PROGRAM HNA Conference 2022

Saturday 4 June 2022, Amsterdam, University Quarter and on location
Late morning (11:30-13:00)

THE ROLE OF MIGRATING ARTIST

Belonging in the Republic: Whose Amsterdam? II

SESSION ORGANIZERS

Ann Jensen Adams, University of California at Santa Barbara

Maarten Prak, Utrecht University

Amsterdam in the seventeenth century was a multi-cultural city and magnet for migrants seeking a better life. As the city grew, it witnessed the establishment of new professions and industries, the practice of a variety of religions, and a reorganization of guilds, of charitable institutions, of civic rituals. The changes in urban fabric responded to changing demographics, as families of many inhabitants were newly arrived from the countryside, other cities, or even other nations. As Maarten Prak has recently elaborated, the idea of citizenship was undergoing dramatic revision. This raises the question of who belongs and who does not and, in particular, to what does one belong? Allegiances to family, guild, religion, the city, the province, and an emerging republic were multiple, and in flux. Artists of the time were creating new types of images which responded to some of these changes, images which pictured a variety of peoples and classes, of urban neighborhoods, of activities and events. These images in turn created, in the words of Benedict Anderson, "imagined communities" that included some, and excluded others. From the perspective of our twenty-first century, the historical question of the role of images in creating belonging, and exclusion, has particular relevance.

SESSION 2

SPEAKERS

Susanne Bartels, University of Geneva

Migrant Artist or Cosmopolitan Socialite? Jacques de Gheyn II Spinning his Social Web

This paper will demonstrate the relation between the migration and socio-professional development of Jacques de Gheyn II (1565-1629). De Gheyn was born in Antwerp and moved to Haarlem in 1585, where he trained and worked with Hendrick Goltzius. After his departure from Haarlem, De Gheyn set up his business in Amsterdam, before moving to Leiden and finally The Hague. Each move to a new city forced him to re-adjust his production and find his way in the local social and artistic milieus, all the while maintaining ties with previous 'homes'. By forging and maintaining multiple fluctuating networks, he managed to brand himself as a *peintre-graveur*, and quickly became one of the key figures within the network of printmakers, and eventually even in society. De Gheyn's mobility was both spatial and social. Although no mention of his citizenship (poorterschap) has been found, the banns

of his marriage place him in Amsterdam at the *Molensteech*, close to the Oude kerk and in proximity of various artistic clusters. De Gheyn appears to have worked without membership to the guild, militia or other civic institutions, but his network nevertheless evinces tight relations with Chambers of rhetoric, militia, members of the guild, and governmental institutions (city of Amsterdam, city of Leiden, board of Admiralty, States general, Prince Maurice). An analysis of the strong and weak ties of De Gheyn's network and of the importance of certain nodes, suggests that he purposely acted on certain relations to 'belong'. These actions were instrumental in achieving a higher social status and a position in the market. By examining motifs and stylistic developments in his printed and painted oeuvre, we can visualize artistic exchange within the network. In printing practices, collaborations, dedications, style, and diffusion form a strong indication about the circles in which the artist moved. As such, prints created notions of inclusion or exclusion. For example, the fact that his prints were exported by the East India Companiy and that he worked with or for certain people in the trade, allow us to locate De Gheyn in this network. By eventually working for the Stadtholder, De Gheyn made himself an artist *belonging* in the Republic.

Patrick Larsen, Radboud University, Nijmegen | RKD – Netherlands Institute for Art History, The Hague

The Success of Jür̈gen Ovens' (1623-1678) Amsterdam Years and his Inclusion in the City's Highest Circles

