



**Cultural Crossroads. Artistic Encounters between
the Low Countries and Spain, 15th-17th Centuries.
I. Flemish Paintings in Spain**

Brussels, 24 November, 2023

9:00 Accueil / Recepción de participantes / Welcome

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

Session / Sesión / 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)
Renaître de ses cendres: tribulations d'un tableau méconnu de Cornelis Schut

10:45 Échanges / Debate / Discussion

11:00 Pause-café / Pausa-café / Coffee break

Session / Sesión / 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 Death of the Virgin and his early knowledge of the art of the Low Countries.

12:00 Elsa Espin (Musée du Louvre)
Un exemple du succès de l'art flamand à Valence, l'anonyme Crucifixion du musée Thyssen-Bornemisza

12:20 Échanges / Debate / Discussion

12:40 Pause-déjeuner / Pausa-comida / Lunch break

Session / Sesión / 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 Échanges / Debate / Discussion

14:55 Pause-café / Pausa-café / Coffee break

Session / Sesión / 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 Échanges / Debate / Discussion

16:30 Clôture des travaux / Clausura / Closing remarks