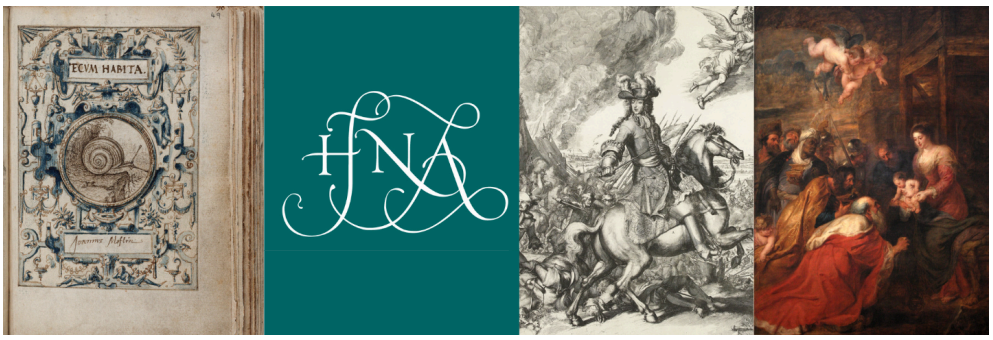

HNA Conference 2024

Britain and the Low Countries: Cultural Exchange Past, Present & Future

London and Cambridge (10-13 July 2024)

2024 marks the first time in the forty-year history of the Historians of Netherlandish Art that the biennial conference will be held in the UK. Cultural, political and economic exchange has been pivotal to the histories of the UK and the Low Countries and these relationships have staken on new significance and have new potential as the UK renegotiates its relationship with Europe after Brexit. 'Britain and the Low Countries: Cultural Exchange Past, Present & Future' considers the extraordinary depth and breadth of the relationships between the constituent nations of the UK, Belgium, and The Netherlands.

The conference is comprised of workshops in London and Cambridge on 10 and 13 July (details to come) and 40 paper sessions to be delivered at West Road Concert Hall, Cambridge, on 11 and 12 July. Thirteen of our sessions relate to the subject of Britain and the Low Countries. These fall under three broad themes: technology and the natural sciences, key themes in scholarship on British-Netherlandish culture, and medium-based scholarship in the British-Netherlandish context. There are 25 further sessions on a broad range of themes and 2 career-development sessions.

The call for papers is now open for all sessions. Each session is 90-minutes long and, unless otherwise specified, will comprise three 20-minute papers and 30 minutes for discussion. Descriptions of all sessions open for papers are listed below. Applicants must be HNA members and are allowed to submit multiple proposals but may not participate in more than one session. We ask that applicants inform the session chairs about the other sessions they are applying to. Unless specified otherwise, please send proposals of c. 500 words, clearly stating the goals of the paper, along with a CV (no longer than one page) to the email address(es) ascribed to the session descriptions below.

Deadline: Friday 29 September 2023. Applicants will be notified by the Session Chairs no later than four weeks after the submission deadline.

Please consider contributing to HNA IDEA's appeal for contributions to an equitable conference: https://hnanews.org/hna-launches-fundraising-campaign/

Sessions at a Glance

- Copies and Reproductions in Netherlandish Art, 1400–1800
- Existential In(ter)ventions: Modernity as Makeability in the Dutch Republic
- Infinite Concordances: Elaborating on Visual Typology in Early Modern Netherlandish Art
- The 'inventions' of early Netherlandish painting: thirty years since Hans Belting and Christiane Kruse's *Die Erfindung des Gemäldes: Das erste Jahrhundert der niederländischen Malerei* (1994)
- Embracing the Digital Age: New Prospects for Researching Northern European Art with Computational Methods
- The "More-Than-Human World" in Seventeenth-Century Dutch Visual and Material Culture
- The Multidimensionality of Netherlandish Grotesques
- What is Anglo-Dutchness?
- Netherlandish-isms: Making Nationhood and Art History
- Reading Pendants and Multiples in Dutch and Flemish Art
- Gender & the Home across Cultures
- Remarkable Women Artists: 1600-1700
- Multiple Masculinities in Netherlandish Art
- Sound and Silence: Soundscapes, Noise, Music, and Quiet Pauses in Dutch & Flemish Art
- New Views on Vermeer: Reflections, Opinions, Reconsiderations
- ANKK sponsored session: Moving Dutch Knowledge: Collections as Knowledge Repositories and Sites of Transformation and Transfiguration
- Technical Art History: Material stories-Object itineraries
- Do We Belong Together? Case Studies into Portrait Pendants
- Art and Nature in the Dutch Colonial World
- Worldly Images and Images of the World in Netherlandish Art
- Half the World Away: Cultural Circulations between Isfahan and the Early Modern Low Countries
- Mutual appreciation and exchanges between artists of northern and southern Europe 1590-1725
- Culture and climate change
- 'Soft power': the material legacy of William and Mary

- Netherlandish migrant artists and the emergence of creativity in late-seventeenth-century London
- Collecting and Exchange Between North Sea Neighbours
- Netherlandish Art in Renaissance Florence: Architectural Exchanges from North to South?
- Print Culture between the UK and the Low Countries
- New research on Dutch and Flemish Drawings in the UK
- Connecting Threads: Tapestries and Cultural Exchange in the Low Countries and England
- Material depiction and (cut-out) *trompe l'oeils*: The enchantment of material depiction by Netherlandish painters and the development of British traditions
- Visual Cultures of Cartography in the Low Countries (1500-1800)
- Professional Insights and Practical Advice for Early Career Researchers
- Pecha Kucha Workshop for Graduate Students and Early Career Researchers

Conference Session Abstracts:

Copies and Reproductions in Netherlandish Art, 1400–1800

Junko Aono | jaono@ltr.meijigakuin.ac.jp
Sumiko Imai | imaisu@osaka-ohtani.ac.jp

The catalogue raisonnés on renowned painters of Netherlandish art during the period from 1400 to 1800 often list a number of copies of artworks made during or after the artists' lifetimes, some of which are of superb quality with meticulous details that delight our eyes. Although copies have long been deemed inferior to originals in terms of their authenticity and originality, the large number of them produced over the centuries in Netherlandish art, along with their high quality, make them worthy of consideration. This session seeks to examine seminal aspects of copies and reproductions in Netherlandish art during the late medieval and early modern periods, in particular their active role in interpreting and evaluating originals rather than as subordinate to originals. Over the past few decades, an increasing number of publications have enriched our knowledge of copies, from their production processes as part of workshop practice (whether for educational or commercial purposes), to high-end examples commissioned by affluent art devotees, to mass-produced copies of mediocre quality executed to meet the demands of the art market. At the same time, we have also learned more about copies produced in diverse media such as reproductive prints. According to Peter M. Lukehart in his introduction to *Making Copies in European Art 1400–1600* (2018), the "modernist notion that the very act of copying is ipso facto an act of creativity, putting one artist in dialogue (competition) with another, informs many recent interventions on early modern art." In fact, the act of copying in meticulous detail, often distinctive of Netherlandish art, not only required artists to develop virtuoso skills but also to make countless artistic choices in order to precisely re-create what they perceived in the originals. When attempting to copy pictures by Jan van Eyck, Pieter Breughel, Rembrandt, or Gerard ter Borch, artists always produced slight divergences in brushwork, colors, style, and chiaroscuro from the originals, revealing their own interpretation of the original paintings rather than their technical limitations. An inquiry into a series of copies produced during a specific time and in a specific location might elucidate how the original paintings were interpreted and evaluated, and how copies created a new way of appreciating the originals.

We invite papers that illuminate the role of copies and reproductions that contributed to a new evaluation and interpretation of the originals, and the specific context in which copies functioned as such. Possible topics include (but are not limited to):

- Copies made in (or outside) a master's workshop
- Copies after old masters by artists from later generations

- Copies of portraits of political leaders and sovereigns, and copies after religious icons
- Copies of higher or lower quality targeting different segments of the art market
- Copies in different media, such as reproductive prints, and the method of translating oil paintings into another medium
- Technical aspects of the production processes of copying
- Art theory on copying

Existential In(ter)ventions: Modernity as Makeability in the Dutch Republic

Hanneke Grootenboer | hanneke.grootenboer@ru.nl
Stijn Bussels | s.p.m.bussels@hum.leidenuniv.nl
Joost Keizer | joost.keizer@rug.nl

In the seventeenth-century, a whole range of inventions radically changed the culture of the Dutch Republic. The draining of old lakes and estuaries changed the understanding of nature, microscopes focused the debate on the subjectivity of seeing, barges transformed the timelessness of travel into fixed and reliable timetables, Calvinist restrictions in the making of images provoked a new kind of art and art market, harbors became symbols for the circulation of things, and a new understanding of things remade people, culture, animals, and nature into tradable assets. In a wider, cultural context, the Dutch turned into a self-made, self-ruling people, pedagogy and upbringing were re-evaluated, while portraits revealed their social ambitions. These innovations produced a new idea of makeability. What emerges is the image of a society as a machine. Everything, from human beings to nature to the state itself, was makeable and shapeable. This brought along an existential crisis in which the Dutch were looking for a grasp on all things that were moving, in a constant state of making and remaking.