Jür̈gen Ovens developed into one of the more successful Amsterdam portrait and history painters. He enjoyed fame and esteem in his own time. This paper aims to analyze just how Ovens, who originated from the small town of Tön̈ning in Schleswig-Holstein, succeeded in being included in Amsterdam's highest circles. Traditionally, the Dutch Republic and the northern Germanic lands enjoyed a lively cultural and commercial relationship. Ovens' father was a rich alderman in Tön̈ning and owned a factory in Amsterdam. For a young, ambitious artist from northern Germany, it was natural to be trained in Holland. However, despite his father's business contacts in Amsterdam, Ovens could not rely on a network of *bloedvrienden* (the 'kindred') upon arriving in the metropolis in the late 1630s. This is why his choice of the well-connected Govert Flinck – an artist who was rapidly creating a stir in Amsterdam and also hailed from the German speaking lands – as a teacher would be so consequential. Ovens likely became acquainted with him in the workshop of Hendrick Uylenburgh, who maintained a broad (international) network, and perhaps knew Ovens' father. The fact that Ovens was a Lutheran would not prevent him from obtaining commissions in religiously tolerant Amsterdam. Already quite well off himself, Ovens married the patrician's daughter Maria Martens in 1652 and received 60,000 *thalers* from his father-in-law, whereby he could vie with the gentry from a financial standpoint. After his return to his native region in 1651, he became the privileged painter of Frederick III, Duke of Schleswig-Holstein-Gottorf. Ovens' connection with the Gottorf court added considerably to his social standing in Amsterdam. He broke through there after obtaining a commission to paint the regents of the Amsterdam 'Oudezijds Huiszitten-huis' in 1656, probably through Uylenburgh's mediation. Furthermore, it is of great significance that Ovens, contrary to his first stay in Amsterdam, bought the city's *poorterschap* (citizenship) upon his return there in 1657. This enabled Ovens to become a member of the painters guild, which facilitated him to receive prestigious commissions from the burgomasters and wealthy, art loving

businessmen – who often originated from the Southern Netherlands or Northern Germany – as well as from prominent citizens. His career in Amsterdam really took off from that point on. The famous Joost van den Vondel composed poems on several of Ovens' paintings and the writer Philipp von Zesen from Dessau mentioned our artist in his 1664 *Description of Amsterdam*. Ovens became friends with the German artist Johannes Lingelbach – who was raised Lutheran as well – and might have met the Hamburg painter Jurriaen Jacobsz; it has never been remarked that the latter was inspired by a *Caritas* painting by Ovens. Ovens positioned himself in the network of the influential Bicker and De Graeff families, which afforded him many important commissions, like the large *Justice* painting for the new Amsterdam Town Hall (1662). Finally, the execution of a group portrait of the highly placed regents of the civic orphanage in 1663 formed an impressive conclusion of Ovens' second Amsterdam period, and definitively proved that he was included in the city's elite.

Esther Guillaume, Université Paris 1 Pantheon-Sorbonne

Biblical Citizenry for Current City-Dwellers: Analyzing a Late Seventeenth-Century Topography of the Temple

This paper explores the terms of Jeronimo Nunes da Costa's collaboration with Romeyn de Hooghe, with the objective to appraise the ambivalent thoughts of the *Parnassim,* the Dutch Sephardi community's elite, when it came to their integration within Amsterdam's citizenry. During the last quarter of the 17th century, Romeyn de Hooghe etched one of the liveliest reconstructions of Solomon's Temple and Moses' Tabernacle, combined with an unprecedented visual proposal of what daily life in the Temple must have looked like in the eyes of his contemporaries. A partial, bound, undated edition of this project regrouping a series of nine prints including keys in Dutch and Hebrew, bears the engraved coat of arms of Jeronimo Nunes da Costa, one of the most powerful figures of Amsterdam's *Parnassim*. Printed in Amsterdam, the reconstitution stands out in the field of what Gary Schwartz described as 17th-century "Temple studies". It indeed appears as one of the rare cases where the printed image is the sole vector of the narrative, where no biblical or exegetical text complements its composition. The fact that De Hooghe's signature is absent when Jeronimo Nunes da Costa's name and full title are ostensibly emphasized at the beginning of the edition sets an unusual example of Jewish assertion in a Jewish-Christian collaboration of this kind. Coincidentally, the 1690's also witnessed the publication of a series of single sheet prints of similar dimensions and composition – most likely, also engraved by De Hooghe – describing daily life and rituals in and around the *Esnoga* of Amsterdam, some of them clearly hinting at the biblical Temple's surroundings. The correlation of Sephardim's contemporary and biblical life has yet to be studied in this series, which seems to have been initiated by Da Costa. Using contemporary theological and topographical publications as comparative material, this presentation will consider how, while disengaging with any polemical approximation, Romeyn de Hooghe shifts the traditional perception of the Temple towards an anthropo-topographic model, in the vein of urban Atlas collections that were popular amongst Amsterdam's elite. In particular, I will examine how this collaboration can help us to gain insight on the *Parnassim'*s careful contribution to Amsterdam's artistic landscape, and the terms on which they established the image they wished to broadcast to their Dutch counterparts. Looking at this project in the context of 17th-century "Temple studies", one can ask if these images express Da Costa's aspiration to engage in contemporary debates on Solomon's building. As emigrants which were never quite

integrated, no matter how high they managed to climb the social scale, this project might as well appear as an attempt to compliment the Dutch gaze on a community whose customs and supposed history stirred all sorts of fantasies and curiosities.

