

Kyoto Art History Colloquium

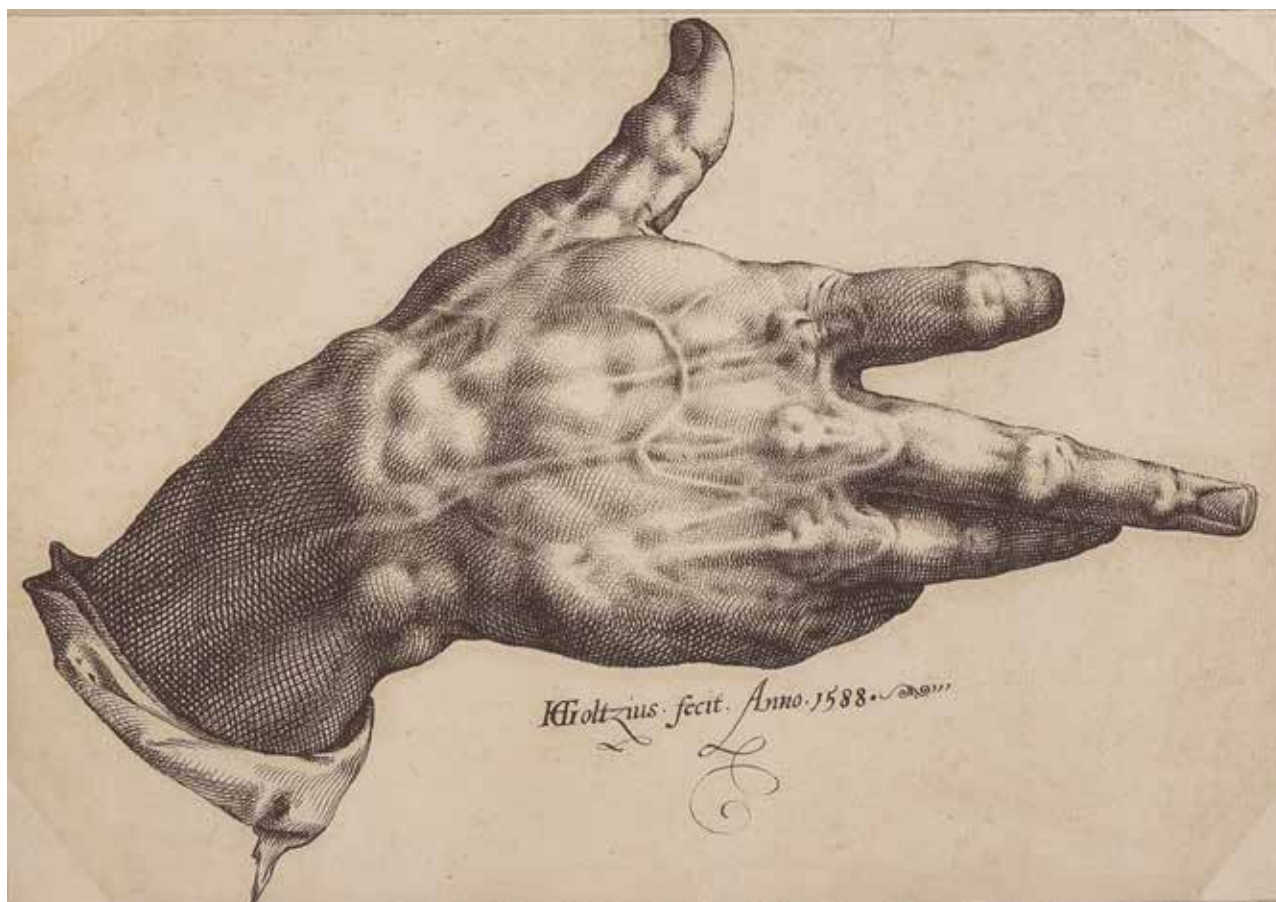
# Appreciating the Traces of an Artist's Hand

Sunday, September 25, 2016, 10:00-18:20

Venue: Conference Room, Graduate School of Letters, Kyoto University  
Yoshida-Honmachi, Sakyo-Ku, 606-8501 Kyoto, Japan

Bearing in mind the recent developments in Italian painting, Karel van Mander distinguished between two painting styles, a precise and conventional style and a rough and unorthodox style, in his *Schilder-boek*. He recommended young painters to start by learning the first style, as the second one required more experience. Despite the difficulty in mastering the rough style, Giorgio Vasari, who placed a high value on an artist's physical speed and facility in realizing an initial, spontaneous idea, argued: "Very often in the sketches (*bozze*), born in a moment from the fire of art, a man's conception is expressed in a few strokes, while on the contrary, effort and too great diligence sometimes rob men of their force and judgment, if they never know when to take their hands off the work that they are making".

This colloquium will discuss in a historical context various aspects related to the creativity inherent in an artist's lines and brushstrokes from the sixteenth to the early twentieth centuries and offer a new perspective on artistic ideal, style, technique, connoisseurship, and the taste of the audience.



Admission to the colloquium is free and no booking is required.  
For more information see: [http://www.bun.kyoto-u.ac.jp/en/aesthetics\\_and\\_art\\_history/aah-wah/](http://www.bun.kyoto-u.ac.jp/en/aesthetics_and_art_history/aah-wah/)  
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This colloquium is supported by JSPS KAKENHI Grant Number JP25284029.



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### Program

**10:00 Welcome**

**10:10 Kayo Hirakawa (Kyoto University)**

Albrecht Dürer's *The Desperate Man*: Fleeting Images and the Creating Hand

**10:50 Toshiharu Nakamura (Kyoto University)**

Rubens and the History of the Oil Sketch

**11:30 Nils Büttner (Stuttgart State Academy of Art and Design)**

Rubens's Hands: On Copies and Their Reception

**12:10 Lunch**

**13:30 Michiko Fukaya (Kyoto City University of Arts)**

An Examination of the Connection between Rough Brushstrokes and Vulgar Subjects in Seventeenth-Century Netherlandish Painting

**14:10 Gregor J. M. Weber (Rijksmuseum Amsterdam)**

34 Paintings by Rembrandt in Kassel: The Question of Authenticity in an Eighteenth-Century Collection

**14:50 Tomoko Yoshida (Kyoto Notre Dame University)**

Genius, Inspiration and Hands: Pre-Romantic Image of Artists in Eighteenth-Century French Painting

**15:30 Coffee Break**

**16:00 Nicole R. Myers (Dallas Museum of Art)**

Originality, Spontaneity, and Sincerity: The Rise of the Sketch in France at the Turn of the Nineteenth Century

**16:40 Mark Evans (Victoria and Albert Museum)**

"Full of vigour, & nature, fresh, original, warm from observation of nature, hasty, unpolished, untouched": The Oil Sketches of John Constable

**17:20 Takanori Nagai (Kyoto Institute of Technology)**

How Paul Cézanne Rejected the "*fini*" Concept

**18:00 Conclusions**