The new makeability was emphatically visual. Makeability made use of visuality in order to strengthen its grip on people and things. All aspects of the Republic's ultramodern life were brought into prints, drawings, paintings, fashion, ceramics and theater stages. Seventeenth-century visuality not only imitated the modern world. It also demarcated the limits of the modern world and criticized its aggressively modern, forward looking agenda. Visuality therefore controlled the design of the new Republic and its convictions.

This panel seeks contributions that pursue the role of the visual in steering, controlling or criticizing the new Republic's belief in makeability. We invite papers that deal with the following aspects: art and technology; the exploitation of nature; art and property law; fashion; harbors, ships, and the circulation of things; the modernity of seventeenth-art.

Infinite Concordances: Elaborating on Visual Typology in Early Modern Netherlandish Art

Michel Weemans | Michel.Weemans@univ-paris1.fr
Walter S. Melion | wsmelio@emory.edu
Ralph Dekoninck | ralph.dekoninck@uclouvain.be

Strictly speaking, typology refers to the mapping of structural relationships based on likeness, that mutually implicate the Old and New Testaments. Formal resemblances are seen to mark real persons or concrete events as analogous across the two covenants, in ways that bring the Old to fruition in the New. Auerbach and Goppelt have emphasized the visual and material dimension of typology, whose etymology—from *typos* in Greek, *figura* in Latin—implicitly refers to the shaping of correspondent images. As a historical mode of thought, typology underscores the teleology of salvation history by insisting on the interdependence of the two Testaments, the Old Testament being interpreted as the forerunner of the New, and the New Testament as the fulfillment of the Old. Research into visual typology has focused on the study of systematic and diagrammatic imagery (popularized in particular in the manuscripts and editions of the *Biblia Pauperum* and the *Speculum humanae salvationis*), and for a long time, art history considered visual typology an essentially medieval art form, postulating its decline at the end of the Middle Ages. Over the past two decades, however, in the wake of studies by Friedrich Ohly, amongst others, scholars have increasingly called attention to the persistence of typology in early modern European art, and to its close relation to the rhetorical figure of analogy, construed as a source of invention or, better, of inventive argumentation. Due to its proleptic character (its function of announcing future antitypes), typology could also be marshaled to defend the humanist project, understood as the modern reception-completion of the figurative traces of Antiquity. Moving beyond the strictly scriptural relation between the two Testaments, the operations of literary and visual typology served to license analogy as a hermeneutic principle and a method of interpretation. The correlation of types to antitypes was applied as much to the study of nature as to the interpretation of contemporary history.

This HNA session invites participants to propose novel case studies focusing on various forms of typology in early modern art, and to reflect on the issues involved in the idea of an expanded range of visual typology:

- the links and dividing lines amongst typology, allegory, and analogy
- the various ways in which images visualize a typological temporality that connects past and present, anticipation and fulfillment.
- the association between typology and the tropological sense that measures the relation between past and present morality or immorality.
- the political and apologetic functions of a widened typological frame of reference that attaches biblical prefigurations to contemporary historical figures or events.

- hybrid forms of typology and analogy, such as "implicit typology" and "explicit typology" (Alexander Linke), and "para-typologies" that use a "method of perception that is both comparative and projective" (Reindert Falkenburg).
- the impact of religious movements (Reformation, Catholic Reformation, Counter-Reformation) and orders (Jesuits, Oratorians, Reformed Carmelytes) on the forms and functions of visual typology in the later sixteenth and seventeenth centuries.

The ‘inventions’ of early Netherlandish painting: thirty years since Hans Belting and Christiane Kruse’s *Die Erfindung des Gemäldes: Das erste Jahrhundert der niederländischen Malerei* (1994)

Niko Munz
Sumihiro Oki
Virginia Girard
beltingsinventions@gmail.com

Art history lost a great mind this year with the death of Hans Belting. We propose a session dedicated to *Die Erfindung*, his landmark study on early Netherlandish painting (Belting contributed the essays; Kruse compiled the catalogue). At its publication, the book opened Northern Renaissance studies to numerous concerns: reception theory, phenomenology, the history of social autonomy, and mediology. The session would reflect on the diverse significances the book held for the field and the discipline at large—2024 marking thirty years since publication.

A “phenomenology of the Gemälde”, *Die Erfindung* formed a pivotal moment in Belting’s theory of images, mid-way between *Bild und Kult* (1990) and *Bild-Anthropologie* (2001). Early Netherlandish painting, the book claims, invented the modern ‘picture’ as we know it. The new medium’s representational flexibilities mirrored an ever-increasing array of possible subjectivities brought by contemporary viewers. The collectible *tableau* went on, says Belting, to ‘invent’ our modern concept of art.

We call for papers broadly centred around the topic of early Netherlandish painting and its powers of ‘invention’—*Die Erfindung*’s central thesis. Regarding these innovations, the book contains three main areas of interpretative focus, all still vital to the discipline today. First, intersubjective aspects: the early Netherlandish *tableau*’s inventive forms of relational address enabled new kinds of self-reflection for viewers. Belting’s sensitivities regarding artworks’ locations and original viewing conditions continue to encourage more phenomenological analyses. Second, his revision of the social significance of early Netherlandish painting: elaborating on previous work in this area, Belting understood the advanced ‘realisms’ of early Netherlandish painting in terms of class struggles. The physiognomic portrait, for instance, was a novel form of self-representation shaped by direct competition with traditional aristocratic-heraldic modes. The early modern picture functioned as a mirror of society only once patrons and artists admitted the visible world into their commissions. Third, mediology: the modern *tableau* emerged from a cross-media *paragone* extending well beyond standard artforms—from metalwork and sculpture to windows and mirrors—and providing a “painted anthropology of the gaze”. Belting’s hypotheses eventually shaped *Bild-Anthropologie*’s central chapter, which understood the early painted

portrait as a kind of "second body". This idea continues to have a profound impact across visual culture scholarship.

We also seek papers that call the book's conclusions about 'invention' into question, or offer alternative views. Perhaps *Die Erfindung* overlooked the importance of Italian painting for the *tableau*'s development. Some of its class-based arguments have also been supplemented by more sociologically nuanced interpretations of so-called 'bourgeois realism'. And the rise of technical art history has introduced new perspectives.

But Belting and Kruse's book is notable from a historiographic viewpoint too. Curiously, it may have had more impact outside the early Netherlandish field than within it. Today, the early Netherlandish scholarly centre of gravity is weighted towards exhibitions and traditional museum-style catalogues. *Die Erfindung* was possibly the last attempt to provide a synthetic account of 'early Netherlandish painting' as a single phenomenon. No one has since taken up that particular challenge. And so, where next for early Netherlandish studies?

Embracing the Digital Age: New Prospects for Researching Northern European Art with Computational Methods

Lauryn Smith | lsmith@thefrickpittsburgh.org
Weixuan Li | w.li@hum.leidenuniv.nl

Over the last two decades, cultural institutions, collaborations, and individuals have increasingly relied on digital technologies to enhance the ways they engage and interrogate historical textual, material, and visual evidence. Recent advancements in data science, coupled with the ubiquity of high-speed computing, enables researchers to harness complex and computationally expensive algorithms that were previously unattainable and apply them to specific art historical research questions. This session seeks proposals from individuals and collaborations that utilize cutting-edge computational methods and/or technical tools to deepen our understanding of art and culture in the Low Countries and Britain in the early modern period. How do digital approaches enhance our understanding of the creation, sale, and collection of fine arts and material culture? How can computational methods help scholars overcome long-standing biases to uncover new evidence revealing the agency of historically marginalized individuals and groups? What novel technical tools can be leveraged to better preserve and study historical objects? We invite proposals from individuals and collaborations that use digital approaches to address issues including, but not limited to: gender and sexuality; cross-cultural exchange; colonialism; the datafication of artworks; the annotation of interpretation; issues of class and accessibility to resources; and the conservation and preservation of historical objects. We welcome proposals from disciplines outside art history, as well as papers that take a transcultural approach and focus on under-researched media.

The "More-Than-Human World" in Seventeenth-Century Dutch Visual and Material Culture

Sarah Mallory | smallory@themorgan.org
Rachel Kase | rlkase@bu.edu

It has been almost thirty years since ecologist and philosopher David Abram coined the phrase "more-than-human world" to describe the endless enmeshment of the human and non-human (including plants, animals, and natural phenomena). Today, this idea takes on yet another dimension with the increasing presence of artificial intelligence (A.I.) in our daily lives. With this in mind, this roundtable seeks to foster a robust and timely discussion around the role, both historic and contemporary, of the more-than-human in seventeenth-century Dutch visual and material culture.

The more-than-human has become an important area of study for historians of Netherlandish art, this interest supported by the subjects often depicted by artists and artisans. For example, animals abound in Dutch visual culture, from beached whales to butterflies, to camels and birds of paradise. Likewise, studies of plants, geological formations, landscape features, and other natural phenomena, like comets and clouds, captivated Dutch artists. Mythological, wonderous, and monstrous beings also fueled their imaginations. Appearing in a diverse array of media and genres—from printed books, maps, and celestial charts to small sketches, large-scale history paintings, and diminutive still lifes—artists frequently visualized the more-than-human world. Rare and precious objects like ostrich cups or the fluid curves of auricular silver attest to yet another way in which encounters between artists and the earthly world were not merely transactional but reciprocal, with the material properties of artworks functioning as vital elements of their making. Such explorations may have been displayed in anatomy theaters, as prized possessions in private kunstkammern, or featured in joyous entries and processionals. These objects could symbolize the vastness of the Dutch trade empire while also raising questions about the implicit hierarchy of humans over other beings, particularly in colonial contexts, which often employed brutal oppression of peoples and ecosystems.