Art and knowledge: Cognitive Categories in Visual Compositions

SESSION ORGANIZERS

Sophie Suykens, Ghent University

Elizabeth Vandeweghe, Ghent University

The sixteenth and seventeenth centuries mark a period of gradual but profound transformation of the way in which phenomena of the natural world were studied. This session aims to explore the interaction between the visual arts and early modern theories of knowledge and nature. Medieval and early modern knowledge theories are characterized by their high reliance on the so-called 'categories' (dialectics). Knowledge and reasoning were embedded into a complex web of interconnected categories, which correspond to underlying structuring principles. One example illustrating the ubiquity of categorical thinking was the division of the natural world into four elements. These were not only associated to the primary qualities derived from the theory of humourism, but also to motive qualities and other classifications of nature, such as the four seasons and the four temperaments. Such categories were shared by various cultural and social spheres at the time. However, only little attention has been paid to parallels between early modern cognitive categories and the way they relate – or not – to visual strategies of composition in early modern artworks. This will be the focus of the present session.

SPEAKERS

V.E. Mandrij, University of Konstanz

Otto Marseus van Schrieck and the Technique of Butterfly Impressions: a Practice between Art and Natural History

In the seventeenth century, naturalists highlighted the epistemological value of naturalistic images to identify, record, and describe nature (Smith, 2006). The Dutch artist Otto Marseus van Schrieck (c. 1621-1678) was adept at painting nature *naer het leven*. He depicted specimens with details so accurate and minute that they allow species' identification (Leonhard, 2013; Hildebrecht, 2004). He developed a category of painting that was unusual for that period: the *sottobosco*, painting representing plants and animals, such as insects, amphibians, and reptiles, in dark forests. Marseus' highly naturalistic style relates to a pursuit of natural historical knowledge shared by contemporary Dutch painters exploring the genres of landscape and still life. However, he went a step further in the imitation of nature, as he sometimes transferred real butterfly scales onto the canvas instead of painting them through paint (Berthier, 2008; Beier, 1987). The technique of butterfly impressions was instrumental in natural historical fields from the eighteenth century onwards. Amateurs and naturalists published recipes in English, French, German, and Italian, describing the technical process, and a few nineteenth-century albums with butterfly impressions are still conserved. Sometimes called lepidochromy (from the ancient Greek lepido, for scale, and chromo, for

colour), this technique was used as a hobby for amateurs as well as a tool to preserve specimens and to identify species in natural historical circles (Orousset 2008). Marseus' use of real butterfly materials in painting does not only demonstrate his ambition as an artist to challenge the imitation of nature represented *naer het leven*. It also indicates his interest in the epistemological functions of images and preserved specimens. Recent research demonstrated that, besides his activity as a painter, Marseus was a naturalist who collected living and dry specimens. Moreover, it is known that he maintained close relationships with scholars who were studying nature and insects in Amsterdam and in Rome, where he worked in 1652 (Seelig, 2017). This paper will reflect upon the technique of butterfly impressions in Marseus' *sottobosco* paintings to answer the question: How does this technique contribute to the early modern pursuit of knowledge in natural history? This contribution will compare Marseus' artistic technique and the recipes of pressing butterfly wings for natural historical purposes. Considering contemporary treatises on painting, such as *De groote waereld in 't kleen geschildertsuch* (1692), where the author Willem Beurs describes how to paint insects, this paper will further elaborate on the technical limits of the butterfly impressions in comparison to pictorial representations of these creatures.

