



CALL FOR PAPERS

NEDERLANDS KUNSTHISTORISCH JAARBOEK

NETHERLANDS YEARBOOK FOR HISTORY OF ART

Volume 78, 2028

The Artist's Biography

In *Rembrandt en de regels van de kunst* (1961), Jan Emmens explored how, shortly after Rembrandt's death, critics portrayed him as a *Pictor vulgaris* who preferred low-life company, fallen women, and 'rough' brushwork rather than classicism and fine painting. Such early criticism had a lasting impact on the Romantic idea of the artist as a misunderstood genius, influencing how Rembrandt and his artworks are perceived to this very day. Art historians also indulge in biographical manipulation, as Machiel Bosman shows in *Rembrandts plan: De ware geschiedenis van zijn faillissement* (2019). He scrutinizes archival material to expose the fragility of biographical claims built on incomplete or interpreted evidence while inviting reflection on how artist's biographies are constructed, revised and contested. At the same time, new research on the artist, such as into Rembrandt's relationship to the African community in Amsterdam (Ponte, 2020), has expanded our understanding of the artist as well as provided an entry into further understanding the Black experience in the Dutch Republic.

Biography, the containment and shaping of the unruly details of a human life into writing by another, has been central to art history since the appearance Vasari's *Lives* of 1550. Authors of lives of Netherlandish artists, Karel van Mander, Joachim von Sandrart, Cornelis de Bie, Arnold Houbraken, Gerard de Lairese, Filippo Baldinucci, Bainbrigg Buckeridge, Adriaan van der Willigen and Gerarda Hermina Marius, among others, all used biography to shape their accounts of art and included commentary on artists' life choices alongside evaluations and descriptions of their art. Netherlandish art history from the start has thus been enmeshed with the personal identity of the artists who contributed to it, and biography, however problematic or challenging, has always been implicated in art theory and the analysis of art objects. As Nanette Salomon showed in 'The Art Historical Canon: Sins of Omission' (1991), the selection of which artists' lives to include and how they were written effectively shaped the canon of art history.

Of late, however, analysis of biographies has also served as an instrument to expand and critique the canon with particular significance for the study of Netherlandish art. Aspects neglected in biographies like artists' gender, sexual orientation, ethnicity, and social class serve as a lens to ask new questions of familiar artworks or bring to the fore previously unknown or ignored

artworks. Artists who did not appear in the standard biographies, especially women, are being rediscovered and given new “lives.” Additionally, biographical studies can also move into the direction of cancel culture. Comedian Hannah Gadsby, in her Netflix show *Nanette* (2017) and her exhibition, *It's Pablomatic* (2023) at the Brooklyn Museum castigated Picasso's misogyny. That same year, essayist Claire Dederer published *Monsters. A fan's dilemma* (2023), exploring the consequences of such feelings as described by Gadsby. What do we do with great art by bad people? How do we define what's bad and how does this relate to the art?

NKJ 78 invites contributions exploring examples of entanglement between artwork and artist biography that will advance our understanding of the significance and theoretical implications of biographies of artists from the Low Countries (present-day Luxembourg, Belgium, and the Netherlands), 1400-present. We are also interested in papers that consider the definition of artists' biographies and the potential value to art historical study for expanding it. The call is open for studies on a range of matters related to artists' biographies, including but not limited to:

Historical attempts at separating artists from their art

Identity as a driving artistic force

Appropriation of an artist's biography to political ends

Biography in the quest for greater representation in scholarship and museum collections

Biography in relation to notions of genius or greatness

Relationship of artists' biographies and the identity and status within culture

Transgression/transgressive behavior as inherent artistic quality

The relation between biography and cancel culture

The power of time to change appreciation of artists' conduct

The relationship between individual artist's identities and their broader societal contexts

Differences in the form and function of artist biographies in northern and southern Europe

Differences in the writing and perception of biographies between male and female artists

How art theory shapes biography and vice versa

Relating the life of the artist to the life of objects

Portraits as a form of biography

Artistic autobiography, including self portraits

Expansion of the notion of biography

Biography as a frame of cultural encounter, involving the locations, mobility and geographical affiliations of artists

Biography and the development of art connoisseurship, including insights from technical and digital art history

The literary tools of artists' biographical writing: ecphrasis, anecdote, the moral exemplum

The *NKJ* is dedicated to a particular theme each year and promotes innovative scholarship and articles that employ a diversity of approaches to the study of Netherlandish art in its wider context. For more information, see <https://brill.com/view/serial/NKJ>.

Contributions to the *NKJ* are limited to a maximum of 7,500 words, excluding notes and bibliography. Following a peer review process and receipt of the complete text, the editorial board will make a final decision on the acceptance of a paper.

Please send a 500-word proposal and a short CV to all volume editors by **20 January 2026**:

Lieke Wijnia: l.wijnia@rug.nl

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Schedule:

20 January 2026: Deadline for submission of abstracts

February 2026: Notifications about abstracts

1 November 2026: Submission of full articles for peer review

Early 2027: Decision on acceptance based on peer reviews

1 July 2027: Deadline revised articles

1 September 2027: Final articles, including illustrations & copyrights

Early 2028: Publication