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Publications, conferences, lectures

1. Publications

Books as editor

Jan Dirk Baetens and Dries Lyna (eds), *Art Crossing Borders: The Internationalisation of the Art Market in the Age of Nation States ca. 1750-1914*, Studies in the History of Collecting & Art Markets, Leiden: Brill (2019), 351 pp.

Jan Dirk Baetens, Davy Jacobs, Bert Schepers, Marjan Sterckx, et al (eds), *Herberg- en drinkscènes in de Belgische schilderkunst*, exhibition catalogue, Hasselt: Nationaal Jenevermuseum, Bruges: Van de Wiele (2011), 168 pp.

Jan Dirk Baetens, Liesbeth Decan, Hilde Van Gelder and Maarten Vanvolsem (eds), *Be-framed*, exhibition catalogue, Leuven: Lieven Gevaert Centre (2007), 126 pp.

Journal articles

Jan Dirk Baetens and Tom Sintobin, 'Naar een geschiedenis van de roddel: Cléo de Mérode en Leopold II, een beeldessay', *De moderne tijd* (special issue 'Het andere Parijs 1880-1940'), 7 (2023) [ca. 15 pp; submitted for publication].

Jan Dirk Baetens, 'Door (andere) kunstenaarsogen. Henri Evenepoel in Parijs tussen pompiérisme en moderniteit', *De moderne tijd* (special issue 'Het andere Parijs 1880-1940'), 7 (2023) [ca. 20 pp; submitted for publication].

Jan Dirk Baetens and Tom Sintobin, 'The Dancer and the King: Image and imagery of Cléo de Mérode and Leopold II', *Image [&] Narrative*, 24 (2023), No. 2, 10-44.

—, 'Selling the Belgian School: The Belgian Gallery in New York City (1852–1855)', *Getty Research Journal* (2023), No. 17: 25-54.

—, 'The Pre-Raphaelites at the Antwerp Salon of 1852', *The Journal of Pre-Raphaelite Studies*, 31 (2022), No. 2: 18-31.

—, 'De naakte waarheid en het schone ideaal: drie karikaturen bij Jean-Léon Gérôme's Phryné voor de areopaag (1861)', *Desipientia*, 28 (2021), No. 1: 35-42.

—, 'Artist-Dealer Agreements and the Nineteenth-Century Art Market: The Case of Gustave Coûteaux', *Nineteenth-Century Art Worldwide*, 19 (2020), No. 1.

—, 'Come Dine *Without Me*: The Dining Room in the House of Henri Leys by Henri De Braekeleer (1869)', in Elizabeth Prettejohn and Peter Trippi, 'Laboratories of Creativity: The Alma-Tademas' Studio-Houses and Beyond', *British Art Studies* (2018), No. 9.

—, 'The General Exhibition of Pictures of 1851: National Schools and International Trade in the Mid-Victorian Art Market', *Visual Culture in Britain*, 17 (2016), No. 3: 270-289.

—, 'Bruxelles capitale, Paris province. Antoine Wiertz en het gevecht met Parijs', *Desipientia*, 22 (2015), No. 1: 22-27.

—, 'The Belgian Brand: Ernest Gambart and the English Market for Nineteenth-Century Belgian Art, c. 1850-1870', *Belgisch Tijdschrift voor Filologie en Geschiedenis - Revue belge de philologie et d'histoire*, 92 (2014), No. 4: 1277-1309.

—, 'Kunst als eeuwige jeugd. Originaliteit en schepping in de affaire Frédéric Van de Kerckhove (1862-1873)', *De Negentiende Eeuw*, 36 (2012), No. 2: 81-103.

—, ‘An Unknown Flemish Interior in the Fourteenth Century by Lawrence Alma-Tadema’, *Nineteenth-Century Art Worldwide*, 11 (2012), No. 3.

—, ‘Voor vorst en vaderland. Een nieuwe lezing van de muurschilderingen van Henri Leys in het Antwerpse stadhuis’, *Belgisch Tijdschrift voor Filologie en Geschiedenis - Revue belge de philologie et d’histoire*, 90 (2012), No. 2: 513-539.

—, ‘(In) the Spirit of the Time: Imitation of Epochal Style in Nineteenth-Century French and Belgian Art’, *Nineteenth-Century Contexts*, 33 (2011), No. 3: 209-226.

—, ‘Vanguard Economics, Rearguard Art: Gustave Coûteaux and the Modernist Myth of the Dealer-Critic System’, *Oxford Art Journal*, 33 (2010), No. 1: 25-41.

—, ‘There is No Such Thing as Bad Publicity. Jan Van Beers, or: The Chronique Scandaleuse of a Belgian Painter in Paris and London’, *The Low Countries*, 16 (2008): 226-232.

—, ‘Artful Business: Henri De Braekeleer (1840-1888) and Gustave Coûteaux (1815-1873)’, *Antwerp Royal Museum Annual 2006* (2008): 26-41.