Marte Sophie Meessen, Rijksmuseum, Amsterdam

Gravity in Art History

From the sixteenth century onwards, artists and science practitioners increasingly explored the interactions between nature and early modern theories of knowledge. Artists contributed to scientific progress by 'dissecting' reality with their eyes, minds and hands. Instructional manuals subsequently reflected on and incorporated ways to depict a credible reality. References in art history about gravitational effects, in particular prior to Newton's definition in 1687, have not yet been sufficiently assessed. Phenomenological physics as a factor in realistic representation has been largely overlooked in art historical scholarship on visual strategies to create a composition. Even though visualised gravity relies on pictorial cornerstones such as perspective, light, and colour, its particular significance for the narrative cannot be overstated. For example, the suggestion of a jumping person in a painting is determined by gravitational expectation, otherwise the viewer might assume that the person is flying or floating. Artists, even though they were unaware of the Newtonian concept of the downward pulling force, included gravity's effects in artworks, both correctly and incorrectly, solely based on experience and observations of consistencies. As gravity is critical for understanding the visual narrative, I aim to clarify how it is integrated in art history prior to Newton's acclaimed concept. During my presentation I will indicate how contemporary knowledge relates to early modern experiences and renderings of the omnipresent yet enigmatic phenomenon of gravity.

Helen Gramotnev, Queensland Art Gallery & Gallery of Modern Art | Queensland Military Historical Society Australia

The Skeletal Detail in the Images of Fish in the Seventeenth-Century Dutch Art

This research focuses on the skeletal structures of fish in the Dutch art of the seventeenth century. By exploring the bones protruding through the skin surfaces, this project investigates the scientific drive of the Dutch Republic, combined with the dramatic desire for

the unknown and the hidden, which contributed to the prosperity of the republic over the seventeenth century. The ability to see protruding bones through skin (of animal or human) evoked emotion in the viewer and praise of the painter's skill. It also exposed the hidden world of the inside of the body, suggesting the divine secrets of God's creations. Finally, it fuelled the scientific urge to explore the body, while at the same time serving as poignant reminder of the fragility of life. The fishing industry, which is seen by some historians as the catalyst for the economic boom in the Netherlands in the 1600s, is also well documented in the oeuvre of art depicting still- life compositions with fish, market scenes, and marine landscapes. Fish was the economic backbone of the Dutch Republic, and herring was caught off specially designed boats that allowed longer journeys, with the fishermen gutting and packing the fish as they received it from the water. The heavy regulation of herring by guilds ensured its high standards, with the Dutch pride in this commodity reflecting in the abundance of art depicting this accessible and hearty fish. Recalling the scientific drawings of animal studies, such portrayals of the internal and skeletal body structures represented not only the economic prosperity and nourishment, but also the circle of life and the undiscovered secrets of science and nature. Artists often showed the skeletal structure visible through the skin of the fish, or portrayed dissected fish revealing their internal details. Artists like Pieter van Schaeyenborgh, Isaac van Duynen, Abraham Hendricksz. van Beyeren, and Willem Ormea placed the exposed body of fish on the background of maritime exploration scenes, or an orchestrated *nature morte* of culinary delights, or a vibrant market stall. Using paintings of fish still-life, I will explore the scientific and artistic drive of artists in their pursuit of intricacy of detail. The complexity of the world celebrated in such works was combined with the anxiety of too much excess and indulgence, while the theatricality of Dutch realism resulted in engaging portrayals that reflected the fluidity of everyday life and human interest in the world and what it had to offer.

The Artist's Family Home and Workshop in the Netherlands (16th-17th Centuries)

SESSION ORGANIZERS

Madelon Simons, University of Amsterdam

Petra Maclot, Monumenta, Antwerp | KU Leuven

Chiara Piccoli, University of Amsterdam

In this workshop-session at least three cases of research on artists homes and workshops will be deepened, with the use of all kind of sources, such as archeological findings, maps (digital, georeferenced), tax registrations, inventories and biographical material. We hope to discuss our proposals, look into the possibilities of 3D-reconstructions, next to the existing ones in 2-D. The architectural setting will be visualized, as well as parts of the interiors in order to discuss workshop practices and organizations, together with the works that possibly were produced at the location.

In the workshop session itself we will start with a short history of Amsterdam and Antwerp in the 16th century, the housing in general and the reconstructions of some specific cases. This can be an excellent opportunity to focus on an artist who lived in both cities such as

Pieter Aertsen and on the other hand see some of the results of the *Visualizing Amsterdam Interiors* project.

Participants will be asked to join a discussion of the reconstruction of some parcels, studying the differences between construction methods and typological traditions in Antwerp and Amsterdam. See what 3D prints can add to the understanding of the wooden structures of houses in Amsterdam, just as the visualization of its volumes in 3-D- reconstrucions.

