, as are meticulous detail, scarcity and variation. What prompted did this sudden interest in flower still lifes? How did talented women artists and researchers gain international fame? And what was the role of science in all of this?

Visit to the Museum Bredius (in combination with Hoogsteder & Hoogsteder) (max. 20 participants), with Willem Jan Hoogsteder & Emilie den Tonkelaar

The Bredius Museum houses the private collection of the former director of the Mauritshuis, Abraham Bredius (1855-1946) and includes paintings by Rembrandt, Jan Steen, Van der Neer, d'Hoendecoeter and Hobbema. Various silver works and drawings are also on display. The collection also includes porcelain and furniture. The entire collection is housed in a beautiful 18th-century mansion on the Hofvijver in the centre of The Hague.