



MEMLING SYMPOSIA
NATIONAL MUSEUM IN GDAŃSK

Beginning with December 2017, the Director of the National Museum in Gdańsk, the caretaker of the *Last Judgement* by Hans Memling, a masterpiece of Netherlandish painting, will hold regular international academic symposia every four years in combination with an exhibition that corresponds to the conference agenda.

Hans Memling and his Gdańsk *opus magnum* remains the project's point of departure, with its broader context being 15th- and early 16th-century Netherlandish painting (form, content, patronage, influence and other aspects). We want the *Last Judgement's* presence in our city to become a reason for the National Museum in Gdańsk to gather the most distinguished scholars of old Netherlandish painting at cyclical conferences.

Each symposium will be documented by a publication with the participating researchers' papers.

/ 1st /

Memling Symposium

***Hans Memling and the art of private devotion
in the 15th - and early 16th-century Netherlands***

The subject of the symposium will be the devotional work of Hans Memling and other Netherlandish artists from the 15th and early 16th century. It will cover paintings, prints, early printed books, illuminated manuscripts, sculpture, tapestries and small devotional objects.

Keywords: *devotio moderna*, *Kultbild*, *Andachtsbild*, *simulacrum*, diptychs, triptychs for private worship and their viewing hierarchy, iconographic types: *Mater Dolorosa*, *Vir dolorum* and others, repetitions of acheiropoietic images, devotional objects as mementoes of and replacements for images of worship, relationship between text and image, palpability of the devotional object, devotional images as subjects of manipulation, devotional prints, illuminated books, prayer practices, prayer gestures; functions of images for private devotion, their spatial, theological, psychological and anthropological context; mass produced and standardised devotional art, small objects for devotion and meditation.

PROGRAM OF THE 1ST MEMLING SYMPOSIUM

Gdańsk, 1 December 2017

- 10⁰⁰ – Symposium opening. Welcome of Guests

PART 1

Hans Memling and the art of private devotion

The first part of the conference will be dedicated to various aspects of Hans Memling's devotional art.

The matters to be discussed include the transformation of Byzantine iconographic models in Memling's art and the devotional potential of paintings of such origin. Next, there will be a case study of the devotional role of Memling's diptychs and their influence on the Italian art of the 15th and early 16th century.

There will be a separate discussion of the role of Memling's devotional portraits in the context of religious meditation.

- 10¹⁰

Dr Till Holger Borchert

Director, Musea Brugge in Brugge

Memling and the Byzantine tradition

- 10³⁰

Dr John Oliver Hand

Curator of Northern Renaissance Paintings National Gallery of Art, Washington

Memling's diptych depicting Saint Veronica (Washington, National Gallery of Art) and Saint John the Baptist (Munich, Alte Pinakothek)

- 10⁵⁰

Dr Ingrid Falque

Collaboratrice scientifique du FNRS attachée à l'Université catholique de Louvain

Hans Memling and meditative art. On some devotional portraits of the Bruges Master.

- 11¹⁰ – 11³⁰ – discussion

- 11³⁰ – 12⁰⁰ – coffee break

PART 2

The Art of Private Devotion in the Netherlands – Contexts

This part will present very diverse points of view on the art of private devotion. There will be a discussion of mass production illustrated with the example of Christ's True Image, the issue of virtual pilgrimage through the medium of Passion painting, collecting and the peculiar devotional preferences at the Spanish royal court, and, in conclusion, about the reception of the art of *les primitifs flamands* in Counter-Reformation painting.

- 12⁰⁰

Dr Valentine Henderiks

Lecturer, Université Libre de Bruxelles; Scientific collaborator, Center for the Study of the Flemish Primitives, Royal Institute for Cultural Heritage (KIK-IRPA, Brussels)

Devotion and Creation: the production of Portraits of Christ in Albrecht Bouts's workshop

- **12²⁰**
Prof. dr hab. Antoni Ziemba
University of Warsaw, The National Museum, Chief-curator Medieval and Early Modern Art
Netherlandish Passion Panoramas from the 15th and 16th Century versus the Instrumentarium of Pilgrimage
- **12⁴⁰**
mgr Aleksandra Stanek
Gdańsk
Hispano-flemish art of devotion in the collection of Queen Isabella I of Castile
- **13⁰⁰**
Dr hab. Marcin Kaleciński Associate prof.
Head of the Division of Modern Art at the Institute of Art History, University of Gdańsk
“Nachleben” of the Netherlandish Model of Private Devotion Painting in the Art of the Counter-Reformation in Flanders
- **13²⁰ – 13⁴⁵ – discussion**
- **14⁰⁰ – 15⁰⁰ – lunch break**

PART 3

Devotional Art in the Netherlands: Illuminated Books, Prints, Textiles

The conference will conclude with papers on various formats of devotional art: book painting (discussed in the context of Netherlandish-Italian relations and as a study of a certain iconographic phenomenon), printmaking (whose function was analysed through iconographic evidence), and devotional tapestry, an example of an, as it were, mobile art.

