

The Female Impact Symposium (Amsterdam, 30 Jun–1 Jul 25)

The Trippenhuis Building, Amsterdam, Jun 30–Jul 1, 2025

Registration deadline: May 1, 2025

Anne-Linde Ruiters

We will gather for a symposium marking the culmination of four years of research by The Female Impact project at the Trippenhuis Building in Amsterdam (June 30th - July 1st, 2025). This landmark event will showcase new research results, featuring presentations by our project members and distinguished guest speakers. Alongside engaging discussions, we will offer exclusive tours of the historic Trippenhuis, providing a unique backdrop to our findings.

The Female Impact

Building on the groundbreaking work of the late 1990s and the steady progress in cataloguing the output of women artists, the study of women and gender in 17th-century Dutch art is now flourishing. Women are no longer overlooked; they are now a vital part of conference programs, surveys of Dutch and Flemish art, and museum displays of the Dutch Republic's artistic heritage. Significant strides have been made in understanding the roles women played in art and how these roles evolved throughout their lifetimes.

The study of women and gender is now central to the discourse on Dutch art, broadening and enriching our understanding of art production and consumption in this period. Consequently, our view of the art production and consumption of the time, as well as its academic study have become more inclusive, nuanced, and vibrant. Women were, and always have been, everywhere. This raises the question: where to from here?

This symposium aims to collectively assess the current state of scholarship, comparing research findings across cultures, countries, and disciplines. We seek to deepen our understanding of the implications of recent research and chart new avenues for further study.

The symposium coincides with the culmination of The Female Impact research project, led by Judith Noorman, which will conclude in the summer of 2025. This project contributes to the growing body of scholarship by demonstrating that women influenced all facets and stages of art production and consumption in the Northern Netherlands. Beyond creating art, women managed sales within client networks, oversaw workshop productivity, and handled financial and legal matters. Women also traded in art, sold artists' materials, and contributed to the family economy in myriad ways they found both profitable and fulfilling. On the buyer's side, both newly discovered and previously known documents prove that women, aristocratic and non-aristocratic alike, selected art and artists, judged commissioned works, negotiated prices, had paintings repaired, and bequeathed them to future generations. Women also oversaw building projects, demonstrating

their influence beyond art collection alone. Together, our research reexamines the household as a site of agency, power, and self-actualization—both in the art market and beyond. By looking at these overlooked dynamics, we have uncovered insights that apply equally to men's roles in art production and consumption in the Dutch Republic.

Our venue, The Trippenhuis Building, offers a fitting backdrop for these discussions. Famously built for Louis and Hendrick Trip, brothers who amassed their fortune through arms dealing, artillery, and other military supplies, the Trippenhuis is a monumental testament to traditional male power. As such, this house, and its interior, poses a challenge to the long-held belief that the domestic realm was exclusively a woman's domain. Does the building and its decoration complicate research based on that assumption, or did the women of the Trippenhuis leave their own indelible marks—and if so, how? Participants will have exclusive access to the building, which is typically closed to the public, to explore these questions firsthand.

Papers presented at the symposium will be considered for publication in an edited volume organized by The Female Impact.

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PROGRAM

MONDAY, June 30, 2025

9:30-10:30 – Judith Noorman: Welcome and opening lecture

10:30-11:00 – Coffee break

11:00-12:15 – SESSION 1: The Invisibility Myth of Women in the Archives

Piet Bakker: Bejaarde Dochters (Elderly Daughters) in Haarlem and Leiden and Their Interest in Painting; 1600-1699

John Loughman: The Reluctant Patron: Adriana van Beveren and Aelbert Cuypp

Saskia Beranek: Navigating the Waters of Home and State: Wives, Widows and Art Collecting in the Seventeenth Century

12:15-13:15 – Lunch break

13:15-14:45 – SESSION 2: House(holds) as Space or Place

Amy Orrock: Elizabeth Murray, Peter Lely and Self-Fashioning at Ham House

Lucy Chiswell: Antwerp, Alkmaar, Amersfoort and Amsterdam: The Domestic Realm of Alethea Talbot Howard, Countess of Arundel, as Exile in the Low Countries

Marianne Eekhout: Family First. Preserving Family Heritage in the Late Seventeenth Century

Miara Fraikin: The Gendered Dimension of the Alcove Bedchamber: From European Aristocracy to the Dutch Elite

14:45-15:15 – Coffee break

15:15-15:45 – PechaKucha presentations by Maaïke Abma, Romy Kerkhof, and Femke Valkhoff

15:45-16:45 – Guided Tours: Explore the Trippenhouse and Its Surroundings

16:45-18:00 – Reception

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TUESDAY, July 1, 2025

9:30-10:45 – SESSION 3: Patron's Choices

Joris Oddens & Anne-Linde Ruiten: Clean Sheets. A Fresh Perspective on Dutch Regentessentukken

Margriet van Eikema Hommes: Ferdinand Bol's Painted Chamber for Jacoba Lampsins: New Evidence on Iconography, Date, and the Patron's Intentions

Sander Karst: Luxury, Gender, and Display: Pieter Gerritsz van Roestraeten's Still Lives as Mirrors of Female Consumption in Late Seventeenth-Century London

10:45-11:15 – Coffee break

11:15-12:30 – SESSION 4: Female Expertise

Erin Griffey: Power in Their Own Hands: Early Modern Women and the Art of Beauty

Christine Quach: Virtuous Time: Women and Their Sewing Boxes as Extensions of Legacy

Hannah Prescott: Knowing Through Touch: Women and the Dutch Linen Trade in the Long Seventeenth Century

12:30-13:30 – Lunch break

13:30-14:45 – SESSION 5: Work Dynamics

Marleen Puyenbroek: Women in the Art Trade: The Merchant's Journey of Catharina van den Dorpe

Irene Jacobs: Maritime Women and the Art Market

Elizabeth Beattie: Geertruydt Roghman's 'Vrouwtjes': Art, Agency, and Domestic Economy in the Dutch Republic

14:45-15:15 – Coffee break

15:15-16:30 – SESSION 6: Fame & Agency

Frima Fox Hofrichter: A Case Study of the "Afterlife" of a Rediscovered Artist: Judith Leyster

Stephanie Dickey: Female Agency in the Art of Rembrandt and his Circle

Anna Lawrence: Befriending Fortuna, Fashioning Fame

16:30-16:45 – Closing Remarks, by Judith Noorman

16:45-18:00 – Reception

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Further information:

You can find the full program including all abstracts here:
<https://www.thefemaleimpact.org/wp-content/uploads/2025/02/The-Female-Impact-Symposium-Program.pdf>

Registration:

Please follow the link for registration (deadline May 1, 2025):
<https://www.thefemaleimpact.org/symposium/>, where any updates will be posted as well.

Please note that there are a limited number of tickets available, including a maximum of 20 student tickets.

Ticket prices:

Regular ticket: €175

Student ticket (BA/MA): €100

Reference:

CONF: The Female Impact Symposium (Amsterdam, 30 Jun-1 Jul 25). In: ArtHist.net, Mar 2, 2025 (accessed Apr 3, 2026), <<https://arthist.net/archive/44051>>.