

historians of netherlandish art

Dedicated to the Study of Netherlandish, German and Franco-Flemish Art and Architecture

Baltimore/Washington 2006

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“From Icon to Art in the Netherlands”

Baltimore/Washington, November 8-11, 2006
 The Walters Art Museum
 600 North Charles Street

Tremont Grand
 225 North Charles Street

Conference Program Committee

H. Perry Chapman, chair
 Melanie Gifford
 Larry Silver
 Joaneath Spicer
 Ron Spronk

Conference Administrators: Aneta Georgievska-Shine,
 Quint Gregory

Program

Wednesday, November 8, 2006

5:30-8:00 Welcoming reception and “Chamber of Wonders” walk-through. The Walters Art Museum, Renaissance Sculpture Court. (Enter through the Bronze Doors on Charles Street)

The organizers gratefully acknowledge the Embassy of the Royal Kingdom of the Netherlands for their generous sponsorship of this event.

Thursday, November 9, 2006

8:45-9:30 Conference Registration (The Walters Atrium, Centre Street Entrance, Membership Desk)

8:45-9:30 Coffee (The Walters Art Museum, Graham Auditorium, Lower Lobby)

9:30-12:00 **Plenary Session: *Icon to Art***

The Walters Art Museum, Graham Auditorium
 Hugo van der Velden (Harvard University)
 “The Ghent Altarpiece and the Rise of Netherlandish Painting”

Reindert Falkenburg (Universiteit Leiden)
 “‘Punctuated Equilibrium’: On the Emergence of New Genres in Early Sixteenth-Century Netherlandish Painting”

Arnout Balis (Vrije Universiteit Brussel and Rubenianum)
 "Taking Stock of the Complexities in the History of Flemish Art of the 17th Century"

Mariët Westermann (Institute of Fine Arts, New York University)
 "The Modern System of Painting"

12:00-1:30 Lunch Break

1:30-
 3:30

Parallel Paper Sessions

1. The Walters Art Museum, Graham Auditorium
Rogier van der Weyden: Sculpture and Painting in Early Netherlandish Art

Chairs: Mark Tucker (Philadelphia Museum of Art),
 Lloyd DeWitt (Philadelphia Museum of Art)

Mark Tucker (Philadelphia Museum of Art)
 "New Findings on the Original Function of Rogier van der Weyden's Philadelphia *Crucifixion*"

Douglas Brine (Courtauld Institute)
 "Sculpture and Painting / Sculptors and Painters: Wall-Mounted Memorials in the Burgundian Netherlands"

Carol J. Purtle (University of Tennessee, Memphis)
 "Iconic Transitions and the Interdependence of Painting and Sculpture in the Early Netherlandish Canon"

Bart Franssen (KIK/IRPA and Katholieke Universiteit Leuven)
 "Brussels Stone Sculpture in the Period of Rogier van der Weyden"

Lynne F. Jacobs (University of Arkansas)
 "Grisaille and the Thresholds of Early Netherlandish Triptychs"

2. Tremont Grand – Mirror Room
Printmaking in Northern Europe 1450-1700: Medium, Market, and Message

Chair: Stephanie S. Dickey (Queen's University, Kingston, Ontario)

Karen Bowen (Independent Scholar)
 "Philips Galle, His Descendants, and Print Workshops in Antwerp"

Suzanne Karr Schmidt (Yale University)
 "Lottery Dials: The Interactive Print as Intervention"

Tico Seifert (Freie Universität Berlin)
 “Hendrick Goudt, 'constrijcken Plaestsnijder tot Utrecht' ”

Vanessa Schmid (Institute of Fine Arts, New York University)
 “Marketing Naval Heroes: Portrait Prints during the Anglo-Dutch Wars”

Nadine Orenstein (Metropolitan Museum of Art)
 "Goltzius: The Thought Process of a Printmaker"

4:00-6:00

Workshops

The Walters Art Museum

Manuscript and Rare Book Room

Lynn Ransom (University of Pennsylvania)

“Simon Bening's Stein Quadriptych, Manuscript or Altarpiece?” (*Meet Quint Gregory at elevator entrance opposite upper Auditorium doors.*)