This roundtable seeks papers that consider the role of the more-than-human in Dutch seventeenth-century visual and material culture. We will explore how artworks articulate period attitudes and perspectives surrounding this topic, and how they prompt comparison between the human and non-human world. At the core of this conversation is the question: how was art variously understood as a non-human actor or, as an extension of human actors? How, for example, can visual or material depictions of animals or landscapes serve as passive or active agents capable of negotiating with humans? How do animals and plants adapt to changing environments, particularly when transported to the Netherlands from distant locales, and how does this adaption influence the production of visual and material culture? How did ways of knowing and seeing the non-human world encourage the innovation of new technologies, such as the microscope? How does the depiction of the non-human draw

attention to issues related to 2 taxonomy and scale, particularly in colonial contexts where the very status of human life was a matter of debate? Paper topics might include, but are not limited to:

- The role of collectors in shaping ideas of the more-than-human
- The demonstration and display of the more-than-human
- Strategies for defining and identifying the more-than-human
- Colonial encounters and the more-than-human
- Artistic innovation as a product of non-human encounters
- Humanism and knowledge production
- Migration and travel in the more-than-human realm
- Gender and the more-than-human world
- Machines and the more-than-human
- Curating the more-than-human in today's museums
- A.I. and the study of Dutch Art

This session will consist of five short papers, each one twelve minutes in length. Presentations will be followed by thirty minutes of discussion amongst the panelists and attendees.

The Multidimensionality of Netherlandish Grotesques

Caroline van Eck | cav35@cam.ac.uk
Stijn Bussels| s.p.m.bussels@hum.leidenuniv.nl

Grotesques are by their nature multidimensional. They migrate between ceilings, paintings and prints, mouldings, jewelry, metalwork and ceramics, sculpted reliefs, statues, waterspouts and fountains. They arrived in the early modern Low Countries after a long trajectory starting in the pre-historical Middle East by way of Greece and Rome to Renaissance Italy, subsequently going north of the Alps and merging with the marginal creatures of the medieval cathedrals and castles, books and tableware. A small part of this trajectory has received much attention, the one that moved from the Domus Aurea to Raphael's Loggie and beyond, but other episodes, and in particular the journeys between two and three dimensions, are less well-studied.

While it is well known how the grotesques moved from Italy to Fontainebleau, becoming 3D in the process, the role the Low Countries played in these transformations is underestimated or even neglected. We invite contributions that consider the Netherlandish importance in the multi-dimensional migrations of grotesques, putting for instance Flemish sixteenth-century scroll and strapwork and the Dutch seventeenth-century *kwab* (auricular ornament) in this perspective. Another possible angle is the migration from the Low Countries to Britain, Ireland or Scandinavia, e.g. by considering how 2D prints served as model for 3D forms in British country houses. We also welcome contributions that give more theoretical reflections on the theme starting from Netherlandish and British case studies, for instance considering the impact of 3D grotesques because they challenge touch and haptic vision.

For this session we would like to invite (young) scholars of Netherlandish art to focus on the key role of the Low Countries in the development of early modern grotesques. Also, by moving to North and West Europe we hope to challenge dominant paradigms in the study of the grotesque based on their normative and often negative appraisal in 16th-century Italian art theory, particularly in the context of the Counter-Reformation.

What is Anglo-Dutchness?

Ulrike Kern | kern@kunst.uni-frankfurt.de

A category of an ‘Anglo-Dutch school’ was introduced in the 1920s as a classifying help to describe artists of Dutch origin or training who were active in Britain. This includes artists known by name and unknown artists. Especially with regard to unknown artists the label ‘Anglo-Dutch school’ has been used as an auxiliary term to make an unspecific attribution on the grounds of stylistic or technical indications, mainly of early modern paintings. Because of the immigration movements of Netherlandish artists in the sixteenth and seventeenth centuries, Britain has a considerable amount of artists who have received this labelling which is singular in European art history.

Of course, each of the phrase’s components has to be questioned and has been questioned: ‘English’ for being exclusive of any other part of Britain, ‘Dutch’ for not including the southern provinces which were part of the Netherlands in early modern times, and ‘school’ for being related to nebulous ideas of artistic influence. In this session, the concept is to be understood in terms of a ‘historical turn’, with an awareness of the historical authenticity of what has been called ‘constructed equivalences’. What exactly the concept helped to construct seems to vary, given that the first British collection of artists’ biographies in the eighteenth century considered artists with Netherlandish roots as ‘English’, while in the early twentieth century Charles Henry Collins Baker made an attempt to separate an English and a Dutch ‘school’, and also Scottish characteristics with the help of establishing more or less doubtful indicators of style, technique and national temperament. Horst Gerson’s attempt to trace the impact of Dutch and Flemish painters in England is a different way to separate and merge styles, techniques and places.

This session aims to engage in issues of cultural identity between Britain and the Netherlands and what has been characterised as ‘geography of art’ by Thomas DaCosta Kaufmann. What is so English (or British) and what so Dutch (or Netherlandish) about Anglo-Dutchness? Are these categories reflective of the exchanges of artistic ideas, traditions and materials? We invite proposals for papers that include, but are not limited to:

- movements of painters and/or their works between Britain and the Netherlands
- critical engagement with questions of artistic identity, including ‘cultural’, ‘national’, ‘regional’, or ‘ethnic identity’
- discourse of artistic regions
- techniques, media and material
- dissemination of artistic forms, styles and ideas
- impacts of patronage
- painterly genres and their places
- associations of art works/art forms and particular regions or cities
- urban and local factors

- effects of British-Netherlandish exchanges in the British Isles, continental Europe, or the colonies
- comparative cases

Please submit a 300-word abstract to Ulrike Kern.

Netherlandish-isms: Making Nationhood and Art History

Elizabeth Rice Mattison | elizabeth.r.mattison@dartmouth.edu
Laura Tillery | ltillery@hamilton.edu

Beginning in the early modern period, the Low Countries and Great Britain formed the centers of increasingly global empires. By the twentieth century, the Netherlands, the United Kingdom, and Belgium had become the heart of sweeping imperial domains, stretching through the Atlantic, Pacific, and Indian Oceans. Notions of nationhood and nationalism were linked both to these vast expanses of territory as well as an elevation of each country's cultural heritage. Scholars and curators harnessed the work of painters such as Jan van Eyck, Rembrandt van Rijn, Anthony van Dyck, or Peter Paul Rubens to reinforce ideas about cultural superiority, race, and political supremacy. The 1904 exhibition in Bruges of *Les Primitifs flamands* and the 1905 exhibition in Paris of *Les Primitifs français* are two well-studied examples of the ways in which art historians looked to the medieval and early modern past to build national sensibilities. Nationalism was also embroiled in deaccessioning church art in Scandinavia and Germany, bringing together premodern and early modern art under newly-formed national collections.

This session seeks to bring together papers that explore the entangling of art history and nationhood from the eighteenth through the early twentieth centuries in northern Europe. Indeed, the phrase 'Netherlandish painting' reveals a great deal about modern predilections for art, so how else are modern ideologies implicated in the formation of the field? How has the study and display of Netherlandish arts reflected the colonial and political ambitions of European and American scholars and curators? As the teaching and exhibition of Netherlandish art today increasingly aims to answer calls to decolonize the field and decenter Europe, the origins of this field of study must be reassessed.

We welcome papers that consider Netherlandish-isms based on new research, innovative pedagogical approaches, and/or curatorial and collections practices. Proposed topics may touch upon, but are not limited to:

- Collecting, commodifying, and displaying Netherlandish objects in the late 18th – early 20th centuries
- Historiographic and reception approaches that probe nationalistic, imperial, economic, and/or colonial impulses
- Interrogating media and genre hierarchies as shaped by modern discourses and ideologies
- Inclusive pedagogical efforts in the classroom on Netherlandish arts
- Problematizing curating Netherlandish art in global contexts

Reading Pendants and Multiples in Dutch and Flemish Art

Natasha Seaman | nseaman@ric.edu

Recent scholarship has emphasized how certain artworks invite and reward slow viewing and close looking, typically focusing on the results of viewing individual objects. However, depictions of collections in the Netherlandish context show artworks displayed together, often in close proximity, and artists frequently produced their works in series and as pendants. This session seeks to understand how artworks create meaning together, across the chasm between their individual frames. As Cornelia Moiso-Diekamp (*Das Pendant in der Holländische Malerei des 17. Jahrhunderts*, 1987) notes, the term "pendant," from the French "*pendants d'oreilles*" (earrings), was not in use in the Netherlands until the late seventeenth century. Before that, variants of the Dutch term "*wedergade*" dominated, with the sense of opposites brought together for analogy or antithesis, rather than the French sense of a symmetrically matched pair. Centering this quality of productive opposition, this session invites papers that offer close readings of artworks in pairs or groups from the Dutch, Flemish, or German spheres, 1400-1800, to understand how the planned presence or later insertion of a related artwork inflects or informs the viewing of another.

