

Renaissance Sculpture of the Low Countries (Mons, 8-9/3/2008)

Call for Papers

After conferences at the Museum Schnütgen, Köln (2003), the Wallace Collection, London (2004), the Musée du château de Modave (2005) and the city museums of Mechelen (2006), we invite you to an

INTERNATIONAL CONFERENCE AT MONS

7-9 March 2008

(immediately after the opening of the TEFAF Fair at Maastricht)

RENAISSANCE SCULPTURE OF THE LOW COUNTRIES FROM THE CENTURY OF JACQUES DU BROEUCQ (C. 1505-84)

In the Low Countries, the 16th century was a period of great change, at society level with the Reformation, iconoclasm and the Counter-Reformation and at artistic level with the renaissance of antique motifs and themes and a raised social status for artists. The history of Low Countries sculpture of the 16th century has principally been written in the form of important artists' monographs. In court circles and by the middle of the 16th century, these artists would have taken over from the large sculpture workshops, especially those producing polychromed and gilded wooden altarpieces. This history was mostly written in-between the two World Wars, in the margin of the history of early netherlandish painting and Italian Renaissance sculpture. These writings created a system of paradigms, rooted in stylistic analysis that today we have great difficulty in understanding, let alone accepting. We could call this system the " discourse of influence ".

The present conference wishes to discuss the pertinence of this state of knowledge and create links that might lead to a less fragmented overall view than the one we have today. Our current view is admittedly the fruit of a lack of archival material, destroyed by the iconoclasts, the revolutionaries or wars, but also and especially of the traditional methods of art history, that still condition much of our perception of the 16th century, particularly as to its sculpture.

The number and quality of the research, applying all the current

methodologies of art history, carried out in several European and American museums and universities (e.g. think of the work on Jacques Du Broeucq), is such that it can form a good starting point for an integrative reflection on sculpture and architectural sculpture in the Low Countries in the 16th century, their imports and exports. The length of time offered for the research and writing of the papers should allow the speakers to engage in novel researches and to let their thoughts ripen.

Some of the following questions and issues may form starting points, though they are of course not limitative :

- Gothic into Renaissance : changes in attitudes to sculpture, its materials, its colours, its textures
- Wooden altarpieces and the Renaissance : changes in taste, in production processes and patronage
- The introduction of the Italian Renaissance in the Low Countries : its protagonists (Lambert Lombard, Conrat Meit, Du Broeucq, Pieter Coecke van Aelst, etc.) and its routes (France, Spain,...)
- Sculptural production : continuity and innovation, drawings, models and workshop practice
- New and renewed materials : the example of bronze, its protagonists both at home and abroad (Van Tetrode, Giambologna, Gerhard, De Vries, etc.)
- Architectural sculpture : the importance of architects and architectural treatises; the versatility of court artists
- Iconoclasm, war and conservation : how they affect our current definitions and redefinitions of 16th-century sculpture in the Low Countries
- The principal artists concerned are (non-limitative list!) : Jan Borreman, Guyot de Beaugrant, Adriaen de Vries, Jacques Du Broeucq, Cornelis Floris, Hubert Gerhard, Giambologna, Jacob Jonghelinck, Daniel Mauch, Conrat Meit, Jan Mone, Willem Paludanus, Claus Sluter, Willem van Tetrode.
- Initiators and followers : the concept applied to the context studied here and its limitations
- European comparisons on methodological level (France, Spain, Germany,...)

PROVISIONAL PROGRAMME

(Thursday 6 March 2008, noon-11 pm, official opening of the TEFAF Fair at Maastricht)

(Friday 7 March 2008, 11 am-7 pm, first public day of the TEFAF)

Friday 7 March 2008, 7 pm, Keynote Lecture by Professor Ethan Matt Kavalier, University of Toronto

Saturday 8 March 2008, 10 am-6.30 pm, papers and discussions; 8 pm concert

Sunday 9 March 2008, 10 am-2.30 pm, papers and discussions; 3 pm-6 pm
optional excursion

PUBLICATION OF THE PROCEEDINGS

Organised by LCS (in collaboration with a professional publisher)

CALL FOR PAPERS

For 30 min-papers in the form of a 300-word abstract and a brief CV (of a few lines), to be submitted to the Organising Committee via the Secretariat of the Society (addresses below, preferably by email) by 28 February 2007. The Organising Committee will convene at the beginning of March to establish the programme.

ORGANISING COMMITTEE

Prof Dr Dominique Allart, Université de Liège

Dr Charles Avery, London

Marcel Capouillez, Château de Boussu

Prof Dr ir arch Krista De Jonge, Katholieke Universiteit Leuven

Michel De Reymaeker, Musées de la Ville de Mons

Dr Jean-Pierre De Rycke, Athens

Prof Dr Ria Fabri, Universiteit Antwerpen

Professor Ethan Matt Kavalier, University of Toronto

Léon Lock, University College London/The Low Countries Sculpture Society

Prof Dr Ludovic Nys, Université de Valenciennes

Dr Nicholas Penny, National Gallery of Art, Washington

Myriam Serck, Institut royal du Patrimoine artistique, Brussels

Benoît Van Caenegem, Collégiale Sainte-Waudru, Mons (tbc)

Prof Dr Yvette Vanden Bemden, Facultés universitaires Notre-Dame de la Paix, Namur

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