

Frans Hals

Date Saturday 22 January 2022
Times 10.30-13.05 GMT
Location Zoom Webinar



Frans Hals, *The Laughing Cavalier*, 1624 (detail)

Description

Our exhibition, *Frans Hals: The Male Portrait*, brings together a selection of Hals's best male portraits to demonstrate how the artist completely revolutionised the genre, capturing and revealing his sitters' characters like no other artist before him. As our exhibition draws to a close, join a host of curators and academics to explore a diverse range of themes drawn from Hals's extraordinary work, including his pendant portraits of women, his portrayal of other painters, his commissions for the Mennonite, and the re-evaluation of his work in the 19th century.

Programme

10.30-10.35 **Welcome and Introduction**

10.35-10.50 ***Dashing Pairs: Hals's Pendant Portraits of Women***
Dr Lelia Packer (Wallace Collection)

Several of the male portraits on display in *Frans Hals: The Male Portrait* were conceived as part of a pendant pair, together with a female sitter, most often displaying a married couple. Although he worked within an established tradition, Hals often took liberties and broke with convention, but did he also apply this approach to his female sitters? What might these works tell us about his pendant portraits more generally?

10.50-11.15 ***Frans Hals: the Male Mennonite (and his Wife)***
Prof Frans Grijzenhout (University of Amsterdam)

With his dashing technique, Frans Hals must have baffled his contemporaries in representing his sitters as lively and naturally dominant in society. Posture, colour, and a certain degree of extravaganza – as seen in his famous 'Laughing Cavalier' – are important elements to this effect. How does this reconcile with his commissions to portray members of a religious minority that put a deliberate emphasis on restraint, modesty and aversion to the wider world?

11.15-11.40 ***Another New Identification?***
Dr Pieter Biesboer (Independent Art Historian)

Six weeks ago, a portrait of a man by Frans Hals appeared at auction, at Sotheby's London. Remarkably, the painting was only previously known from black and white illustrations. Dr Biesboer, struck by the likeness to other portraits of this man at younger age also painted by Frans Hals, will reveal his thinking around a possible new identification.

11.40-12.00 **Q&A with morning speakers**
Facilitated by Dr Marrigje Rikken (Frans Hals Museum)

12.00-12.25 ***Facing Friends: Frans Hals's Portrayal of Painters***
Dr Norbert Middelkoop (Frans Hals Museum)

During the second half of his career, Frans Hals portrayed a considerable number of fellow artists. His portraits of Adriaen van Ostade, Frans Post and Vincent van der Vinne are well-known, but others have come to us indirectly, either as references in inventories or as early reproductions. What do these portraits tell us about Hals's artistic production?

12.25-12.50 ***Frans Hals 'rediscovered'?***
Dr Frances Jowell (Independent Art Historian)

The dramatic reversal of Hals's posthumous critical fortunes in the second half of the 19th century involved the responses of art historians, critics, dealers, collectors and artists. How did they contribute to Hals's revived popularity?

12.50–13.05 **Q&A with afternoon speakers**
Facilitated by Dr Marrigje Rikken (Frans Hals Museum)

13.05 **Closing remarks**

Contributors

Dr Lelia Packer is Curator of Dutch, Italian, Spanish, German and Pre-1600 Paintings at the Wallace Collection, and curator of the present exhibition, *Frans Hals: The Male Portrait*. Since arriving at the Wallace in 2017 she has been involved in a number of projects including a major conservation project of the Collection's 28 'vedute' or topographical view paintings, by Canaletto and Guardi, the findings of which she will publish in a forthcoming book. Prior to this, Lelia was Curatorial Fellow in Baroque art at the National Gallery where she co-curated the major exhibition, *Monochrome: Painting in Black and White* (2017-18).

Dr Norbert E Middelkoop is Curator of Old Masters at Frans Hals Museum, Haarlem. He was the Curator of Paintings, Prints and Drawings at the Amsterdam Museum for 25 years and during his career, has published and lectured on collection-related issues, as well as on portraiture and city views. In 2019 he successfully defended his PhD dissertation on the Amsterdam corporate group portraits. Middelkoop curated a number of exhibitions, among which – most recently – *Portrait Gallery of the Golden Age* (Hermitage Amsterdam 2014-19), *Ferdinand Bol and Govert Flinck, Rembrandt's Master Pupils*, a joint project of the Amsterdam Museum and the Rembrandt House Museum (2017-18), *Rembrandt and Amsterdam Portraiture 1590-1670* (Museo Nacional Thyssen-Bornemisza, Madrid, 2020) and *Frans Hals: All Civic Guard Paintings at the Frans Hals Museum* (2020).

Dr Pieter Biesboer was Curator of the Frans Hals Museum, Haarlem, from 1976-2009, and is a specialist in the work of Haarlem artists during the Dutch Golden Age. He curated the exhibitions *Pieter Claesz* (Haarlem, Zurich 2004-5), *Nicolaas Berchem* (Haarlem, Schwerin, Zurich 2006-7) and *Salomon, Jan, Joseph and Dirck de Bray* (Haarlem, Dulwich 2008). In collaboration with the Getty Provenance Index he transcribed the artworks in Haarlem probate inventories 1572-1780, and published *Collections of Paintings in Haarlem 1572-1745* (2001). He has also published several articles on the works of Frans Hals, particularly relating to the identification of sitters in his portraits.

Dr Marrigje Rikken studied art history at the University of Amsterdam and received a research doctorate at Leiden University. She has held positions as Assistant Curator of Dutch 17th-Century Paintings at the Rijksmuseum in Amsterdam; Lecturer in Art History at the University of Amsterdam; and Curator at the RKD – the Netherlands Institute for Art History at The Hague. Since 2014 she has been affiliated with the Frans Hals Museum in Haarlem, where she curated the exhibition *Frans Hals and the Moderns*, and in 2017, she became Head of Collections.

Dr Frans Grijzenhout is Professor in Art History of the Early Modern Period at the University of Amsterdam. He has published widely on various aspects of Dutch art in the 17th and 18th centuries, in particular paintings by Ferdinand Bol, Jan Steen, Johannes Vermeer and Frans Hals. Among his publications are *The Golden Age of Dutch Painting in its Historical Perspective* (Cambridge University Press, 1999, with Henk van Veen), *The Burgher of Delft. A*

Painting by Jan Steen (2007, with Niek van Sas), and *Vermeer's Little Street: A View of the Penspoort in Delft* (Rijksmuseum, 2015).

Dr Frances Suzman Jowell is an independent art historian, trained at the Courtauld Institute and Harvard University. Her main areas of research have been the political journalist, art critic and art historian, Théophile Thoré (1807-69) and the works of Théodore Géricault (1791-1824). She has a particular interest in 19th-century revivals of earlier artists and has lectured and published in the UK and abroad on these subjects.

Joining Information and Format

Joining Information and Format This study day will be hosted online through Zoom Webinar. Ticket holders will be emailed the Zoom link, Webinar ID and Passcode 24 hours in advance.