In walks that can be undertaken individually or with small groups, workshop members and others are invited to see the locations of the artists houses. The size of the parcels are in many cases still recognizable, the facades and height of the houses have changed in time. That is why we will use the help of Augmented Reality Apps to visualize workshop and houses of Jacob Cornelisz in the Kalverstraat, indicate the house of Joost Jansz, find out where Dirck Barendsz lived and where his workshop could have been, and see where Jan Harmensz Muller had his shop and printing press.

Attendance to the workshop is limited to 25 participants. The walks are open for all congress members.

Netherlandish Artists as Problem-Solvers

SESSION ORGANIZER

Marije Osnabrugge, University of Geneva

This workshop invites participants to explore an alternative conceptual model to appreciate the creativity of early modern Netherlandish artists, complementing the long-standing socio-economic framework that foregrounds innovation. As Nils Büttner has argued, the 'Kategorie des Neuen' (the notion of the new) did not have the same importance in the early modern Netherlands as it has today. Innovation was not necessarily recognized or appreciated as such at the time itself and was merely one of the by-products of emulation and competition (the strive for fame and wealth).[1] Although the value of the socio-economic approach in the study of Netherlandish art is not disputed here, the focus on innovation could arguably be considered disproportional and anachronistic.

In his pioneering *Patterns of intention: on the historical explanation of pictures* (1985), Michael Baxandall proposed the model of the 'triangle of re-enactment', in which artworks are considered solutions to problems. The problem is (either explicitly or implicitly, depending on the historical context) formulated in a 'Charge' and a 'Brief'. The Charge consists of general framework of conventions, traditions and regulations within the boundaries of which artists can maneuver; the Brief is the specific set of demands to which the artwork has to respond. These demands can be imposed by a patron or stem from the artists themselves in reaction to artistic or societal developments. Effectively, Baxandall portrays the artist as a problem-solver.[2] The task of the art historian, then, is to reconstruct or indeed 're-enact' the problem, in order to understand the solution. Framing artists in the capacity of problem-solvers carries the potential to restore their individual creative agency or faculty,[3] which is often lost in the structuralist approach in which the artist is oftentimes treated as a wheel – a fully rational and intentional entrepreneur – in the economic mechanisms of the art market.

One example of the problem-solving capacities of Netherlandish artists is their reaction to the Iconoclastic Fury. Late sixteenth-century religious troubles eliminated one of the principal sources of income for Netherlandish artists (commissions for altarpieces) and drastically changed their work conditions (e.g. increased regulations), thereby causing a severe crisis in art.4 The uncertainty about their future and practice stimulated artists to develop new pictorial solutions. Artists revised models for religious art, and other subjects and genres became the focus of their attention. Alternatively, we could think of the many obstacles that migrant artists encountered in negotiating their artistic practice in a new location with other artistic traditions, market conditions and available materials.[5]

The field of art history has evolved a lot since Baxandall presented his model, providing us with new insights on technical, socio-economic, cultural and biographical information on artworks and their makers to inform the 're-enactment'. During this workshop we will approach early modern Netherlandish artistic production as a process of problem-solving and discuss potential internal (artistic, technical, psychological) and external (societal, economic, cultural) challenges that artists faced. After a brief introduction on the topic, each participant will be asked to re-frame one artwork from their current research project as a (artistic, technical, psychological, societal or economic) problem that was solved (or at least attempted to be). In the discussion we will subsequently evaluate the validity and usefulness of defining artistic creativity as a process of problem-solving.

N.B. In preparation for the workshop participants will be asked to read a short text and send an image of the artwork they want to discuss to the chair.

Attendance is limited to 15 participants.

1 Nils BÜTTNER, "'Een Veerdige Handelinge Op de Nieuw Manier': Das Neue Und Die Kategorie Des Neuen in Haarlem Um 1600," inn *"Novità": Neuheitskonzepte in Den Bildkünsten Um 1600*, ed. by Ulrich Pfisterer and Gabriele Wimböck, pp. 87-110. Zürich: Diaphanes, 2011. For a discussion of different kinds and examples of innovation (process and product), see: John Michael MONTIAS, "Cost and Value in Seventeenth-Century Dutch Art." *Art History* 10.4 (1987), pp. 455-66; Eric Jan SLUIJTER, "Over Brabantse vodden, economische concurrentie, artistieke wedijver en de groei van de markt voor schilderijen in de eerste decennia van de zeventiende eeuw," *Nederlands Kunsthistorisch Jaarboek* 50 (1999), pp. 112-43.

