

Journal of Historians of Netherlandish Art (JHNA), Vol. 12, Nr. 1

www.jhna.org

Alison Kettering, Carleton College

Historians of Netherlandish Art announces the publication of the Winter 2020 issue (vol. 12:1) of the refereed, open-access Journal of Historians of Netherlandish Art (jhna.org). This special issue on the art of Gerard de Laireesse has been guest edited by Eric Jan Sluijter, University of Amsterdam; Elmer Kolfin, University of Amsterdam; Jasper Hillegers, Salomon Lilian Gallery; Marringje Rikken, Frans Hals Museum.

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Eric Jan Sluijter, Elmer Kolfin, Jasper Hillegers, and Marringje Rikken, Introduction

Eric Jan Sluijter, On Gerard de Laireesse's "Frenchness," His Liège Roots, and His Artistic Integration in Amsterdam

This article demonstrates how Laireesse's style, his knowledge of contemporary Italian art and ideas, and his understanding of the art of antiquity was fully developed by 1670; it was shaped by the Romanist-classicist tradition in Liège and the art of Amsterdam, without any significant intervention of French painting and art theory.

Paul Taylor, Raphael, Poussin, and Laireesse

The artist often characterized as "the Dutch Raphael" or "the Dutch Poussin" only knew the works of Raphael and Poussin through prints. The paper examines how this vicarious knowledge of "the grand manner" influenced Laireesse's own pictorial style, focusing in particular on his theory and practice of color.

Weixuan Li, The Hands Behind Laireesse's Masterpieces: Gerard de Laireesse's Workshop Practice

This article examines Gerard de Laireesse's painting production and its correlation with his pupils' presence in the workshop.

Jasper Hillegers, The Drawings of Gérard de Laireesse: State of Affairs

The essay signals the considerable gaps in the current state of research on Laireesse's drawings, asks critical questions, and proposes new attributions in order to generate scholarly discussion

Robert Schillemans, The Infancy of Jesus and Religious Painting by Gerard de Laireesse.

This article focuses on the Infancy of Jesus by Gerard de Laireesse: its date, place of origin and destination, the influences De Laireesse assimilates, and its message.

Vera Blok Pen and Paint: The Painting Technique in Gerard de Laireesse's Bacchus and Ariadne as Compared to the Principles Expounded in His Groot Schilderboek.

A comparison between the painting technique in Gerard de Laïresse's *Bacchus and Ariadne* and two principles expounded in his *Groot Schilderboek*; flesh colors and perspective.

Robert Wenley, *Fleeting Senses and Enduring Love: Laïresse and the Van Rijn Children. Laïresse and Portraiture*

This article reveals the iconography, provenance, and sitters of Gerard de Laïresse's *Allegory of the Senses*, 1668 (Glasgow Museums), and places the painting within the artist's oeuvre.

JHNA publishes issues of peer-reviewed articles two times per year. These articles focus on Netherlandish, German, and Franco-Flemish art during the early modern period (c. 1400-c.1750), and in other countries as they relate to Netherlandish art. This includes studies of painting, sculpture, graphic arts, tapestry, architecture, and decoration, from the perspectives of art history, art conservation, museum studies, historiography, and collecting history.

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Jacquelyn N. Coutr , Art Institute of Chicago, Associate Editor

Dagmar Eichberger, Universit t Heidelberg, Associate Editor

Bret Rothstein, Indiana University, Associate Editor

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Reference:

TOC: *Journal of Historians of Netherlandish Art (JHNA)*, Vol. 12, Nr. 1. In: Arthist.net, Jan 11, 2020 (accessed Jul 17, 2025), <<https://arthist.net/archive/22352>>.