

Artistic Encounters between the Low Countries and Spain (Brussels, 23 Nov 23)

Fondation Périer-D'leteren, 41 rue de Livourn, Ixelles (Brussels) 1050, Belgium, Nov 23, 2023

Ana Dieguez

"Cultural crossroads : artistic encounters between the Low Countries and Spain, 15th-17th Centuries".

Since 2020, the Instituto Moll (Madrid) and the Fondation Périer-D'leteren (Brussels) have been carrying out a research programme aimed at identifying and studying the art of the Southern Netherlands from the 15th to 17th centuries that is still preserved in Spanish collections today.

The aim of this study day, focusing on paintings, is to offer short contributions on a little-known Flemish painting or group of paintings (15th-17th century) preserved in Spain. Check the full program here <<https://www.institutomoll.com/en/conferences-seminaries-congresses/29>>

Programme:

9:00 Welcome

9:30 Introduction : Catheline Périer-D'leteren (Présidente, Fondation Périer-D'leteren), Ana Diéguez-Rodríguez (Directora, Instituto Moll)

Session 1: Expand the Catalogue of Painters and their Workshops: New Research – Chair: Abigail Newman (Rubenshuis / Universiteit Antwerpen)

9:45 Elena Escuredo (Universidad Autónoma de Madrid)

Morir en Bruselas: los últimos años del pintor Pedro de Campaña (†1586)

10:05 Miguel Hermoso Cuesta (Universidad Complutense de Madrid)

The (almost) unknown masterpiece : the Ascension of Christ by Gapsar de Crayer

10:25 Eduardo Lamas (Royal Institute for Cultural Heritage)

Re naïtre de ses cendres: tribulations d'un tableau méconnu de Cornelis Schut

10:45 Discussion

11:00 Coffee break

Session 2: Spanish or Flemish Painters ? The Transmission of Forms and Techniques – Chair: Bart Fransen (Royal Institute for Cultural Heritage)

11:20 José Juan Pérez Preciado (Museo Nacional del Prado)

“Las imágenes en tabla que se conoce son pinturas de Flandes” : the Altarpiece from the Monastery of Sopetrán Made in Brussels for the Mendoza family by a Follower of the Master of the Prado Redemption

11:40 Nicola Jennings (The Courtauld Institute of Art)

A New Look at Bartolomé Bermejo’s Early Knowledge of the Art of the Low Countries

12:00 Elsa Espin (CY Cergy Paris Université)

Un exemple du succès de l’art flamand à Valence, l’anonyme Crucifixion du musée Thyssen-Bornemisza

12:20 Discussion

12:40 Lunch break

Session 3: Success Stories: Iconographies and Compositions – Chair:

Didier Martens (Université Libre de Bruxelles)

14:00 Sacha Zdanov (Université Libre de Bruxelles / Fondation Périer-D’Ieteren) Ambrosius Benson et la Lamentation de la cathédrale de Burgos: une analyse critique

14:20 Adrian Bremenkamp (Bibliotheca Hertziana – Max-Planck-Institut for Art History) The Last Judgment Triptych for the Valencian City Hall Chapel: A Case of Translation?

14:40 Discussion

14:55 Coffee break

Session 4: Patrons, Collections and Art Market – Chair: Véronique Bücken (Royal Museums of Fine Arts of Belgium)

15:15 Oskar J. Rojewski (Universidad Rey Juan Carlos / University of Silesia) Memling’s Clients from the Kingdom of Castille

15:35 Ana Diéguez-Rodríguez (Instituto Moll / Universidad de Burgos)

Crossed Provenances. When Flemish Paintings in Spain do not Belong to their Locations

15:55 Sirga de la Pisa Carrión (Universidad CEU San Pablo)

Peter van Lint and the Art Market: Case Analysis of Paintings in Spain

16:15 Discussion

16:30 Closing remarks

Reference:

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