

PATHS TO EUROPE. ICONOCLASM SYMPOSIUM



12 DEC. '18

Art is moving but can also cause commotion, is venerated and destroyed. These two phenomena are timeless and the international controversy about the Mohammed cartoons a few years ago are a potent demonstration of the power that images can wield and the controversies they can cause. We all vividly remember the shockwave that IS caused by destroying antique sculptures. But what provokes this emotional response in people? Semiotics have shown that art only exists by the grace of the individual who “uses”, “reads”, “praises” it or “treats it with contempt”. The more violent the emotions that images provoke, the more interesting the work often is or becomes. Welcome to this symposium on the complexity of imagery and the impact of its use.

Speakers:

RALPH DEKONINCK
*Cosmoclasme. Les images de la destruction
 du système des objets du culte aux XVI^e et XVII^e siècles*

KOENRAAD JONCKHEERE
A sheep in the uncanny valley. The manipulated image

BARBARA BAERT
The statue of the woman with the bloodflow

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TILL-HOLGER BORCHERT
The innovative power of destruction

JORIS VAN DE MOORTELE
The sound of, an iconoclasm to scale

DAVID FREEDBERG
*What is there left to say about iconoclasm?
 Image destruction and image removal in the age of digitalization*

Chair:

SABINE VAN SPRANG

This symposium was made possible thanks to:



SABINE VAN SPRANG

Sabine van Sprang has worked as a curator of 16th and 17th century Flemish painting at the Royal Museums of Fine Arts in Brussels since 1996. In 2006, she completed her PhD thesis at the Université Libre de Bruxelles on the Brussels painter Denijs van Alsloot. From 2007 to 2017, she coordinated the team at the RMFAB that was part of the Belgian-Dutch project *City and Society in the Low Countries, 1200-1800: Space, Knowledge, Social Capital*. Sabine van Sprang is currently curating the first monographic exhibition on the Brussels painter Theodoor van Loon at BOZAR. Her publications concern mainly 16th and 17th century painting as well as public festivities in the Low Countries and artistic court patronage in Brussels in the 16th and 17th centuries.

RALPH DEKONINCK

Ralph Dekoninck is Professor of early modern art history at the Université catholique de Louvain (Belgium), co-director of the Group for Early Modern Cultural Analysis (GEMCA) and member of the Royal Academy of Belgium. His research focuses on early modern image theories and practices, specifically in their relation to spirituality, on Baroque festival culture, and on 17th century Antwerp art.

KOENRAAD JONCKHEERE

Koenraad Jonckheere is associate professor in Northern Renaissance and Baroque Art at Ghent University. He published widely on seventeenth and eighteenth century art markets and on sixteenth century Antwerp history and portrait painting. Koenraad Jonckheere won the Jan van Gelder-prize for art history, was laureate of the The Royal Academie for Science and the Arts of Belgium and was a member of the Young Academy of Arts and Sciences. Since 1 October 2018, Jonckheere is Director of Societal Outreach of the Faculty of Arts and Philosophy at Ghent University.

BARBARA BAERT

Barbara Baert is Professor of Art History at the University of Leuven. She teaches in the field of Iconology, Art Theory & Analysis, and Medieval Art. In 2006 Baert founded the Iconology Research Group, an international and interdisciplinary platform for the study of the interpretation of images. Baert was honoured twice with the highest scientific distinction of the Royal Academy of Belgium. Since 2014, she has been member *ad vitam (consorior)* of the “Koninklijke Academie voor Wetenschappen van België. Klasse Schone Kunsten”. In 2016, she was awarded with the Pioneer’s Award of the University of Leuven for her pioneering work in iconology and medieval visual culture and with the prestigious Francqui Prize for the Human Sciences.

TILL-HOLGER BORCHERT

Till-Holger Borchert studied art history, musicology, and German literature at the universities of Bonn and Bloomington (IN). An acknowledged expert in Early Netherlandish paintings, he has worked as chief curator at the Groeningemuseum in Bruges since 2002 and as Director of the Bruges Museum since 2014. Borchert teaches art history at the universities of Aachen, Memphis (TN), and Middlebury (VT) and has curated exhibitions in Brussels, Rome, Madrid, and New York. He heads the Flemish Research Centre for the Arts in the Burgundian Netherlands

DAVID FREEDBERG

David Freedberg is Pierre Matisse Professor of the History of Art at Columbia University and Director of the Italian Academy for Advanced Studies in America. He has written widely about sixteenth and seventeenth century Dutch and Flemish art and on the history of science in the sixteenth and seventeenth centuries. Above all, he is known for his influential work on psychological responses to images, most notably about iconoclasm and censorship, and – more recently – about the neural substrates of responses to images.

JORIS VAN DE MOORTELE

Visual artist, musician and performer Joris Van de Moortel lives and works in Antwerp. Graduated from the Künstlerhaus Bethanien in Berlin (2013), as well as the Higher Institute of Fine Arts (HISK) of Ghent (2009). Van de Moortel has shown his works in museums, institutions, and art galleries, including: Palais de Tokyo, Dena Foundation for Contemporary Art and Maison des Arts de Malakoff in Paris; Musée Sainte-Croix in Poitiers; MAC's (Grand Hornu) in Mons; BePART Foundation in Waregem; Museum D'hondt-Dhaenens in Deurle; Museum Cultuur in Strombeek; BOZAR Centre for Fine Arts, Musée d'Ixelles and the Fondation Boghossian - Villa Empain in Brussels; Central Museum in Utrecht; Ludwig Museum in Budapest, and SCAD College of Art and Design in Atlanta.