Possible topics include:

- Pendants and series in art theory
- The relationships among paintings in images of kunstkammers
- The connection of pendants and series to diptychs and polyptychs
- Artworks made to display with others by different artists
- Artworks made to display with naturalia or exotic objects
- The agency of images in relation to pendants and series

Gender & the Home across Cultures

Judith Noorman | j.f.j.noorman@uva.nl
Elizabeth Honig | eahonig@umd.edu

It has been difficult to meaningfully compare domestic culture in the Dutch Republic and England because of the different source material that is most easily accessible. Art historians are fortunate in having the large volume of genre paintings produced in the 17th century; interpreting these works can be contentious, but they do give a baseline of visuality to domestic studies. England almost entirely lacks such imagery, but scholars have used the evidence of material culture, architecture, and inventories to reconstruct life in the home. As a result, studies in the two fields approach the subject so differently that it can be hard to connect them to one another.

Through using the angle of gender studies, our session proposes to consider questions about the home as shared between both cultures. What areas of the home were particularly accessible to, and dominated by, women? Who decorated which parts of the interior of urban and country homes, including bringing in luxury objects or artworks? What types of labor were carried on within a space considered as domestic, or domestic-adjacent, and which work was performed by men and by women? How were spaces exterior to the main home (gardens, courtyards, pavilions etc.) employed as domestic areas, work areas, or leisure areas, and by whom?

Hoping to set up a dialogue between gendered roles and spaces in Dutch and British domestic interiors, this intercultural session invites proposals on the above topics as well as:

- expected behaviors of men and women surrounding household consumption, including the purchasing of domestic necessities, luxury goods and collectible objects;
- the place of female servants within the domestic environment;
- well-documented individual homes and their interiors;
- archival administration of domestic spending (such as household books or workshop administration), including the purchase of luxury goods;
- individuals or groups of persons hoping to advance their social and political position through household spending and its display;
- and more.

Remarkable Women Artists: 1600-1700

Amy Orrock | amy.orrock@icloud.com

The canon of art history is dominated by men, with scant references to women artists before 1700. Only one woman, a sculptor, was given a vita in the first edition of Giorgio Vasari's Lives (1550). Women do not feature among the artistic lives documented in Karel van Mander's Schilder-Boeck (1604), although Van Mander does acknowledge that 'There have also been women who were exceptional Painters'. In his Description of all the Low Countries (Antwerp, 1567) the Florentine commentator Ludovico Guicciardini was taken by the strong presence of women artists in the Southern Netherlands, and listed several important examples, including Susannah Horenbout, Clara Keyser and Ann Smijters in Ghent, Levina Teerlinc in Bruges and Anna Seghers, Mayken Verhulst Bessemers and Catharina van Hemessen in Antwerp.

In the Early Modern period women who were artists were clearly remarkable – the exception rather than the rule. Over the past decade we have witnessed increased efforts to tell their stories to a wide and interested audience, as museums have made new acquisitions of historic works by women artists and staged exhibitions about the lives, methods and output of some of the most successful female painters of the period, including: Clara Peeters (The Art of Clara Peeters, Madrid, Museo del Prado, 2016); Michaelina Wautier (Michaelina. Baroque's Leading Lady, Antwerp, Museum aan de Stroom, 2018); Sofonisba Anguissola and Lavinia Fontana (A Tale of Two Women Painters, Madrid, Museo del Prado, 2019-20; Lavinia Fontana: Trailblazer, Rule Breaker, Ireland, The National Gallery of Ireland, 2023); Artemisia Gentileschi (Artemisia, London, The National Gallery, 2020 – 2021) and Mary Beale (Mary Beale: Experimental Secrets, London, Dulwich Picture Gallery, 2023). Despite this, the academic study of Early Modern women artists remains in its infancy, with many artists' lives and oeuvres yet to be fully defined.

This session will showcase new research focusing on the remarkable women artists who were active in the Low Countries during the seventeenth century. Papers could address but are not limited to: new discoveries relating to the biographies and output of women artists; the practical opportunities and limitations that were placed on women artists; the role that family members, including fathers, brothers and husbands, played in the careers of women artists; how women artists negotiated, straddled and defined forms and genres of art production, including manuscript illumination, scientific illustration, miniature painting, portraiture, still life and history painting; signatures, self-portraits and other forms of self-presentation adopted by women artists; artistic and intellectual influences at work on women artists; questions of social class, patronage and the professional status or celebrity of women artists; attitudes towards women artists in literature and art theory; 'sisterhood' and examples of women artists collaborating or training others; evidence of dialogues between Italy and Northern Europe; the challenges posed to scholars researching women artists today.

Multiple Masculinities in Netherlandish Art

Marisa Anne Bass | marisa.bass@yale.edu
Ethan Matt Kavaler | matt.kavaler@utoronto.ca

Female artists, patrons, and subjects are finally having a moment in the field of Netherlandish art, as a recent wave of scholarship and curation has taken up issues of gender with much needed fervency. Yet given that gender exists on a spectrum, the question of maleness and masculinity is equally important to interrogate if we what we seek is not just a recuperation of neglected voices but also a fuller understanding of the historical past.

It is all too easy to treat masculinity as monolithic, to reduce it to representations of heroism, might, and domination. Muscular nudes like those in the works of Frans Floris or Hendrick Goltzius are familiar and well-studied examples, and questions of pose in Dutch group portraits have been given sensitive treatment as well. The link between artistic virtuosity and masculine *virtus* is rife in biographies of artists from Karel van Mander to Arnold Houbraken.

Yet there has been remarkably little thought given to forms of masculinity that might be more subtle, multivalent, or even subversive. Was there room in the early modern Netherlands to represent what would now understand as queer identity? Is there more nuance to images of military heroes and leaders than has been acknowledged in the past? How did the shifting status of the nobility alter ideals of maleness over the sixteenth and seventeenth centuries? What notions of decorum did or did not govern the way a man could represent himself depending on class, marital status, occupation, or age? Are their ways of understanding masculinities that are not tied to the physical body but instead to forms of ornament, or to style and handling (*houding*)? And how did conceptions of male identity in the Low Countries shift in response to encounters with male identity in other cultures and geographies, whether the Muslim world or a diverse entrepot like seventeenth-century Batavia?

This session seeks papers that pursue new ways of defining masculinity as a plural concept in the early modern Low Countries, and which address works of art or architecture in any medium (including sculpture, tapestry, stained glass, furniture, etc.) produced from the fifteenth through the seventeenth century. We especially welcome proposals that look beyond the obvious genres of portraiture and mythology, though original contributions on these topics will be considered as well. We encourage interdisciplinary contributions that might draw on legal or political history, rhetoricians' plays, poetry, pedagogical writing, or medical treatises, and we are open to interventions that range from the more historical to the more theoretical.

Sound and Silence: Soundscapes, Noise, Music, and Quiet Pauses in Dutch & Flemish Art

Ashley D. West | ashley.west@temple.edu
Jessica Sternbach | jessica.sara.sternbach@temple

As Niall Atkinson has reminded us, sound is a social structure that can illuminate the presence or fluidity of boundaries among genders, social classes, belief systems, spaces for labor and leisure. Certainly, music and noise were fundamental to the organization of daily life in the early modern period. Streets were filled with the sounds of daily life and casual performance, which faced increasing scrutiny as urbanization intensified. Music, in particular, occupied a complicated place in a predominantly Dutch Calvinist society, where certain kinds of music could be viewed as indulgences in the *vita voluptuosa*. Yet musical education was widely accepted in upper middle-class society, and moralizing and scriptural mottoes were often inscribed on musical instruments and within painted music scenes prevalent in the second half of the 17th century.

We seek papers that consider the ways in which the visual realm invoked the auditory, not simply through music, but other sounds, noises, and soundscapes across Dutch and Flemish media and culture. Recently, innovative exhibitions, such as "Fleeting—Scents in Colour" at the Mauritshuis and "Vermeer and Music: The Art of Love and Leisure" at the National Gallery, have explored more deeply the intersensorial possibilities of Dutch paintings relating to the invocation of smells and sounds. This conference session proposes a focused examination of sonic aspects of Dutch and Flemish paintings, prints, and other media to recognize these intersensorial and affective qualities. How do 'representations' of sound stimulate different affective or embodied responses in the viewer, and for what claims to art? In the case of accessibility scholarship, how might people with disabilities have responded to, or even created, representations of aural sensations or sensory perceptions? What is the role of gender identity and gendered spaces in various sound imagery? We also seek contributions that consider the work done by the absence of sound and the poignancy of silences in visual representation, responding to Hanneke Grootenboer's notion of "the pensive image" as an introspective framework for an intersensorial approach.

New Views on Vermeer: Reflections, Opinions, Reconsiderations

Rob Fucci | r.l.fucci@uva.nl
Rozemarijn Landsman | r.j.w.landsman@uva.nl

New ideas and interpretations, archival finds, and technical data related to Johannes Vermeer and his paintings have emerged recently in a number of publications that timed well with the major exhibition at the Rijksmuseum in 2023. This wealth of material and the opportunity to see so many of Vermeer's works together has, in turn, instigated a range of new considerations. In this session, we respond to, question, and extend our understanding of Vermeer's ceaselessly engaging oeuvre. This moment, we believe, offers a chance to ask, where are we now?

