

HNA **CONFERENCE**

Ghent 2018, 23—26 May

WELCOME

Welcome to Ghent and Bruges for the 2018 Historians of Netherlandish Art Conference! This is the ninth international quadrennial conference of HNA and the first on the campus of Ghent University. HNA will move to a triennial format with our next conference in 2021.

HNA is extremely grateful to Ghent University, Groeningemuseum Bruges, St. John's Hospital Bruges, and Het Grootseminarie Bruges for placing lecture halls at our disposal and for hosting workshops. HNA would like to express its gratitude in particular to Prof. dr. Maximiliaan Martens and Prof. dr. Koenraad Jonckheere for the initiative and the negotiation of these arrangements.

HNA and Ghent University are thankful to the many sponsors who have contributed so generously to this event. A generous grant from the Samuel H. Kress Foundation provided travel assistance for some of our North American speakers and chairs. The opening reception is offered by the city of Ghent, for which we thank Annelies Storms, City Councillor of Culture, in particular. We are grateful to our colleagues of the Museum of Fine Arts Ghent for the reception on Thursday and for offering free admission to conference participants. Also the Museum Het Zotte Kunstkabinet in Mechelen offers free entrance during the conference, for which we are grateful. In addition we also like to thank the sponsoring publishers, who will exhibit books on Thursday.

This conference would not have been possible without the efforts of numerous individuals. The staff from Vandenhove Pavilion was generous to offer their location for welcoming the HNA board on Wednesday. We especially thank Cathérine Verleysen, Johan De Smet, Peggy Hobbels and Brigitte De Vos from the Museum of Fine Arts Ghent for their participation and help with the events at the museum. Mieke Dutré provided assistance at the Ghent location Het Pand, as did Till-Holger Borchert, Vanessa Paumen and Mieke Perez at the Bruges locations. We are in particular thankful to Dean Prof. dr. Marc Boone, Prof. dr. Jan Dumolyn, Dr. Mathijs Speecke and Mr. Noël Geirnaert for offering us their local knowledge with specialized tours in Ghent and Bruges and to Jeroen Vandommele for organizing a round table conversation.

Abigail Newman, Sophie Suykens and especially Elizabeth Vandeweghe were essential and indispensable for the organization of this conference. And of course, we thank the many volunteers, together with all HNA members who have contributed their time and expertise as planners, speakers, and participants. We look forward to a lively and stimulating conference!

Paul Crenshaw, HNA President, on behalf of

**the Board of Historians of Netherlandish Art & the Conference
Program Committee**

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TIMETABLE

Wednesday 23 May 2018 (Ghent)

19.00: Ghent City Hall – Pacificatiezaal
OPENING RECEPTION

Thursday 24 May 2018 (Ghent)

8.00–10.30 - Het Pand, REFTER

REGISTRATION

PLENARY OPENING by the PRESIDENT HNA and the DEAN of
the Faculty of Arts and Philosophy, Ghent University

11.00–12.30

Session I – Het Pand, BLANCQUAERT

Early Modern Netherlandish Art and the Work of Science
(Drago, Cook)

Session II – Het Pand, VERMEYLEN

Artists on the Move: New Methods, New Directions (Blanc,
Osnabrugge)

Session III – Het Pand, PRIOR

Towards a Historiography of Technical Art History: An
Assessment of Progress for 15th–17th-Century Netherlandish
and Dutch Paintings (Spronk, Ainsworth)

Session IV – Het Pand, REFTER

The Ekphrastic Tradition in the Early Modern Netherlands
(DiFuria, Melion)

14.00–15.30

Session V – Het Pand, REFTER

Transmediality in Global Netherlandish Art (Weststeijn, Odell,
Göttler)

Session VI – Het Pand, VERMEYLEN

Ornamenta Sacra. The Art of Liturgy and the Liturgy of Art
(1400–1700) (DeKoninck, Baert)

Session VII – Het Pand, PRIOR

Netherlandish Illumination and Painting in the 15th and 16th
Centuries: Integrating New Art-Technical Research in
Established Approaches (As-Vijvers, Dubois, Watteeuw, De
Kesel)

Session VIII – Het Pand, BLANCQUAERT

Utensils in Art: the Object as an Artist's Model and the
Domestic Utensil as Decorative Arts (Van Dongen,
Timmermans)

Session IX – MUSEUM OF FINE ARTS

The Art Historian and the Art Market: a Discussion (Martens)

16.30–18.00

Workshop I – Het Pand, OUDE INFIRMERIE

Pecha Kucha Part 1 (Dickey)

Workshop II – Het Pand, DORMITORIUM

The Transhistorical Turn in Netherlandish Art History (Bauduin,
Rikken)