2 Baxandall thus emphasizes the intentionality of the artist, all the while admitting that it is a daunting and oftentimes impossible task to reconstruct these intentions, due to fragmented available source material. The relevance of his model has been severely questioned by anti-intentionalists.

3 Not coincidentally, 'problem-solving' is considered one of the principal aspects of creativity in the rapidly developing interdisciplinary field of Creativity Research. See, for example: David H. CROPLEY, *Homo Problematis Solvendis - Problem Solving Man: A History of Human Creativity*, New York: Springer, 2019; Jeb. S. PURYEAR and Kristen N. LAMB, 'Defining Creativity: How Far Have We Come Since Plucker, Beghetto, and Dow?', *Creativity Research Journal* 32.3 (2020), pp. 206-14.

4 For examples of artworks that were created in direct response to the religious unrest see, in particular: David FREEDBERG, 'Art and Iconoclasm, 1525-1580: The Case of the North Netherlands,' *Kunst voor de Beeldenstorm. Noordnederlandse Kunst 1525-1580*, ed. by J.P. Filedt Kok et al., Amsterdam: Rijksmuseum; 's- Gravenhage: Staatsuitgeverij, 1986; and Koenraad JONCKHEERE*, Antwerp art after Iconoclasm: experiments in decorum 1566-1685*, New Haven: Yale University Press, 2012.

Samuel van Hoogstraten: Stylistic and Technical Experiments

SESSION ORGANIZERS

Erma Hermens, Rijksmuseum Amsterdam | University of Amsterdam

Leonore van Sloten, The Rembrandt House Museum, Amsterdam

David de Witt, The Rembrandt House Museum, Amsterdam

LOCATION

The Rembrandt House Museum, Amsterdam

This session aims to explore the technical aspects of Samuel van Hoogstraten's artistic oeuvre in the context of his position as a pupil of Rembrandt, a fellow pupil and friend of other artists, and a writer of the most significant text about painting after Van Mander's *Schilder-Boeck* (1604), the *Inleyding tot de Hooge Schoole der Schilderkonst* (1678). After decades of receiving modest attention as one of Rembrandt's more interesting pupils (Sumowski and others, 1983 onwards), Van Hoogstraten came into his own in the 1990s with a succession of in-depth studies, on the documents (Roscam Abbing, 1993), on his oeuvre and image of himself (Brusati, 1995), on the sources and the systematic interpretation of his text (Czech, 1999/2002), on literary-theoretical aspects of his writings with respect to his art (Blanc, 2005/2006), on his text as an application of rhetorical principles to art (Weststeijn, 2013), and on his text as a source for understanding Rembrandt's theory of art (Van de Wetering 2011).

Van Hoogstraten's treatise, however, also has a strong practical element which so far received much less attention. Technical research of Van Hoogstraten's paintings may therefore provide new insights into the artist's decisions and choices in creating his wide ranging oeuvre. For instance, his two early Self-Portraits (Rotterdam and The Hague, both dated 1644) show substantially different styles, and reveal the artist as an agile stylistic and technical experimenter. In fact, many of Van Hoogstraten's works seem explorations of different genres for which he continually appears to adapt his techniques.

Van Hoogstraten was an apprentice in Rembrandt's studio in the early 1640s, and technical research (Hermens and Black 2020) of *The Women of Jerusalem* (Hunterian Art Gallery, Glasgow) indicated that he used a quartz ground similar to that in Rembrandt's *Nightwatch*. This is an interesting result in the light of de more technical descriptions in Van Hoogstraten's treatise which, as sometimes has been suggested, may reflect Rembrandt's practice. Therefore, the research presented in this session aims at a more in depth technical examination of a selection of Van Hoogstraten's works, using a range of analytical and imaging techniques such as Ma-XRF scanning, IR-imaging, X-radiography, and paint cross-section analyses. Following technical art history methodology, these scientific analytical results will be set against analyses of the sources on, and developments in, Van Hoogstraten's manner of painting with respect to his theory, his education under

Rembrandt, his travels abroad, and his interaction with Dutch artists after his return to Dordrecht, thus outlining the implications — such as impact of Rembrandt's practice as well as local influences — for his technical experiments.