Recent studies have brought to fore a number of significant issues: Vermeer's presumed Catholicism, his relationships with his Jesuit neighbors, his probable interest in the camera obscura and the types of visual exegesis offered by lens-related devices, his patronage network, attitudes toward women in his paintings, his response to and appropriation of the visual ideas of his colleagues, the uses of objects within his works (such as maps, pearls, porcelain, or paintings) as devices with potential personal and rhetorical weight, as well as basic attribution issues concerning the paintings themselves.

This panel invites everyone to consider and discuss these recent findings, to assess any aspect of Vermeer's art, and to present new insights and research. Let us make the most of the interlude between the overwhelming public interest in the artist at present and HNA 2024, with the concomitant benefit of joint reflection.

ANKK sponsored session: Moving Dutch Knowledge: Collections as Knowledge Repositories and Sites of Transformation and Transfiguration

Madeline Delbé
Julia Ellinghaus
Anna Lisa Schwartz
vorstand@ankk.org

Both the Southern and Northern Netherlands were a mighty hub for art, culture, trade, and, ultimately, knowledge. Much of the latter has been preserved in objects as well as in the context in which they were collected and presented. However, all too often, the meta-level of knowledge is obscured by particular aspects related to single objects, without taking into account the larger context of the collection. Ultimately, collections of artistic and cultural objects as well as literal sources can serve not only as repositories of knowledge, but also display how this knowledge was perceived, stored, displayed, transformed, applied, and implemented into new contexts.

In this particular case knowledge primarily encompasses the respective scientific level of knowledge and understanding: Exotic objects, for instance, convey awareness of flora and fauna of distant countries and continents as well as their exploration; scientific instruments demonstrate the technical achievements of the time; the same applies to ethnographic pieces, ancient relics, or alchemical artefacts, which may stand for knowledge, learning, discovery, and contemporary (linguistic) fixation and systematisation. In addition, knowledge may also refer to epistemological systems of knowledge collections such as Aristoteles's five Intellectual Virtues.

As soon as scholarly attention is shifted onto the objects themselves, the focus is usually laid on the context of origin, style, artistic design process, materiality, or significance for cultural or economic history, to name only a few. The idea of "knowledge repositories" has already been explored in studies on art chambers and especially *constcamer* paintings (e.g. Koeleman 2021). In order to examine this broad concept in a larger context, this session would like to shed light on a variety of collections and objects. In addition to aristocratic collections, also collections created in a private, religious, or economic context come into question here, as well as objects used in everyday practice, for example in craft workshops or publishing companies.

This session seeks to focus on knowledge entailed in collections in either The Netherlands or foreign collections holding Flemish or Dutch objects in the early modern era. Examined in this way, collections are understood to function as knowledge repositories which are able to

transmit, transform, and transfigure knowledge via the context in which they are presented and perceived in. Special emphasis is placed on the trajectories of "Dutch" knowledge, i.e. knowledge that originated from The Netherlands, was passed through them, or was considered Netherlandish.

Possible case studies may address the following questions, but are not limited to:

- Which kinds of knowledge transfer originated in The Netherlands?
- Which knowledge was created, transformed, or transfigured in The Netherlands?
- Which aspects of knowledge could Netherlandish objects add to a collection and in which way do these hold the ability to redraft a collection?
- In which ways was Dutch knowledge connected to imperialism and how could this knowledge be altered or even adulterated?
- Which knowledge did the Dutch claim as their own?
- How did Dutch knowledge ultimately shape the view on The Netherlands in foreign countries?

The session focuses on the early modern period, but contributions from other periods are also welcome. We especially welcome submissions from early career researchers.

The ANKK may provide partial travel allowance for speakers.

Technical Art History: Material stories-Object itineraries

Erma Hermens | eh707@cam.ac.uk

The huge increase in scientific analytical methods in heritage science has led to many new insights into the making of art. Placing such technical data into the wider context of artistic and artisanal practice, defines the field of technical art history (TAH). Object-based research combining technical with (art) historical data is increasingly studying the impact of place and time, local and global environments etc. on making, meaning, change, resulting in a network of stories to inform object biographies or itineraries. This session looks at these conceptual frameworks for technical art history and invites interdisciplinary research combining the technical with the contextual, to test and develop TAH methodology with a focus on Netherlandish art.

We are especially interested in the appreciation of skill, and in particular of female artists in the 16th-18th century. Subjects might include (but are not limited to):

- Status of female painters 16th-early 18th-century, with a focus on technical skills and the impact of their environment
- Training of female painters
- By her hand vs. By his hand
- Which techniques were gender biased? For example embroidery of flower still lifes was done by men

This will be a workshop with 10-minute talks and time for discussion.

Do We Belong Together? Case Studies into Portrait Pendants

Angela Jager | jager@rkd.nl
Jørgen Wadum
Lucy Davis

What are the definitive reasons to assert that two portraits were conceived as a pair? Often, key arguments rest on the materials employed, such as supports of the same format and size; a similar appearance, such as the same type of background and a comparable relationship between the face and body in the picture format; the same format style used in inscriptions of the date, signature and/or the age of the sitters; and a shared early provenance. In recent years, technical analysis is frequently employed to investigate the material relationship between the portraits, for example, if boards in the panel supports originate from the same tree or the canvas from the same roll, and if the ground layer has the same pigment composition.

The reality is, however, more complex than that. For example, if technical analysis determines that the panel supports were made from wood of the same tree, it merely indicates that their genesis is most probably related in time. It does not necessarily mean that the two paintings were made as companions. The same reservations can be made for other arguments. There are known cases of pendant portraits that were painted years or even decades later to match an existing portrait, by other artists, and on different supports. As for shared provenance, listings in the same auction in later centuries are not convincing, as art dealers have paired portraits up - as well as separated portrait pairs, for that matter - to increase their marketability. Only a description of the portraits as pendants in the inventory of the sitters or sitters' descendants is a key argument.

In this panel, we wish to open up the discussion into portrait pairs by inviting 10-minute presentations of recent case studies. What methods were used to investigate whether the paintings were companions? What was the role of technical studies, and with what result? Was there a shared provenance, and how was this interpreted in the research? The goal of the discussion is to reach a more nuanced understanding of the complexity of attributions of pairs.

Case studies include, but are not limited to:

Angela Jager and Jørgen Wadum present their research into Rembrandt's *Portrait of a 39-year-old Woman* from 1632 (Nivaagaard Collection, Denmark), and its supposed pendant piece *Portrait of a 40-year-old Man* from the same year (Metropolitan Museum of Art, New York). The longstanding assumption that the portraits are pendants is based on the facts that 1) they are both painted on oval oak panels of approximately the same size; 2) they were both offered for sale in 1801, coming from the Claude Tolozan collection in Lyon, where they

were described as pendants; and 3) both portraits display almost identical inscriptions right and left of the figures. Technical investigation of both paintings as well as additional provenance research will be carried out in the winter of 2023/24. The results will be presented in the focus exhibition *Rembrandt meets Rembrandt*, where the audience is invited to look at both paintings side-by-side and judge their companionship (Nivaagaard Collection, April - June 2024).

Lucy Davis will present her research into two portraits by Cornelis de Vos that were acquired by Sir Richard Wallace, a founder of the Wallace Collection, as a pendant pair representing a married couple, the artist's brother Paul De Vos and his wife Isabella Waerbeke, More recently, their status as a pendant pair has been challenged, on the grounds of perceived differences in the compositions, scale of the figures, etc. A conservation project on both panels carried out in 2023 allows for a reassessment of the arguments for and against their status as pendants. The removal of discoloured varnish from both sitters has also shown the significant age gap between them. Davis will discuss the technical data (paint samples, dendrochronology, IRR) gathered during the project and assess what we now know about this mysterious 'pair'.

Art and Nature in the Dutch Colonial World

Dániel Margócsy | dm753@cam.ac.uk

The theme of this session is art and nature in the Dutch Colonial World. Professor Margócsy's talk will focus on the *Hortus malabaricus*, the foundational text of Dutch colonial botany, with its exquisite illustrations of South Indian plants, and its complex relationship to Western and Indian Christian traditions, and the visual culture of local Christian churches on the Malabar Coast. Talks are welcome on all aspects of artistic engagements with the realities and the imaginaries of the Dutch colonial world.

Worldly Images and Images of the World in Netherlandish Art

Thijs Weststeijn | m.a.weststeijn@uu.nl

The Low Countries, a small area riven by large religious and political fault lines, demonstrated extraordinary flexibility and creativity in its engagement with the world beyond Europe. This engagement also made its mark on the visual arts and material culture. Through imported objects and their imitations, even people who never travelled acquired hands-on contact with foreign civilizations. Printed images conveyed previously unknown iconographies to people from different social strata and they also circulated globally, from Beijing to Cuzco. This panel invites contributors to reflect on how the visual arts contributed to a new awareness of the global condition – among artists and their publics, in the Netherlands and in countries beyond Europe. How did the exchange of artistic materials, forms, and iconographies inspire a global imaginary, or express early resistance to globalization?