Workshop III – Het Pand, SACRISTIE

Mansion, Materials, and Mass Media: Early Netherlandish
Printmaking in New Light (Van Grieken, Horbatsch)

Workshop IV – Het Pand, GILLIS

Materiality and Faith in St Bavo's Cathedral (Hollander,
Rosenthal)

Session X – MUSEUM OF FINE ARTS

The Ghent Altarpiece: Current Conservation and Research
(Martens)

Roundtable – Het Pand, REFTER

LinkedIn: Dutch Alba Amicorum Research in a Digital Age

City Tour Ghent 1 + 2, start at REGISTRATION DESK, guided by
Marc Boone

EVENING 18.00

RECEPTION – MUSEUM OF FINE ARTS

Whole day: Book exhibitors – Het Pand, KAPITTELZAAL

Friday 25 May 2018 (Bruges & Ghent)

9.00–9.30

TAKE TRAIN TO BRUGES, from Ghent Sint-Pieters-Station

10.00–11.30 BRUGES

Workshop V – HET GROOTSEMINARIE

Power of Image and Power of Audience. Performative Images and Practical Devotions in the Late Medieval and Early Modern Netherlands (Sugiyama, Dumolyn)

Workshop VI – GROENINGEMUSEUM VRIENDENZAAL

Hugo Van der Goes (Borchert)

Workshop VII – ST JOHN'S HOSPITAL

Metalpoint (Nakamura, Aikenhead)

City Tour Bruges 1 – TICKETING HALL GROENINGEMUSEUM

Guide: Mathijs Speecke, Ghent University

Treasure Troves Bruges 1 – TICKETING HALL

GROENINGEMUSEUM : visit to the Adornes domain and the Jerusalem Chapel, Guide: Noël Geirnaert, State Archives Bruges (Emeritus)

12.00–13.30 BRUGES

Workshop VIII – ST JOHN'S HOSPITAL

Metalpoint (Nakamura, Aikenhead)

Workshop IX – TICKETING HALL GROENINGEMUSEUM

Beyond the Liturgical/Devotional Divide (Kaminska, Meadow)

Workshop X – HET GROOTSEMINARIE

Pecha Kucha (Dickey)

City Tour Bruges 2 – TICKETING HALL GROENINGEMUSEUM:

Guide: Jan Dumolyn, Ghent University

Treasure Troves Bruges 2 – TICKETING HALL

GROENINGEMUSEUM: visit to Sint Jacob's church, Guide: Noël Geirnaert, State Archives Bruges (Emeritus)

17.30 GHENT, Het Pand, REFTER

Keynote : Making and Breaking the Holy - Anne-Laure Van Bruaene, Ghent University

19.30 AUGUSTIJNERKLOOSTER / THAGASTE in GHENT

CONFERENCE RECEPTION & DINNER (only upon registration)

Saturday 26 May 2018 (Ghent)

9.00–10.30

Session XI – Het Pand, REFTER

Revisiting Rediscovery: Early Netherlandish Art in the Long
19th Century (Hokanson, Wouk)

Session XII – Het Pand, VERMEYLEN

Picture This: The Role of Images in Alba amicorum (Swan)

Session XIII – Het Pand, PRIOR

Pevsner's Blind Spots. Organization and Representation of Art
Academies in the Northern and Southern Netherlands (Büttner,
Münch)

Session XIV – Het Pand, BLANCQUAERT

Unravelling the Anonymous Masters in the Rhine/Maas Region
(1500–1550) (Osiecki, Hendrikman)

11.00–12.30

Session XV – Het Pand, REFTER

'Ruled by an Orange': Or, Just How Glorious was the Glorious
Revolution? (Gaskell)

Session XVI – Het Pand, VERMEYLEN

Divine Presence: Representing Angels and God in Dutch and
Flemish Art (Silver, Seidenstein)

Workshop XI – DE KROOK, Zaal De Blauwe Vogel

Visualizing Netherlandish Art in the Digital Era (Uchacz, Suda)

LIMITED ACCESS

Session XVII – Het Pand, BLANCQUAERT

Bruegel's Politics (Kavaler, Bass)

13.30–15.00

Session XVIII – Het Pand, REFTER

Dutch Art (Jager, Kettering)

Session XIX – Het Pand, VERMEYLEN

Copy / Copia (Porras)

Session XX – Het Pand, PRIOR: ANKK sponsored session:

Vanitas: Reconsideration of a pictorial concept (Leonhard,
Hindriks)

Session XXI – Het Pand, BLANCQUAERT

Flemish Art (Healy, Haeger)