The Rembrandt House Museum is planning a comprehensive exhibition of Van Hoogstraten's life and work for 2024. It has already collaborated with Queen's University on a conference in 2018 largely devoted to Van Hoogstraten, with strong international presence. Branching out into research into technical aspects of Van Hoogstraten's paintings, through a collaboration of Erma Hermens (Rijksmuseum/University of Amsterdam) with Rembrandt House Museum curators Leonore van Sloten and David de Witt, this session will present the results of this novel research approach of Van Hoogstraten's practice and experiments in both his written and visual output.

We would very much welcome short presentations on case studies of Van Hoogstraten's paintings, especially those studies that examine his techniques. These will be short - 5 minute presentations – but would be of great interest for our understanding of Van Hoogstraten as an artist and examiner of different genres, especially technically. If you would like to give a short presentation, please send an email to the session organizers before 1 May 2022:   **E.Hermens@rijksmuseum.nl**,   **d.dewitt@rembrandthuis.nl**   and **l.vansloten@rembrandthuis.nl**.

Attendance is limited to 20 participants.

Mapping and planning early modern Amsterdam

SESSION ORGANIZERS

Jaap Evert Abrahamse, Cultural Heritage Agency of the Netherlands, Amersfoort

Erik Schmitz, Amsterdam City Archives

LOCATION

Amsterdam City Archives

Metropolis in the Making

During the late 16th and the 17th centuries, Amsterdam grew from a moderate Dutch port town into the third-largest metropolis of Western Europe. The dynamics and lay-out of its city extensions have been studied for generations. The Amsterdam City Archives keeps in its depots a world-renowned collection of Amsterdam city maps, including manuscripts showing draft plans for the third (1613) and fourth (1663) extensions. These can be supplemented with plot maps per building block and corresponding auction books from the city's treasurer's archives, in which the planned approach can be followed from the outlines of plans down to the smallest level, the building plot. Maps on view range from surveys, outline maps, extension plans, plot maps, presentation maps, working maps and commercial city maps, all of which can be linked to documents from the archives of the city's council, the mayors and treasurers.

This workshop aims at providing a state-of-the-art overview of Amsterdam's extensions in the late 16th and the 17th century, as well as outlining approaches for future research. Participants get the unique opportunity to take a close look at the original documents, and follow the track of the city's planners and developers in the pre-modern era.

Attendance is limited to 15 participants.

Frames on Netherlandish Paintings

SESSION ORGANIZER

Hubert Baija, University of Amsterdam | formerly Rijksmuseum Amsterdam

The picture frame is an unusual but rewarding item in art history. Nearly every painting is contained in a frame, often overlooked and edited out of the illustrations in academic publications. A curious practice because besides physically protecting a painting, its framing co-defines pictorial space. Especially, 'the original frame' – conceived around the same time as the corresponding painting – holds useful keys to iconography, studio practices, and stylistic mindsets of different periods. Even more so where the artist actively engages in creating artworks as a framed ensemble, while the frame materializes through inseparable conceptual and physical processes including drawing, woodworking, relief work, gilding, and painting.

Numerous original picture frames were regrettably removed from their corresponding paintings, thereby removing valuable primary sources for research. Fortunately, the tide changed during the twentieth and twenty-first centuries by publications and exhibitions focusing on picture frames. Publications like *Alte Bilderrahmen* (Claus Grimm, 1978) and *A History of European Picture Frames* (Paul Mitchell & Lynn Roberts, 1996) made general knowledge available about picture frames while, more recently, there were exhibitions at the Liechtenstein Museum (2008), National Gallery London (2015), Dordrechts Museum (2015), Getty Museum (2016), and Musée du Louvre (2018). Museums like the Gemäldegalerie in Berlin or the Rijksmuseum Amsterdam cataloged thousands of frames as part of their collection databases. Works like *Prijst de lijst* (Pieter van Thiel & Cees de Bruyn Kops, 1984), and *Cadres et supports dans la peinture flamande aux 15e et 16e siècles* (Hélène Verougstraete, 1987) treat early picture framing in depth from the Northern and Southern Netherlands respectively.

During the HNA workshop in the Rijksmuseum Amsterdam, curators Matthias Ubl and Josephina de Fouw, and conservators Tess Graafland and Hubert Baija will share their knowledge and discuss picture frames with you from the sixteenth to the nineteenth centuries, rotating four groups of five participants each between selected works in the museum galleries.