Half the World Away: Cultural Circulations between Isfahan and the Early Modern Low Countries

Adam Sammut | adam.sammut@york.ac.uk
Ahmad Yengimolki | ahmadyengimolki@gmail.com

When Shah ‘Abbas I made Isfahan his imperial capital in 1597, he wished to put Safavid Persia at the centre of the global economy, building the Image of the World Square (*Maydan-e Naqsh-e Jahan*) with the royal bazaar to the north. This feat of urban planning was praised by an English traveller as ‘as spacious, as pleasant and aromatic a market as any in the universe’, noting that it was ‘six times larger’ than equivalent squares in Paris or London.

The seventeenth century was a golden age of Euro-Safavid diplomacy, transcending political and religious differences on a war-torn continent. Persian ambassadors actively solicited military support from Catholic powers and vice-versa, against their mutual enemy, the Ottoman Turks. At this time, Catholic missionaries including Jesuits were permitted to reside in Isfahan. The relationship was also mercantile. Between 1617–65, the Dutch, English, French and Portuguese all signed trade agreements with the Shahs, entangling Persia in European colonial enterprises and giving new meaning to the saying “Isfahan, Half the World” (*esfahan nesf-e jahan*).

The European fascination with Persia has been the subject of exhibitions, most recently *Rembrandt’s Orient* (2020–21). This panel seeks to explore cultural exchange between the Low Countries and Isfahan from both sides. Works of Netherlandish art were acquired by the Safavids as diplomatic gifts but also through trade and Catholic global mission, through which channels engravings and illustrated books also arrived in Isfahan’s bazaars. Armenian merchants were key mediators, importing portraits of contemporary European rulers that were highly prized at the Safavid court. With bases in Amsterdam, Livorno and Rome as well as New Julfa, what cultural presence did Persian Armenians have in the early modern Low Countries?

On the back of commerce and missionary work, at least eleven Netherlandish artists travelled to Persia in the seventeenth century. Jan Lucasz. van Hasselt became master painter to ‘Abbas I, decorating the royal palace at Ashraf, while ‘Abbas II took drawing lessons from Hendrick Boudewijn van Lockhorst. Famously, ‘Abbas II rescued Philips Angel from legal conviction by the VOC, employing him as a court artist on 4,000 guilders per year and presenting Angel with a robe of honour upon his departure. Encounters with Netherlandish art led to a new, “hybrid” style of painting known as *Farangi-sāzi*, which saw Persian miniaturists adopt European painting techniques and iconography.

To paraphrase Barbara Fuchs, the story of Isfahan in the seventeenth century ‘compromises the narratives of national distinction by emphasizing inconvenient similarities and shared

heritages'. The same could be said of Catholic Europe. In Antwerp, Rubens painted the Levantine merchant Nicolas de Respaigne standing on a Herat-type Persian carpet. The same artist copied a corpus of Persian miniatures, annotating the costumes in detail. As for Van Dyck, he painted the English envoy of Shah 'Abbas I, Sir Robert Shirley, in pendant portraits with his Circassian wife, Terezia Sampsonia, whose habitually magnificent attire helped them negotiate the silk trade in tandem with military alliances. Just how fluid was cultural identity in this period?

Mutual appreciation and exchanges between artists of northern and southern Europe 1590-1725

Amy Golahny | golahny@lycoming.edu
Paul Crenshaw | paul.crenshaw@providence.edu

Recent research has flourished on the exchanges between artists of the Dutch Republic, Spanish Netherlands, France and Germany and the art and artists of southern Europe. Documentation of northern artists and artisans in Florence, Rome, Naples and elsewhere have revealed how they contributed at every level to painting, metalsmithing, tapestry and other media (for examples: RKD Studies *Going South*, Rieke van Leeuwen and Gert Jan van der Sman, eds., 2023; Marije Osnabrugge, *The Neapolitan Lives and Careers of Netherlandish Immigrant Painters*, 2019). This session highlights the mutual appreciation among artists of diverse origin, their interactions that fostered a redirection in their style or iconography, and the conditions under which they worked.

Interactions between northerners and southerners include patronage, collecting, collaborative projects and sometimes marriage. General reasons for the northerners traveling south include furthering training by studying antiquity and grand Italian frescoes, enjoying certain freedoms before settling into a routine of work and family, gaining experience and establishing reputation by working abroad (Samuel van Hoogstraten), and rarely, escaping from depression (Hendrick Goltzius) or scandal (Jacob van Loo in Paris). Italian employment of northern printmakers was well established by Titian and Cornelis Cort, and continued by Vincenzo Giustiniani and Joachim von Sandrart, among others. Altarpieces were commissioned from Gerard van Honthorst and Dirck van Baburen in Rome, Aert Mijtens and Mattias Stom in Naples and elsewhere, indicating ecclesiastical patronage as a measure of appreciation. The Brueghel family's extended presence in Italy reveals varied responses to travel, work and patronage for over a century. The diversity and varied success of northerners in Rome is apparent in the Bentveughels (surveyed in the Centraal Museum Utrecht exhibition of 2023). This sampling of northern artists' presence in Italy is augmented by collections that featured Netherlandish paintings, just as Italian paintings were prominent in London, Amsterdam and Antwerp collections. Although fewer Italian artists traveled north, they include Stefano della Bella and Giovanni Antonio Pellegrini.

Travel across the Alps was not essential to appropriation by northerners of Italian motifs, and vice versa. Italian artists were fascinated by northern motifs and themes, as Campi, Passerotti and Carracci adapted the kitchen and market scenes by Antwerp artists. Caravaggio looked at northern prints for motifs in his paintings. Despite their Italocentric approaches, Baglione, Bellori and Baldinucci offer praise for select northern artists. Jan Lievens appropriated Venetian fluidity from paintings he could have viewed in London, Antwerp and Amsterdam, and Philips Wouwerman adopted motifs and luminosity familiar to him from returning Dutch Italianate landscape painters.

Contributions are welcome on aspects of exchange and appropriation among artists and collectors that may concern mediating factors and personalities, collecting, archival research, visual and literary reception, patronage and networking.

Culture and climate change

Dagomar Degroot | Dagomar.Degroot@georgetown.edu

This session explores how scholars in various disciplines link past cultural and climatic changes and how changes in climate in the early modern Netherlands influenced their history. The theme emerges from the chair's monograph, The Frigid Golden Age: Climate Change, the Little Ice Age, and the Dutch Republic, 1560-1720 (Cambridge University Press, 2018), which explores how the Dutch Republic endured and exploited the 'Little Ice Age', a period of natural climatic cooling in cultural, historical and economic terms. Among the subjects to be explored are art, architecture, technological innovation, literature, music, and animal culture and we welcome papers on any of these subjects.

‘Soft power’: the material legacy of William and Mary

Meredith Hale | m.m.hale@exeter.ac.uk

This session explores the visual and material culture surrounding one of the most dramatic events in the history of British-Netherlandish relations: the 'Glorious Revolution' of 1688 in which King James II was deposed and William III and Mary, Prince and Princess of Orange, acceded to the throne. Building on the substantial body of scholarship produced since 1988, the 300th anniversary of the Dutch invasion, we will examine this moment anew. We will consider a broad range of subjects in this session, among them print culture, decorative arts, furniture, architecture, and painting. We would particularly welcome papers focused on the visual and material legacy of William and Mary in Scotland, Wales and Ireland.

This is a 90-minute session comprised of three 20-minute papers with 30 minutes of discussion.

Proposed topics may include, but are not limited to:

- The historiography of the ‘Glorious Revolution’
- Patronage in and around the court of William and Mary
- The visual and material culture of Jacobitism
- Object-focused papers on printed imagery, decorative arts, furniture, painting, sculpture, architecture, etc.
- The visualisation of political change and military conflict in Britain and the Netherlands during and after the ‘Glorious Revolution’

Netherlandish migrant artists and the emergence of creativity in late-seventeenth-century London

Sander Karst | s.karst@uva.nl
Lucie Rochard | lucie.rochard@unige.ch
Marije Osnabrugge | marije.osnabrugge@unige.ch

According to creativity expert Mihaly Csikszentmihalyi, creativity is the result of a system combining three elements: "a culture that contains symbolic rules, a person who brings novelty into the symbolic domain and a field of experts who recognize and validate the innovation" (Csikszentmihalyi 1996, 6). In art historical terms, this translates to a functioning art scene, innovative artists and discerning art consumers. Until well into the seventeenth century, London compared poorly in terms of these elements with artistic centres such as Amsterdam, Paris and Rome. The city had yet to bring forth exceptional creative talents on equal par with Rembrandt, Poussin and Caravaggio.

From the last decades of the seventeenth century onwards, however, conditions in London gradually started to improve. By the early eighteenth century, English art theorist Jonathan Richardson could now even start to imagine that "A Time may come when Future Writers may be able to add the Name of an English Painter" (Richardson 1715, 211). By the late eighteenth century, London had emerged as one of the most important artistic centres in Europe. By that time, the city could boast an esteemed art academy, a bustling art market, a broad audience engaged with local art and had, indeed brought forth internationally esteemed -English- artists such as Hogarth, Gainsborough and Reynolds. The arrival of a great number of artists from the Low Countries, of varying artistic merit, at the end of the seventeenth century played a significant role in this process (Karst 2021). Examples of the contributions of these Netherlandish artists include the cultivation of a market for new -typically English- sub-genres such as the sporting picture, the establishment of the first (informal) drawing academies, the introduction of new innovative painting techniques and their involvement in the many auctions organised in London from the 1670s onwards, bringing the art of painting increasingly into the public domain.

