

2 Sessions at Historians of Netherlandish Art (Ghent, 24–26 May 17)

Ghent, May 24–26, 2017

Deadline: May 15, 2017

Dawn Odell, Lewis & Clark College

[\[1\]](#) Transmediality in Global Netherlandish Art

[\[2\]](#) Artists on the Move

[\[1\]](#) Transmediality in Global Netherlandish Art

From: Dawn Odell <dvo@lclark.edu>

Date: Mar 20, 2017

Subject: CFP: Call For Papers - Historians of Netherlandish Art, Ghent

Deadline: Jun 1, 2017

A central challenge of a global history of early modern art is how to integrate macro-historical and long-distance approaches with the micro-historical analysis of individual works and their makers. One way of connecting cross-cultural exchanges to the technical, stylistic, and thematic aspects of objects is to focus on 'transmediality', or the crossovers between media to which the works' cultural biographies testify. Drawings were turned into prints and paintings of varying sizes; forms and themes were reshaped in new materials; the materials themselves were imitated or even forged; and boundaries between painting, architecture, and the applied arts were crossed or ignored. Such 'transmedial' objects may raise questions about cultural translation and visual literacy, about the role of artists and artworks as cultural mediators, about the institutions and networks they were connected to, and about worldviews that were affected by the circulation of knowledge. They may evidence to what extent Netherlandish art, rather than easing its way from center to periphery, had to prove its new relevance in contexts with stronger traditions. At the same time, imported objects could confirm or subvert the existing hierarchies of genre, materials, and authenticity in the Low Countries.

Through a consideration of 'transmediality', our panel invites papers that will not only complicate our approaches to global and cross-cultural materials, but also will enable us to consider vernacular styles through new lenses. We encourage submissions that explore content, materials, and makers excluded from conventional canons of fine art, and we seek papers employing methodologies that aim to expand our concept of globalism beyond geographic boundaries and binary comparison to consider cultures – print, mercantile, court – which may transcend these distinctions. We welcome submissions from art historians as well as those in related disciplines, including scholars whose focus may not be European art but whose work addresses objects that are in conversation with Netherlandish materials.

To submit a proposal for consideration, please send a 250 word abstract, a 100 word bio, and a 1-2 page CV to

christine.goettler@ikg.unibe.ch
dvo@lclark.edu
m.a.weststeijn@uu.nl

by June 1, 2017. Papers must be based on ongoing research and unpublished. Participants must be HNA members at the time of the conference.

Panel Chairs:

Christine Göttler, University of Bern
Dawn Odell, Lewis & Clark College
Thijs Weststeijn, Utrecht University

[\[2\]](#) Artists on the Move

From: Jan Blanc <jan.blanc@unige.ch>

Date: 23 mars 2017

Subject: CFP: Artists on the Move: New Methods, New Directions

Deadline: May 15, 2017

Jan Blanc, Université de Genève, jan.blanc@unige.ch

Marije Osnabrugge, Université de Montpellier III, marije.osnabrugge@gmail.com

The mobility of artists is an omnipresent phenomenon throughout the history of art. Its great significance for Netherlandish art in the sixteenth and seventeenth century has made it a recurrent component of research, even more so with the recent emergence of migration studies. In the early modern period, over a thousand Dutch and Flemish artists spent a short or longer period outside their region of origin. In some cases, a study trip sufficed to satisfy an artist's 'urge to travel' (reislust), whereas others left never to return. The mobility of Netherlandish artists, as well as the short or longer stays of foreign artists in the Netherlands, had an undeniable impact on the development of Netherlandish art, both in terms of the careers of individual artists and on art as a whole. Individual artists needed to adapt to new environments, with different social and cultural rules and artistic and economic contexts. The absence from their home region, presence abroad and the journey itself, all left their marks on their life and artistic development. Meanwhile, local artists and patrons were confronted with the existence of art elsewhere, forcing them to place local art and artistic practices within an international context and indeed question the identity, if not the proper definition, of 'local' art.

Session

In this session we aim to foster a discussion on methodological issues and theoretical challenges concerning the research on the mobility of artists (from and to the Netherlands), either in general or in relation to case studies.

We are especially looking for papers on:

- the methodological issues in portraying the role of travel in the artistic development of an artist;
- (the search for) traces of the migratory experience in an artist's oeuvre – while avoiding the pitfalls of 'influence', 'local styles' or 'artistic geography';
- the consequences of the massive mobility of artists for the development of Netherlandish art – both in the Southern and Northern Netherlands;
- the strategies used by artists to build (or insert themselves in) professional communities and networks

and exchange artistic knowledge and practice.

CALL FOR PAPERS

The Conference Program Committee of The Historians of Netherlandish Art solicits paper proposals for the organization's quadrennial conference, to be held in Ghent, May 24-26, 2018. We welcome proposals for papers that present new directions in the study of Netherlandish art between 1350 and 1750.

Sessions will be two hours long, generally including four papers of 20 minutes in length with ample time for discussion.

GENERAL GUIDELINES

1. Current HNA membership is required of all chairs and speakers at the conference.
2. No one may participate as a chair or speaker in more than one paper session. This does not apply to participation in workshops (where all are encouraged to contribute).
3. See below for the list of paper sessions and descriptions. Please submit proposals directly to the chair(s) of individual sessions. Proposals should include an abstract of the proposed paper (maximum of 500 words) and a curriculum vitae. Please inform session chairs if you submit proposals to more than one session. Papers already published or presented in full to another scholarly conference will not be considered.

SCHEDULE

Proposals for papers due to session chairs by MAY 15, 2017.

Chairs determine speakers and reply to all applicants by SEPTEMBER 18, 2017.

Full texts of papers due to session chairs by MARCH 26, 2018.

Reference:

CFP: 2 Sessions at Historians of Netherlandish Art (Ghent, 24-26 May 17). In: ArtHist.net, Mar 26, 2017 (accessed Jun 15, 2026), <<https://arthist.net/archive/15009>>.