

HISTORIANS OF NETHERLANDISH ART

The Presence of History, the Persistence of Time

Ann Jensen Adams, University of California, Santa Barbara, and Elizabeth Honig, University of California, Berkeley; mail to: Ann Jensen Adams, Getty Research Institute, 1200 Getty Center Dr., Ste. 1100, Los Angeles, CA 90049; and Elizabeth Honig, 1414 Oxford, Berkeley, CA 94709

Understandings of the structure of time, of history, and of associations attributed to change underwent radical transformation during the early modern period, affected by shifts in the mechanics of measuring time, and how historical documents were collected and interpreted. This session invites papers that address issues of time, temporality, and history, taking into account one or more of the different pressures—humanism, urbanization, mercantile capitalism, science, the Reformation, and Counter-Reformation—that were brought to bear on individual and social conceptions of time, and how these changes and conflicts may have been registered—or ignored through nostalgic archaisms—in Netherlandish and German art from the twelfth through the eighteenth centuries.

ART HISTORY OPEN SESSION

The Study of Drawings, Europe 1300–1700

Carmen C. Bambach, Metropolitan Museum of Art, Dept. of Drawings and Prints, 1000 Fifth Ave., New York, NY 10028

In many ways, the study of early modern drawings is still a wideopen field, offering numerous opportunities for original research and discoveries. More so than finished works, drawings can provide extraordinary glimpses into the artist's mind and creative act, and they can also offer an enormously rich testimony for the history of early modern taste and collecting. Major contributions to the field in recent years have been the result of new documentary and object-based research, and of the application of new methods and tools of scientific investigation. While the value of connoisseurship as a tool of art history has been injudiciously underrated in some quarters of our discipline, it is clear that connoisseurship is a fundamental building block in the study of visual evidence. How do we redefine and reintegrate the connoisseurship of drawings in the service of art history? Contributions of diverse subjects and approaches are welcomed. These may include: the discovery of a significant new drawing or group of drawings; a case study of an artist's methods of work; new technical-scientific research (e.g., the underdrawings of paintings); or the work and methods of an early drawings collector (active between 1300 and 1700).

Rediscovering Vermeer

Benjamin Binstock, Queens College, City University of New York, 206 E. 10th St., Apt. D, New York, NY 10003, bbinstock@gmail.com

Given Vermeer's unsurpassed popularity today, there might seem nothing left to say about his art. However, the cumulative impact of numerous monographs and exhibitions, broad-ranging interpretations, and the revealing archival material about the artist's life skillfully uncovered by the late J. M. Montias provides generous opportunities to articulate hitherto unrecognized or deeper insights into Vermeer's vision. Indeed, we are arguably now best able to rediscover or to reveal the secrets of the "sphinx of Delft," whose genius was rediscovered about 1860. This session invites presentations of original research, theoretical reconsiderations, and intellectual or artistic responses concerning Vermeer's paintings. Possible topics include his relation to predecessors such as Rembrandt and Carel Fabritius and to peers in Delft; his development and approach to optical naturalism and religious symbolism; the role of gender in his conceptions; his reception in modern

art and popular culture; and his work's import for the history and future of academic art history.

The Art and Business of Printmaking in Europe, 1400–1800

Nadine M. Orenstein, Metropolitan Museum of Art, Dept. of Drawings and Prints, 1000 Fifth Ave., New York, NY 10028-0198

Throughout much of its history, printmaking has been a medium in which artistic concerns have run up against the practical requirements of those involved in producing and distributing prints. This session will examine how the practicalities of printmaking and the market have influenced original and reproductive prints created during the fifteenth to eighteenth centuries. Papers are invited that address how printmakers collaborated with and responded to the demands of publishers, designers, dedicatees, bodies awarding privileges, or others involved in print production. Further questions to consider are: Did designers influence or perhaps even adapt to the character of a printmaker's or publisher's production? Did printmakers modify their work to suit the demands of publishers and the market for prints? Did publishers encourage printmakers to take on new techniques and subjects? Speakers are encouraged to address not only reproductive printmakers, but also the so-called *peintre-graveurs*.

The Thematization of the Senses in Sixteenth-Century European Art

Lisa Rafanelli, Manhattanville College, Dept. of Art History, 2900 Purchase St., Purchase, NY 10577

Questions about the probative value of the human senses were intensely debated in the visual and verbal cultures of Renaissance Europe, north and south of the Alps. Visual artists often engaged these issues as authors, arguing for the primacy of vision as part of the paragon, and as image-makers, depicting subjects that explored the complex relationship between vision and the visual arts. Traditional religious subjects such as the Incredulity of Thomas or Noli Me Tangere sometimes provided a field of discourse for artists to probe tensions among touch, hearing, and vision as the basis of understanding, and to ultimately celebrate the power of vision—and therefore the image—to instill belief. This session seeks papers that deal with the thematization of the senses in the visual arts of sixteenth-century Europe and consider how images participated in art-theoretical debates. An interdisciplinary approach is preferred.