This session will focus on the development of London into a vibrant art centre during the decades around the turn of the century (1670-1730); an art centre in which conditions were such that individual artistic creativity could flourish. To do so, it is necessary to identify the processes, events and people that facilitated the development of all three elements evoked by Csikszentmihalyi. Using London as a case study allows us to dive deeper into the mechanisms that contribute to the flourishing of individual creative talent. While economic theory explains the establishment of 'creative industries' by favourable macro-economic conditions and the presence of a critical mass of artistic activity (or "cluster", cfr. Rasterhoff 2016), it has not paid much attention to individual artistic creativity. What is required for a city to become an art centre bringing forth exceptional artistic talent? Are newcomers more creative than local artists? Can second-rate artists be considered creative or innovative? How

can the activity of individual artists contribute to the establishment of a thriving art scene? How does a discerning local audience emerge? We invite papers that touch upon one or several of these elements and relate to the many immigrant-artists from the Low Countries in London.

References

Csikszentmihalyi, Mihaly. *Creativity: Flow and the Psychology of Discovery and Invention* (New York: Harper, 1996).

Karst, Sander. *Schilderen in een land zonder schilders: De Nederlandse bijdrage aan de opkomst van de Britse schilderschool*, PhD-dissertation, 2021, Utrecht University.

Rasterhoff, Claartje. *Painting and Publishing as Cultural Industries: The Fabric of Creativity in the Dutch Republic, 1580- 1800, Amsterdam Studies in the Dutch Golden Age* (Amsterdam: Amsterdam University Press, 2016).

Richardson, Jonathan. *An Essay on the Theory of Painting* (London, 1715).

Collecting and Exchange Between North Sea Neighbours

Lizzie Marx | lmarx@ngi.ie

Museums, galleries, archives, and stately homes in the British Isles hold exceptional collections of Dutch and Flemish art. The stories of the artworks' arrival into these collections have their own rich histories, that speak to strong networks and connections between the countries. The extraordinary artistic output of Dutch and Flemish artists inspired collectors in the British Isles. Acquiring imports from the Low Countries was one means to expand British collections. Some collectors incorporated Dutch and Flemish influence into their collections by commissioning works that spoke to stylistic inspiration overseas. This session discusses the collecting of Dutch and Flemish art in the UK, and the ebbing and flowing of consumers' taste; from the purchase of artworks produced by the collectors' contemporaries, to the circulation of works in the subsequent centuries.

As artworks were set within different surrounds, displayed alongside new works of art, and viewed in contrasting social and cultural settings, this session not only considers the circumstances in which the collections came into being, but also what sorts of new meanings and interpretations the works in the collections may have gained.

Netherlandish Art in Renaissance Florence: Architectural Exchanges from North to South?

Gianluca Belli | gianluca.belli@unifi.it
Caterina Cardamone | caterina.cardamone@vub.be
Pieter Martens | pieter.martens@vub.be

This session intends to explore how the intense artistic, commercial, political and military interactions between Florence and the Low Countries have enriched Florence's architectural culture in the period 1400−1600. Our aim is not to argue for a notable Netherlandish influence on Florence's Renaissance buildings, but to study how the manifold exchanges with 'le Fiandre' have contributed to Florence's broad architectural culture in all its diversity.

It is well known that Tuscan merchant-bankers working in Bruges and Antwerp avidly collected Flemish paintings and luxury objects, but their interest in local, 'northern' manners of building and dwelling has thus far received little scholarly attention. Yet the numerous artworks that were imported from Flanders to Florence or produced in Florence by Flemish artisans played a significant role in adorning Florentine buildings. Moreover, some of these artworks connoted northern ways of dwelling or depicted an architecture that contrasted sharply with the *all'antica* style favoured in Florence. While the impact of Flemish painting on Florentine art is well-studied, the transfer of architectural images and ideas, building materials and techniques from Flanders to Florence remains a blind spot in recent scholarship on the internationalism of Renaissance Florence.

For this session, we are especially interested in exchanges that occurred at the intersection of architecture and the visual arts. The presence in Renaissance Florence of numerous Flemish canvases and panel paintings is well attested, but how were depictions in these admired paintings of a distinctly northern architecture received in Florence? Notable cases include Rogier van der Weyden's *Lamentation of Christ* (Galleria degli Uffizi) and Hans Memling's *Scenes from the Passion of Christ* (Galleria Sabauda), both displayed at the Villa Medici at Careggi, or Memling's *Last Judgement* triptych (Gdańsk), commissioned for the Tani chapel in the Badia Fiesolana. The work of Botticelli's collaborator, the 'Master of the Gothic Buildings', shows that images of northern landscapes, towns, buildings and interiors were appreciated in Florence, but at the same time Florentine artists influenced by Flemish paintings sometimes converted their northern architectural setting to one in an *all'antica* style, as in Domenico Ghirlandaio's altarpiece in the Sassetti chapel. How did Florentine patrons and architects respond to painted northern architecture? How did such paintings relate to the architecture and decoration of the spaces in which they were displayed? Were such examples of Netherlandish *architectura picta* seen as generic or did they connote existing buildings? Did they carry certain cultural, political, religious connotations? Did the different

aesthetic principles they express − e.g. verticality, lightness, formal (gothic) vocabulary − exert any influence on painted architecture in Florentine art, or on Florentine architecture?

We are likewise interested in the decoration of Florentine residences with painted cityscapes and battle scenes from the Low Countries. Examples include the series of twenty frescos at the Villa Arrivabene, or the set of seventeen battle paintings commissioned in Flanders in 1602 (now lost) that once decorated the Villa Medici in Artimino, where they formed a martial counterpart to Justus Utens's series of Medici villa paintings.

Papers may also focus on the architectural projects of Flemish/Dutch painters, sculptors, glaziers or glass painters working in Florence; notable artists whose involvement in architectural commissions requires further study include Giambologna and his assistant Pierre de Francqueville, Hendrick van den Broeck, Gualtieri d'Anversa, Jan van der Straet and the enigmatic Johannes Stolf.

Print Culture between the UK and the Low Countries

Maureen Warren | maureen@illinois.edu

The Low Countries have always had complex political, religious, economic, and artistic ties with Britain. From its earliest days—when Queen Elizabeth I declined offers of sovereignty—through the four Anglo-Dutch Wars, to the Glorious Revolution, these two global superpowers have vied for political and mercantile supremacy, while occasionally aligning to support causes such as imperiled Protestant nations or because of the ties between the Houses of Orange-Nassau and Stuart. These fraught encounters and relationships were often chronicled, mediated, and sometimes exacerbated by prints. We invite proposals for twenty-minute papers about print culture between the UK and the Low Countries.

Proposed topics may include, but are not limited to:

- Newsprints, satirical prints, and other printed imagery about current events involving both the British and the Dutch or Flemish
- English patronage or collecting of Netherlandish prints or printmakers
- The dissemination of Netherlandish prints in England
- Relationships between Netherlandish and English print publishers and printmakers
- Netherlandish printed depictions of English subjects and vice versa
- Imagery related to ties between Dutch and English aristocrats

New research on Dutch and Flemish Drawings in the UK

An Van Camp | an.vancamp@ashmus.ox.ac.uk

Some of the largest collections of Dutch and Flemish drawings worldwide are kept in Great Britain. Not only those produced by Netherlandish migrant-artists active in Britain from the fifteenth century onwards, but also sheets amassed by contemporary patrons and later collectors in subsequent centuries. This session will shed light on those rich, but lesser known, holdings through new research with reference to attribution, material-technical analysis, and provenance. The session will be complemented by print room visits at the Fitzwilliam Museum and/or the British Museum. We would particularly welcome papers on drawings research related to the 15th-17th centuries.

Connecting Threads: Tapestries and Cultural Exchange in the Low Countries and England

Lorraine Karafel | KarafelL@newschool.edu
Elizabeth Cleland

Tapestries hold an important place in the art history of the Low Countries. Luxurious, grand-scale textiles, lustrous with silk and gold, brought warmth and color, complex narratives and subtle messages to interiors. They were prized by rulers and courtiers who commissioned works for themselves and for gift-giving globally. This session highlights tapestry as a means of multi-faceted cultural exchange between the Low Countries and England, open to exploring aspects of design, production, collecting and display. This session also aims to encourage new research and introduce emerging scholars to the medium as an exceptionally rich area of cross-disciplinary inquiry.

Designed by major artists, from the Italian Raphael to Northern masters, such as Bernard van Orley, Pieter Coecke van Aelst, Peter Paul Rubens, Jacob Jordaens and others, tapestry presented for these artists a new and challenging medium for daring, visual compositions. Some artists specialized in design, while others painted the full-size cartoons on linen or paper for highly-skilled weavers in Brussels and other production centers to fashion into woven pictures. Promising new avenues of research include the roles of women as weavers and entrepreneurs, such as Catherine van den Eynde (active in the late 16th and early 17th centuries). The workshops in the Low Countries sent their goods and their visual ideas throughout Europe – and to England.