—, ‘Photography in the Picture: Style, Genre and Commerce in the Art of Jan Van Beers (1852-1927) (part II)’, *Image [&] Narrative*, 7, (2006), No. 2.

—, ‘Photography in the Picture: Style, Genre and Commerce in the Art of Jan Van Beers (1852-1927) (part I)’, *Image [&] Narrative*, 7, (2006), No. 1.

Chapters in books

Jan Dirk Baetens, ‘Winter is Coming: *The Voice of Spring*, by Lawrence Alma-Tadema (1910)’, in Mette Gieskes and Mathilde Roza (eds), *Encore: Late-Career Artists Revisiting Earlier Work*, [submitted for publication].

—, ‘The Modern and the Old: Retrogression and Modernity in the Work of Henri Leys, Henri De Braekeleer and Their Circle’, in Juliet Simpson (ed.), *‘Primitive Renaissances’: Northern European and Germanic Art at the Fin de Siècle to the 1930*, Farnham: Ashgate (2022) [submitted for publication].

—, ‘Introduction: The Many Forms of Gothic Reform in Belgium’, in Jan Dirk Baetens, Tessel Bauduin, Anna-Maria von Bonsdorff and Juliet Simpson (eds), *Gothic Modernisms*, Oxford: Peter Lang (2021) [proposal accepted for publication; volume in preparation].

Jan Dirk Baetens, Susan Bracken and Adriana Turpin, ‘Introduction’, in Susan Bracken and Adriana Turpin (eds), *Art Markets, Agents and Collectors: Collecting Strategies in Europe and the United States, 1550-1950*, New York - London: Bloomsbury (2021), 1-20.

Jan Dirk Baetens, ‘Van Breugel tot Baudelaire in Het atelier van Alfred Stevens’, in Bram de Klerck, Matthijs IJssink and Annemarijke Willemsen, eds., *Het einde van de middeleeuwen*, Nijmegen: Vantilt, 2019, 26-31.

Jan Dirk Baetens and Dries Lyna, ‘The Education of the Art Market: National Schools and International Trade in the Long Nineteenth Century’, in Jan Dirk Baetens and Dries Lyna (eds), *Art Crossing Borders: The Internationalisation of the Art Market in the Age of Nation States, ca. 1760-1914*, Studies in the History of Collecting & Art Markets, Leiden: Brill (2019), 15-63.

Jan Dirk Baetens and Dries Lyna, ‘Introduction: Towards an International History of the Nineteenth-Century Art Trade’, in Jan Dirk Baetens and Dries Lyna (eds), *Art Crossing Borders: The Internationalisation of the Art Market in the Age of Nation States, ca. 1760-1914*, Studies in the History of Collecting & Art Markets, Leiden: Brill (2019), 1-14.

—, ‘Twee ijzers in het vuur: carrièrisme en sociale mobiliteit in de negentiende-eeuwse verbeelding van het leven van Quinten Massijs’, in Anna Cecilia Koldewey and Jos Koldewey (eds), *De verbeelder verbeeld(t). Boekillustratie en beeldende kunst*, Nijmegen: Vantilt (2017), 143-148.

—, ‘For Public Good and Private Benefit: Henry Mogford and the Mid-Victorian Art Scene’, in Ingrid Goddeeris and Noémie Goldman (eds), *Animateur d’art: Dealer, collector, critic, publisher. The*

'*Animateur d'art*' and his multiple roles, Brussels: Royal Museums of Fine Art of Belgium (2015): 127-139.

—, 'Form, Reform and Reformation: The Politics of Pre-Rubensism', in Ingrid Hanson, Jack Rhoden and Erin Snyder (eds), *Poetry, Politics and Pictures: Culture and Identity in Europe, 1840-1914*, Oxford - Bern - Berlin: Peter Lang (2013): 19-44.

Patricia Allmer, Jan Dirk Baetens and Hilde Van Gelder, 'Introduction: Surrealism in Belgium', in Patricia Allmer and Hilde Van Gelder (eds), *Collective Inventions: Belgian Surrealism*, LGC-series, Leuven: Leuven University Press (2007): 10-29.

Chapters in exhibition catalogues

Jan Dirk Baetens, 'Heden: het verleden. De Bourgondiërs en Habsburgers in de Belgische schilderkunst van de 19e eeuw', in Magali Briat-Philippe, Pierre-Gilles Girault, Samuel Mareel and Bart Stroobants (eds), *Uitbundig verleden. De Bourgondiërs door romantische ogen*, exhibition cat., Mechelen: Hof van Busleyden and Bourg-en-Bresse: Monastère Royale de Brou, Ghent: Snoeck (2021), 40-55.