15.30–17.00 Het Pand, REFTER

CLOSING Keynote: Karin Leonhard, Universität Konstanz

plucking humans from the face of the earth. Part of a series of five tapestries – including motifs deriving from Bosch's other works the *Temptation of Saint Anthony*, the *Garden of Earthly Delights*, and the so-called *War Elephant* – the *Haywain*'s transposition to the very precious woven medium speaks to the extraordinarily high status of Bosch's pictorial inventions and copies after them around the mid of the 16th century. After 1575 the *Haywain* tapestry's lost cartoon served as a model for yet another painted version of the image. The panel today preserved in Paris has been attributed to the workshop of Gillis Mostaert. In Mostaert's work, several further changes in regard to the model effect yet another fundamental alteration in meaning. An entirely different color scheme sets a much more sinister tone, while several figural adaptations modify the composition's narrative concept. This paper will examine the purposes of, and semantic shifts between these different stages of pictorial transposition between various media. The changing interpretive connotations of Bosch's invention will be explored by embedding these successive works in their respective sociocultural context. The 16th century Netherlands was a time of profound and all-embracing transformation: religious uncertainty, political turmoil and the rapid growth of colonial trade were as decisive for the artistic production of the time as the concomitant restructuring of social hierarchies. These versions of the *Haywain* reflect these societal changes, but also played an essential part in their discursive constitution. Tracing the *Haywain* and its copies in 16th century collection inventories allows for a nuanced discussion of shifting contemporary notions of originality and imitation; considering these written sources can also shed light on the early owners' appreciation of these works and their status as transmedial repetitions of Bosch's famous composition.

Astrid Harth, Ghent University

Between Noble Judgement and Artistic Taste: Titian and Coxcie's Images of Christ and the Virgin for Charles V

In 1548, Francisco de Holanda advised the princes of the Church in his *Diálogos em Roma* to be rigorous in their demands of artists who render copies of Christ and the Virgin. In the same year, Titian offered an Ecce Homo to Charles V at the imperial court in Augsburg. Departing from the first icon of the Imago Pietatis, the Italian master merged this traditional iconographic type with earlier Renaissance iterations of the Ecce Homo that show Christ accompanied by Pilate and the Jewish crowd, by following Dürer's copperplate representation of the theme. The latter was part of one of the most

successful sets of prints by Dürer executed between 1507 and 1513. The German artist himself had a special appreciation for this series and took it with him to the Low Countries in the early 1520s to present as gifts. Titian's recreation of the icon-type pleased the Emperor who immediately commissioned two Mater Dolorosa images as pendant pieces to the Ecce Homo. For this royal assignment, Titian received a Flemish model from the Holy Roman Emperor and altered his lauded brushwork to turn to the 'Netherlandish style.' After completion, Titian's paintings were sent to the Coudenberg before Charles V took them to Yuste in 1556. Interestingly, at Yuste Titian's icon-types were paired up with images of Christ and the Virgin by the Netherlandish painter Michiel Coxcie. More precisely, the inventory of Charles V's last possessions informs us that one of Titian's Mater Dolorosa paintings was paired with a Christ Carrying the Cross by Coxcie, while, Titian's Ecce Homo formed the companion piece to the now lost painting of the Virgin by Coxcie. Today, it is not clear which paintings by Coxcie exactly hung in diptych arrangement with Titian's half-length narratives at the Hieronymite monastery of Yuste. Nevertheless, the rearrangement of the pendant pieces with works of a Netherlandish master in combination with Titian's experimentation with marrying his own 'grand triumphalist style' and the Northern artistic tradition requires special attention. Modern scholarship has often understood this royal commission as a sign of the Habsburg continuing taste for traditional Flemish paintings, or a so-called archaism fueled by contemporary devotional practice. In a recent discussion of Charles V's collection at Yuste, for instance, Fernando Checa Cremades (2010) has suggested that the rearrangement of the devotional artworks by Titian and Coxcie demonstrates the fact that the emperor valued the paintings' devotional use more than their artistic merits. Hence, these discussions have largely ignored this set of images' complex genesis as well as their relation to one another. Therefore, within the context of Holanda's concerns about sacred images and renaissance culture of emulation, this paper argues that these commissions by Charles V from Titian and Coxcie reveal pictorial innovations devised to demonstrate technical virtuosity and theoretical ambitions while signaling Habsburg imperial power.

Aaron M. Hyman, Johns Hopkins University, Baltimore
Michael Snijders's Copiousness

In the mid-1600s, the little-studied Michael Snijders engraved an idiosyncratic series of prints. All manner of heads, limbs, flora, fauna, bits of antique costume, and fantastical doodles fill these sheets,