In England, tapestries were avidly sought from the 14th century with kings such as Henry VIII famously amassing a collection of more than 2,500 pieces, most made in the Low Countries. Henry deftly used tapestries to enhance his royal image and to deliver potent political messages.

In the late 16th century, weavers, fleeing from religious persecution in the Low Countries, emigrated, with many relocating to England. There, they set up tapestry workshops, bringing Netherlandish design and production to the local market, creating a range of works that appealed to the elite and to a growing middle class. In the 17th century, King Charles I established what would become the premiere English tapestry workshop, the Mortlake Manufactory, relying on emigrant Netherlandish weavers.

Papers for this session may investigate, among other issues: the visual impact of Netherlandish tapestry designs in England; the work of emigrant weavers; and the collecting and display of Netherlandish tapestries in England, both historically and today.

Material depiction and (cut-out) *trompe l'oeils*: The enchantment of material depiction by Netherlandish painters and the development of British traditions

Lisa Wiersma | A.L.Wiersma@uva.nl

Tricking a spectator into believing a painting is real, is an ancient and important aim for early modern painting. From skies to roses, a painting was to evoke interaction, appealing to all senses by appearance and association. To create a convincing illusion, perspective proved an important and efficacious optics, but for a *trompe l'oeil*-effect the suggestion of tangibility is essential, as was underscored by Samuel Pepys famous engagement with a Simon Verelst painting. *'I was forced again and again to put my finger to it to feel whether my eyes were deceived or no,'* he wrote in his diary on 11 April 1669. By apt 'colouring' or material depiction, which was standardized by the second half of the seventeenth century, Netherlandish painters created highly appealing images that seem part of three-dimensional space. Observation and ideas concerning ideal appearances were combined with excellent brushwork and paint application. Upon their migration to Britain, Netherlandish artists changed the country's painting tradition dramatically.

Meanwhile, seventeenth-century material depiction extracted the cut-out from the decorative arts: emerging from liturgical, theatrical and festive examples, it became an independent art form. Arnold Houbraken claims that the Dutch seventeenth-century Cornelis Bisschop was 'the first, if not the best' maker of these advanced trompe l'oeils and Rembrandts pupil Samuel van Hoogstraten is said to have deceived his visitors with life-like depictions of fruit, shoes and dried fish scattered around the house. In London, John Evelyn saw a painted menagerie. The human cut-out or dummy board gained great popularity in centuries thereafter in Britain. Dummy boards, cut-out books, letter pouches and chimney boards, shaped and painted to simulate children and pets, are found in several collections throughout Europe. Their popularity as a genre seems rather momentarily in the Low Countries, whereas in Britain dummy boards lasted far longer and many examples remain. These 'silent companions' enlivened empty halls, guarded houses shaped as soldiers and tricked visitors as fake maids.

Studying material depiction as a vehicle for art and style development is upcoming. The depiction of foliage, skin, fabrics, brocade work, fruit, pearls, and, recently, techniques for material depiction in seventeenth-century painting were studied in depth, but the topic invokes much more research. The dummy board has received some, but no exhaustive attention. It is often mentioned as a frivolous niche of the trompe l'oeil genre. Papers may lead to contributions to publications about material depiction and / or the cut-out, on which the session organizer is working.

Proposals may include, but are not limited to the following:

- (Execution, reception, and perception of) material depiction or display by certain schools, in an artist's oeuvre, for a specific material type, with specific equipment, in sculpture, or considering style development (with an emphasis on exchange between Netherlandish and British art);
- Liturgical, theatrical, and / or festive cut-outs or *schoreersels*, and / or the emergence of the cut-out in the Low Countries and Britain, and the cut-out as an alternative for (polychromized) sculpture;
- Illusions, 'bedriegertjes' or trompe l'oeils, and convincing painting in general in the Low Countries and Britain;
- Proposals about material depiction and illusions from other countries, preferably showing exchange with the Netherlandish and British traditions as forerunners, peers or followers (and everything in between).

Visual Cultures of Cartography in the Low Countries (1500-1800)

Anne-Rieke van Schaik | j.h.c.m.vanschaik@uva.nl

Marissa Griffioen | m.t.griffioen@uva.nl

The Low Countries were one of the main centres for cartography in the early modern period. In premodern times and in other European societies, maps were mainly products accessible to the elite. From the sixteenth century onwards, the relatively widespread availability of maps in the Low Countries meant that people had the opportunity to encounter maps. Maps became more familiar objects through their representation on a wide range of visual objects and maps themselves were aimed at a wider audience as well. They were used, for example, in popular media as news broadsheets, and as illustrations in books on travel, history and religion. How, when, why and for which groups in early modern society did maps become everyday objects?

These questions are a matter of debate among historians and cannot be answered solely on the basis of the (limiting) surviving maps from this period. They call for an interdisciplinary approach that combines art history, material culture studies and cartography. In this session we will reflect on the following statement: **The visual arts contributed to the Netherlandish early modern society's familiarity with cartography, and to the viewers' spatial knowledge, which had a revolutionary impact on the sense of geographical space**.

We invite three papers that shed light on this statement by focusing on one of the following themes and questions:

- The map as a **pictorial symbol/motive**: Maps, globes, instruments, and other cartographic objects were represented by Netherlandish artists in interiors and everyday settings (e.g. wall maps in genre paintings, globes in portraits). At the same time, cartographic objects served as symbols in allegorical imagery (e.g. globes as attributes, putti using maps and geometric instruments). Can we relate these cartographic representations to the use and circulation of maps in everyday early modern life?
- Maps in the **media**: Story maps became a popular form to communicate about (recent) events in the early modern Low Countries. These include news/history maps, maps incorporated in (political) broadsheets, and maps as illustrations in books and pamphlets. How did these contribute to the audience's cartographic and spatial knowledge?
- **Art, cartography and the representation of space:** Many visual artists adopted a (suggested) three-dimensional perspective, sometimes combined with other perspectives, to depict landscapes and cityscapes (e.g. paintings of siege and battle scenes, topographic/panoramic views, bird's-eye views, cartographic tapestries, etc.). How were cartographic techniques applied in the arts?

- Maps and **commodities:** What is the relationship between, and significance of cartographic images represented on objects (e.g. medals, beakers, etc.) and the circulation of maps in early modern society?
- Cartographic **communities**: How did maps contribute to collective identities of groups of people?

The aim of this session is to highlight different perspectives on the intersections between early modern material culture, cartography and the visual arts, drawing on the expertise of art historians, but also inviting interdisciplinary contributions from researchers of maps, material and visual culture, and cultural history more broadly.

Professional Insights and Practical Advice for Early Career Researchers

Marsely Kehoe
Isabella Lores-Chavez | iloreschavez@famsf.org
Jamie Richardson Sandhu

This roundtable workshop has been developed by members of HNA's IDEA committee to provide practical advice for advanced graduate students and early career scholars and researchers as they navigate the challenges of entering the profession. Initiation into a career as an art historian can be a difficult process, during which we must navigate myriad relationships, professional endeavors, life events, and limited job prospects. Our objective is to provide an opportunity for early career professionals to learn from peers who can reflect on this phase of their development and elucidate what they wish they had known. Finding one's way can be lonely, confusing, and fraught, but we seek to acknowledge that this is an experience common to many and that these feelings can recur throughout our lives and careers. This workshop would aim to align with broader efforts to foster greater equity, inclusivity, and accessibility within our professional ecosystems and to meaningfully sustain diversity at critical junctures in our career pathways.

To represent multiple facets of the field of Netherlandish art history in both Europe and the United States, we will feature five professionals who can bring to this panel their experience and perspective based on varying educational backgrounds, career paths, and personal stories. Each will tackle a distinct topic:

1. navigating the job markets (with two panelists discussing paths to different roles)
2. supporting research with fellowships and grants
3. understanding publication processes and strategies
4. cultivating and maintaining the professional relationships that sustain us

Panelists will first briefly introduce themselves and present on their respective topics. The moderator will subsequently ask a series of questions to prompt dialogue among the panelists. We will reserve 30 minutes for Q&A from the audience.

We welcome applications for participation in this panel from mid- to late-career professionals who are interested in frankly addressing the particularities of their trajectories towards positions in museums and cultural institutions, higher education and academia, and publishing, to name a few. Independent scholars, curators, and educators are also encouraged to apply, as well as professionals who have worked outside of traditional academic environments. Applicants should submit proposals (no more than 500 words) comprising a short bio and a synopsis of a five-minute presentation on one of the four topics listed above. We encourage submissions from applicants who identify with groups underrepresented in the

community of Historians of Netherlandish Art and within the discipline of art history more generally.

Pecha Kucha Workshop for Graduate Students and Early Career Researchers

Stephanie Dickey | stephanie.dickey@queensu.ca
Ron Spronk | spronkr@queensu.ca

For this workshop, we invite early-career scholars to present their current research, share ideas, and receive suggestions for future development. All topics are welcome! Applicants should be PhD candidates or recent graduates (PhD 2018 or later) or researchers working on their first major project or publication.

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

Please send a short abstract of your topic (300 words maximum) and a current, one-page CV to both session chairs. Only one presentation per speaker is possible. All speakers should be prepared to cover their own costs for attendance.