

CALL FOR PAPERS

Francis I and the Artists of the North (1515-1547)

**Brussels, Royal Institute for Cultural Heritage (KIK-IRPA)
25 and 26 February 2016**

Deadline: 30 April 2015

On 25 and 26 February 2016 an international symposium will be held on the relations that King Francis I maintained with the arts and music of the old Southern Netherlands. The symposium will be held under the auspices of the F.R.S.-FNRS contact group, "Models, exchanges and artistic achievements (15th-16th centuries)". The event will take place in the Royal Institute for Cultural Heritage (KIK-IRPA) in Brussels and is organized by the Royal Academy of Archaeology of Belgium, the Comité belge d'Histoire de l'Art, the KIK-IRPA, and the University of Liège (*Transitions. Département de recherches sur le Moyen Âge tardif et la première Modernité*). It is sponsored by the Comité international d'Histoire de l'Art (CIHA).

As an extension of the events of 2015 celebrating the 500th anniversary of the accession of Francis I (1 January 1515) and the victory at Marignan (13-14 September 1515), the symposium will focus on the ties between the "grand roy François" and the North. Whereas the exchanges between Francis I and Italy have attracted much attention, the King's relations with the old Southern Netherlands, as rich and complex, have not been carefully studied. The symposium "Francis I and Artists of the North (1515-1547)" aims to fill this gap by considering the interest of the King of France in artists and musicians from the old Southern Netherlands and their works.

Artists of the old Southern Netherlands played a significant role in the French cultural life of the Renaissance. The most famous of them is certainly Jean Clouet, of Flemish origin and probably the son of the painter Michel Clauwet from Valenciennes, who was himself a nephew of Simon Marmion, the painter and illuminator of the Dukes of Burgundy. While the relations between the king and both Jean Clouet and his son François have been investigated, the role of Flemish artists in the field of portraiture bears further study. Such an inquiry might (re)consider Joos van Cleve's residence at the French court, the activity of Corneille de Lyon, or the works of Jan van Scorel that interested Francis I, as Carel van Mander reported. The study could be extended to embrace other Flemish artists at the French court such as Noël Bellemare, Gauthier de Campes, and Léonard Thiry. In this respect, the Flemish role in the first School of Fontainebleau could be addressed. We hope to consider not only painting but also architecture, sculpture, prints, ceramics, and other decorative arts. In this larger context we might analyze, for instance, the translations and editions of Sebastiano Serlio's works by Pieter Coecke van Aelst, which contributed greatly to the diffusion of modern architectural theory.

The status of Flemish art in the French royal collections would be another topic to consider. Although Italian art was actively collected by Francis I and Louise of Savoy, Flemish works were hardly neglected. Nevertheless, there has been little discussion of this subject. The royal accounts mention numerous panel paintings from Antwerp and tapestries from Brussels. Also, tapestry is a particularly promising field of research: whereas most of Francis I's hangings had been designed by artists of the old Southern Netherlands as well French and Italians, they were nearly all woven on Flemish looms. The role of artists sent to Flanders by Francis I to oversee the weaving of the tapestries could be investigated, as could the activity of tapestry dealers like Joris Vezeleer.

In addition, musical exchange between the first Valois king and the North will be taken into account. One might study the Flemish composers, or those of Flemish origin, in the royal chapel of Francis I such as Antoine Divitis from Leuven, who worked as a singer. We also advocate a careful examination of musicians' careers, such as that of Rogier Pathie, who left his post as organist to the King of France in order to enter the service of Mary of Hungary in 1536. Their repertoires, transmitted via their handwritten and printed records and compositions, should shed new light on the evolution of music in France and the old Southern Netherlands at this time.

At the beginning of the symposium, we hope to view such topics in the perspective of diplomatic and international relations between the French king and Louise of Savoy and the rulers of the old Southern Netherlands such as Margaret of Austria, Charles V, and Mary of Hungary.

Proposals for papers should be sent by email to Laure Fagnart (laure.fagnart@ulg.ac.be) and Isabelle Lecocq (isabelle.lecocq@kikirpa.be). Please include an abstract of 300 words max. (2000 characters including spaces) **by 30 April 2015**, together with a concise curriculum vitae. We encourage you to distribute this information to interested colleagues.

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