- **15⁰⁰**
Dr Scot McKendrick
Head of Western Heritage Collections at the British Library, London
An Italian in Netherlandish dress: the Frescobaldi-Gualteroti Hours
- **15²⁰**
Dr Katarzyna Płonka-Bałus
Institute of Art History, University of Gdańsk, National Museum in Cracow – Czartoryski Library
Darkness as a Mystical Experience. A Discussion of the Passion Miniature from the Voustre Demeure Hours
- **15⁴⁰**
Dr Joanna Sikorska
Curator, Etchings and Drawings Cabinet, National Museum in Warsaw
The Image of the Print. The Form and Function of Graphic Art in the Eyes of Netherlandish Painters from the 15th and Early 16th Century

- **16⁰⁰**
mgr Zofia Jackson
PhD student within the Textile project at the UZH in Zurich, working on her dissertation on early modern tapestries
The Tapestry with the Virgin and Child with St Anne from the National Museum in Cracow Compared to Early Devotional Tapestries.
 - **16²⁰ – 16³⁵** – discussion and closing of Symposium
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TERMS OF PARTICIPATION

1. **Symposium venue:** Hotel Almond, ul. Toruńska 12, 80-747 Gdańsk
2. All presentations will be interpreted simultaneously into Polish or English by two interpreters.
3. The organiser do not reimburse the participants' travel and accommodation expenses.
4. Registration required. Please send applications with first and last name, name of institution and address to: k.ficak@mng.gda.pl, m.posadzka@mng.gda.pl.
5. **1st Symposium Secretariat:**
Klaudia Ficak, Małgorzata Posadzka, Olga Broniewska
Muzeum Narodowe w Gdańsku, ul. Toruńska 1, 80-822 Gdańsk
Tel. 48 58 301 70 61 ext. 224 or 209
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Exhibition accompanying the 1st Memling Symposium

***To Live with Christ and Mary.
Art and Private Devotion in the Netherlands 1460–1520
Exhibition from Polish Collections.***

Place: National Museum in Gdańsk / Green Gate, 24 Długi Targ St,

Time: 1.12.2017 – 28.02.2018, opening 30.11.2017

Curator: dr hab. Marcin Kaleciński Prof. UG

The exhibition *To Live with Christ and Mary. The Art of Private Devotion in the Netherlands 1460–1520* presents a phenomenon of Late Medieval religious art that was made outside the liturgy, official worship, or direct Church control; that was borne of an emotional need for religious bond. The exhibits come from Polish state, Church and private collections.

Geert Groote, the great 14th-century Netherlandish theologian wrote this about the need to surround oneself with holy pictures: . . . *all this in order to have a conversation, look for advice and ask questions of Him and the saints; to offer oneself to Him and them, just as obedient household servants do; so that we, faithful in this servitude and obedience [could] also ask for help and relinquish desire; indeed, to live in one house with Christ and the Virgin, make pilgrimages with the pilgrims, weep with the weeping, rejoice with the joyous and suffer with the suffering.*

The exhibition features artworks to show Mary's motherhood and Christ's Passion in an intimate, but dramatic frame that shortened the distance between the worshiper and the worshiped. They would be held in hand, in fact clasped in arms, viewed face to face. They had a special cognitive dimension, provided a feeling of personal participation in the Passion, "intermediated" in the absolution of sins and guaranteed the advocacy of the Virgin. The art of private devotion (understood as the most noble piety) was an expression of religious customs, trends and practices, and its cornerstone was *devotio moderna*, the fourteenth-century religious movement which introduced a model of communal life and extra-liturgical private piety with clear mystical overtones. The exhibition will showcase the work of the Netherlandish masters of the Renaissance and the Late Gothic who specialised in painting for the purposes of private devotion, including pieces from the workshops of Albrecht Bouts, the Master of the Legend of St Mary Magdalene, Joos van Cleve and Quentin Massys.

The religious mentality in the Netherlands was especially determined by elaborately illuminated prayer books. Reading them piously every day gave the days' their rhythm and a feeling of sanctified time and care for the soul's fate in the hereafter to the praying person. The primary function of prayer books was to make men and women realise their sinful nature: the prayer practices were to overcome this sinfulness on the way to salvation and allowed the faithful to perform a spiritual pilgrimage at Christ's side. The Gdańsk exhibition will be an extraordinary opportunity to see a broad assortment of most of the Netherlandish prayer books in Polish collections, mainly from the Czartoryski Library at the National Museum in Cracow.

Early Netherlandish devotional metalcuts and prints functioned in the private sphere and served religious reflection. They would often be pasted to walls, in codices and especially in private prayer books. The exhibition selection features unique metalcuts, inserts in incunables from the Polish Academy of Sciences' Gdańsk Library and Passion prints by Master I A M van Zwolle. One especially valuable example of mobile devotional art is an early-16th-century tapestry with the Holy Family, one of only a dozen or so to have survived.

The exhibition will feature a reconstruction of an interior as depicted in Netherlandish iconography of the Annunciation, the first of its kind, filled with original Medieval furniture, devotional items and everyday household objects. In this special space the viewers can see such rarities (in Polish collections) as devotional figurines from Mechelen.

These and other exhibits that were once testament to zealous faith, provide the viewers with a unique opportunity to reflect upon the art of private devotion in the Netherlands in the Late Gothic and Early Renaissance, a fascinating example of religious culture.

The exhibition is funded by the Polish Ministry of Culture and National Heritage