Looking Closely at Early Netherlandish Drawings

SESSION ORGANIZERS

Olenka Horbatsch, British Museum, London

Ilona van Tuinen, Rijksmuseum, Amsterdam

LOCATION

Rijksprentenkabinet, Rijksmuseum, Amsterdam

This object-based workshop will examine the functions and techniques of Early Netherlandish drawings, dating approximately between 1450-1600. During this early period, drawing was integral to artistic education as well as for planning projects in other media, including stained glass, panel paintings, prints, sculpture, architecture, and metalwork. Fifteenth-century workshop sheets and model drawings made for training and recording purposes shed light on studio practice. In the sixteenth century, the functions of drawings became increasingly complex with the evolving intellectual ambitions of artists and the rise of the practice of drawing from life.

Questions we will ask during the workshop are, for instance, how can we tell what the function of a drawing was, and how can the material aspects of the paper and drawing techniques contribute to our assessment? We will examine a representative selection of drawings, including the earliest anonymous works and examples by well-known artists such as Lucas van Leyden and Dirck Pietersz. Crabeth. Idelette van Leeuwen (Head of Paper Conservation, Rijksmuseum) will be in attendance and will share insights into materials and techniques from a conservation perspective. We welcome participants specializing in drawings, but also those interested in learning more about this vital and fascinating part of the artistic process.

The workshop will take place in the study room of the Rijksprentenkabinet in front of works from the collection.

A total of 15 objects will be available to view and space is limited to 10 participants.

This session is fully booked.

"Pronkinterieur": Interiors for Display in the Eighteenth-Century Dutch Townhouse
SESSION ORGANIZER

Alexander Dencher, Leiden University

In this workshop we will visit three townhouses on the Herengracht canal in Amsterdam (170 and 284) to study their historic interiors. The houses were built in the seventeenth century but were extensively modified during the eighteenth century, when the lives of the Republic's urban elite were increasingly characterized by domestic display and conspicuous consumption. The regents sought out lavish forms of entertaining, which required appropriate, modern settings for the pursuit of these pleasures. The most significant feature of a fashionable townhouse was the addition of a large reception room at the back of the house, sometimes referred to as a *pronkzaal* in Dutch, which became a defining feature of sophisticated city life. Considered by visitors to the Republic as the *state room* of the urban townhouse, these quintessentially eighteenth-century spaces will be the focus of this workshop. How were these interiors constructed, decorated and how did they reflect the aspirations of their patrons? And how are these spaces preserved and utilised today? All of

these houses are owned by the Foundation Hendrick de Keyser, but only one is currently open to the public. This workshop therefore offers a rare opportunity to visit and study three well-preserved interiors behind the façades of Amsterdam's characteristic canalhouses.

Please note that these houses are unfortunately not fully accessible and may include (steep) staircases. The workshop will also involve a moderately vigorous walk to Herengracht 170. For more information please contact the organiser of this workshop (**a.r.dencher@hum.leidenuniv.nl**).

Attendance is limited to 15 participants.

Workshop at the Amsterdam Royal Palace (max. 15 participants): ***Black in Amsterdam's Seventeenth-Century Town Hall***, with Elmer Kolfin, University of Amsterdam

Surprisingly, the ubiquitous revision of the narrative of the Dutch Golden Age appears to pass by Amsterdam's and the Netherland's most important 17th century building: the magnificent town hall that has functioned as royal palace since 1808. The building, dating from the mid-17th century, is a celebration of peace, republicanism, prosperity and colonial expansion: a perfectly congruous combination from the perspective of the Amsterdam regents, that was uncritically adopted until recently.

This workshop we will first identify familiar and less familiar references to the Dutch expansion in the sculpted and painted decoration, discuss the reason for their presence and appearance (medium, location, iconography, style, pictorial traditions and references) and explore the possible meaning for 17th century visitors, before moving on to discuss what additional, new stories can be told, how are they best told in a collection that was created under values some which are no longer ours, while others are, and for a building that was and is highly symbolical. What are the new narratives of blacks and colonialism in Dutch art, how can we include the former town hall, with its surprisingly large body of sculptures and paintings with blacks, and how can we tell those stories without essentially repeating ourselves and only changing the context?