Graham Auditorium

Dagmar Eichberger (Kunsthistorisches Institut der Universität Heidelberg), Ariane Mensger (Staatliche Kunsthalle Karlsruhe)

"The Rise of Old Testament Themes in Sixteenth-Century Netherlandish Art"

Chamber of Wonders

Pamela Smith (Columbia University)

“From Objects to Ideas: Material Culture in Art and Science”

Family Art Center, Studio B

Emilie Gordenker (National Gallery of Scotland)

“Up for Negotiation? The Role of Artist and Sitter in Portraiture”

Tremont Grand

Doric Room (5th floor)

Ann Jensen Adams (University of California, Santa Barbara)

“The Pleasures and Treasures of the Archives: A Session in Honor of John Michael Montias”

Mirror Room (4th floor)

Jeroen Vandommele (Universiteit Groningen)

“Debating Art: Dialogue between Artists, Rhetoricians and Printers in Antwerp (1555-1565)”

Chapter Room (5th floor)

Vida J. Hull (East Tennessee State University)

“Master and Pupil: Transmission and Transformations”

Friday, November 10, 2006

9:30-11:30

Workshops

The Walters Art Museum

Graham Auditorium

E. Melanie Gifford (National Gallery of Art)

“Rembrandt and Technical Studies”

Chamber of Wonders

Elizabeth Honig (University of California, Berkeley)

“Painting and the Aesthetic Conditions of the Early Modern Collection”

Family Art Center, Studio B

Ethan Matt Kavaler (University of Toronto)

“Mythological Imagery in the Netherlands 1500-1600”

George Peabody Library (17 E. Mt. Vernon Place)

Walter Melion (Emory University)

“‘Scripture for the Eyes’: Bible Prints as History and Exegesis”

Tremont Grand

Doric Room (5th floor)

Alison McNeil Kettering (Carleton College), Annette

DeVries (Universiteit Groningen)

“Down to Earth: The Representation of Labor in Late Medieval and Early Modern Netherlandish Art”

Mirror Room (4th Floor)

Dawn Odell (Virginia Tech)

“Idols and Art from Beyond Europe”

Chapter Room (5th Floor)

Christopher Heuer (Columbia University), Angela

Vanhaelen (McGill University)

“Iconoclasm's Netherlandish Image”

11:30 Coffee (The Walters Art Museum,
Graham Auditorium, Lower Lobby)

12:00-1:30 Lunch Break

1:30-3:30

Parallel Paper Sessions

1. The Walters Art Museum, Graham Auditorium

The Bible and Spiritual Enlightenment: Defining Dutch and Flemish Religious Devotion

Chair: Shelley Perlove (University of Michigan-Dearborn)

Ingrid Ciulisova (The Slovak Academy of Sciences-Institute of Art History)

“The Painting *St. John The Baptist, St. Barbara and Two Donors* of the St. Martin Church in Bratislava: The Case of a Corrected Image”

Sharon Assaf (Tel Aviv University)

“God-Given Senses: Biblical Narratives in the Backgrounds of Prints of the Five Senses”

Birgit Ulrike Münch (Universität Trier)

“Sola Scriptura? Mapping the Passion Cycle during the Era of Confessional Clashes”

Walter S. Melion (Emory University)

“Imitation and Incarnation in Hendrick Goltzius’s
Annunciation of 1594”

Piet Lombaerde (Universiteit Antwerpen)
“The Temple of Solomon: Its Interpretation by the
Jesuit Fathers during the Early Seventeenth Century in
the Low Countries”

2. Tremont Grand – Mirror Room

***Artistic Consciousness and the Emerging Art
Theoretical Discourse in Painting, 1400-1700***

Chairs: Natasha Seaman (Independent Scholar),
Todd Richardson (Universiteit Leiden)

Heike Schlie (Universität Dortmund)
"Windows and Mirrors, Portals and Doors: Openings to
Early Netherlandish Painting"

Annette de Vries (Universiteit Groningen)
"In the Footsteps of St. Luke: Artistic Consciousness in
Representations of St. Luke Painting the Virgin in
Netherlandish Art"

Suzanne Walker (Tulane University)
"Rubens and the Decorum of Flesh"

Eric Jan Sluijter (Universiteit van Amsterdam and
Institute of Fine Arts, New York University)
"Rembrandt and the Rules of Art Revisited"

Jürgen Müller (Technische Universität Dresden)
“‘Schieten zonder wit’ - A New Interpretation of
Rembrandt's ‘Nightwatch’”

4:00-6:00

Parallel Paper Sessions

1. The Walters Art Museum, Graham Auditorium
Looking Backwards: The Meaning of Copying
Chairs: Ariane Mensger (Staatliche Kunsthalle
Karlsruhe), Dagmar Eichberger (Kunsthistorisches
Institut der Universität Heidelberg)

Elisabeth Cleland (Metropolitan Museum of Art)
"Shared Images, Shared Thoughts: Johanna the Mad
and Four Tapestry Variations of the Mystic Grapes"

Joris Van Grieken (Katholieke Universiteit Leuven)
"Contextualizing Copies: Investigating Copies and
Reproductions after Early Netherlandish Masters in the
Light of the Reception of Their Art in the Second Half
of the 16th Century"

Catherine Levesque (The College of William and
Mary)
"The True Copy: Imitation and Truth in Pieter

Bruegel's *Landscape with the Magpie on the Gallows*"

Zirka Z. Filipczak (Williams College)
 "Why Did Rembrandt Copy almost Two Dozen
 Moghul Miniatures?"

Junko Aono (Universiteit van Amsterdam)
 "Reproducing the Golden Age. Copies after 17th-
 Century Dutch Genre Painting in the First Half of the
 18th Century"

2. Tremont Grand – Mirror Room
***The Dutch in the World: Art and Collecting in a
 Global Milieu***

Chair: Julie Hochstrasser (University of Iowa)

Rebecca Parker Brienen (University of Miami)
 "Nicolaes Witsen and His Circle: Globalization,
 Collecting, and Art Patronage in Amsterdam circa
 1700."

Amy Buono (University of California, Santa Barbara)
 "The Role of the Netherlands in the 'Tupinambization'
 of Early-Modern European Collections"

Anke van Wagenberg-Ter Hoeven (Salisbury
 University)
 "Jan Weenix and the Dutch Taste of the Orient"

Candace Q. Huey (Chabot College)
 "Appropriation, Elevation and Re-presentation: The
 Evolution of Chinese Objects in Seventeenth- Century
 Netherlandish Art"

Dawn Odell (Virginia Polytechnic and State
 University)
 "Dissection, Self-Mutilation and Painted Tea Cups:
 Collecting Chinese Export Ware in Seventeenth-
 Century Holland"

6:30-9:00
 Tremont Grand
 Banquet dinner (by subscription)

Saturday, November 11, 2006

Tremont Grand – Corinthian Room

9:00-11:00

Paper Session

Unfolding the Early Netherlandish Diptych

Chairs: John Hand (National Gallery of Art), Ron
 Spronk (Harvard University Art Museums)

Sarah M. Guérin (University of Toronto)
 "The Early Franco-Flemish Diptychs: The 'Soissons'
 Ivories"

Mark Trowbridge (Marymount University)
 "Sin and Redemption in Late-Medieval Drama: Hugo van der Goes's Vienna Diptych"

Jessica Buskirk (University of California, Berkeley)
 "Tactility and Devotion in Personal Devotional Portrait Diptychs"

Molly Faries (Indiana University)
 "Jan van Scorel's Tambov/Berlin Diptych"

11:30 Buses from Tremont Hotel to
 National Gallery of Art (by subscription)
 Box lunch (by subscription)

12:30-4:00 "Prayers and Portraits: Unfolding the
 Netherlandish Diptych" open to conference participants
 National Gallery of Art,
 Washington DC (please wear conference nametag)

6:00 Buses return to Tremont Hotel

Sunday, November 12, 2006 (optional)

2:00 Lecture at National Gallery of Art,
 Washington DC
 Simon Schama, "Poetic License: Titian and
 Rembrandt"

Free on a first-come, first-serve basis (approx. capacity
 – 560). If you plan to go you should arrive by 1:30 at
 the latest to secure a seat.

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