—, 'Quand le passé se met au présent. Bourguignons et Habsbourg dans la peinture belge du XIXe siècle', in Magali Briat-Philippe, Pierre-Gilles Girault, Samuel Mareel and Bart Stroobants (eds), *Amour, guerre et beauté des ducs de Bourgogne aux Habsbourg*, exhibition cat., Mechelen: Hof van Busleyden and Bourg-en-Bresse: Monastère Royale de Brou (2021), 40-55.

—, 'Belgische Historien- und Salonmalerei des 19. Jahrhunderts zwischen Nationalismus und Internationalismus', in Roger Diederer, Nerina Santorius and Herwig Todts (eds), *Fantastisch Real. Belgische Moderne von Ensor bis Magritte*, exhibition cat., Munich: Kunsthalle, Dresden: Sandstein (2021), 31-55.

—, 'Répétition et innovation dans le marché de l'art belge au XIXe siècle', in Emilie Berger and Noémie Goldman (eds), *Adjugé. Les artistes et le marché en Belgique (1850-1900)*, exhibition catalogue, Namur: Musée Rops, 2020, 110-121.

—, 'One Gram of Henri Leys, Two Grams of Talent, Zero Grams of Genius: James Tissot's Early Paintings', in Melissa Buron, ed., *James Tissot: Fashion and Faith*, exhibition catalogue, San Francisco: Fine Arts Museums of San Francisco and Paris: Musée d'Orsay, Munich: Prestel, 2019, 26-28.

—, 'Stefan Annerel', in Ivo Ringe and Carl-Jürgen Rogge (eds), *Painting Black*, Soest: Stiftung Konzeptuelle Kunst (2018), 26-27.

—, 'Alma-Tadema in Antwerp: The Legacy of Henri Leys', in Elizabeth Prettejohn and Peter Trippi (eds), *Lawrence Alma-Tadema: At Home in Antiquity*, exhibition catalogue, Leeuwarden: Fries Museum, Vienna: Belvedere Museum, London: Leighton House, Munich: Prestel (2016), 38-47.

—, 'Alma-Tadema in Antwerpen: das Vermächtnis von Henri Leys', in Elizabeth Prettejohn and Peter Trippi (eds), *Lawrence Alma-Tadema: Klassische Verführung*, exhibition catalogue, Leeuwarden: Fries Museum, Vienna: Belvedere Museum, London: Leighton House, Munich: Prestel (2016), 38-47.

—, 'Alma-Tadema in Antwerpen: de erfenis van Henri Leys', in Elizabeth Prettejohn and Peter Trippi (eds), *Alma-Tadema: klassieke verleiding*, exhibition catalogue, Leeuwarden: Fries Museum, Vienna: Belvedere Museum, London: Leighton House, Zwolle: WBooks (2016), 38-47.

—, 'De handen van Mathieu Van Brée. De Antwerpse Academie voor Schone Kunsten tussen vrijheid en gebondenheid', in Paul Baudens, Walter Van Beirendonck, Katharina van Cauteren and Paul Huvenne (eds), *Kunst Antwerpen Academie 350*, exhibition catalogue, Antwerp: Museum Aan de Stroom, Schoten: Bai - Museum Aan de Stroom (2013): 156-159.

—, 'Over oude wijn en nieuwe zakken. Het negentiende-eeuwse kroegtafereel tussen traditie en vernieuwing', in Jan Dirk Baetens, Davy Jacobs, Bert Schepers, Marjan Sterckx et al (eds), *De kunst van het drinken. Herberg- en drinkscènes in de Belgische schilderkunst*, exhibition catalogue, Hasselt: Nationaal Jenevermuseum, Bruges: Van de Wiele (2011): 33-51.

—, 'What You See Is Never What You Get: The Art of Deception', in *Stefan Annerel*, exhibition catalogue, Antwerp: Galerie Kusseneers (2010): 5-20.

——, ‘Stefan Annerel’, in *The Solo Project*, Basel (2009): 118-123.

Reviews

Jan Dirk Baetens, review of Frans Grijzenhout (ed.), *Kunst, kennis & kapitaal. Oude meesters op de Hollandse veilingmarkt 1670-1820*, Zutphen: Walburg Pers, 2022, *Boekman. Tijdschrift voor kunst, cultuur en beleid* (2023), No. 134, 58-59.

——, exhibition and book review of *Henri De Braekeleer 1840-1888: Fenêtre ouverte sur la modernité*, Namur, Musée Rops, and Herwig Todts and André Bollen, *Henri De Braekeleer 1840-1888: Het werk - L'œuvre*, Brussels: Ronny Van de Velde - Ludion, 2019, *Oud Holland Online Reviews* (2020).

——, exhibition review of *Paul Durand-Ruel. Le pari de l'impressionnisme*, Paris, Musée du Luxembourg, *Nineteenth-Century Art Worldwide*, 14 (2015), 3.

——, review of Katherine Haskins, *The Art-Journal and Fine Art Publishing in Victorian England, 1850–1880*, Farnham: Ashgate (2012), *Tijdschrift voor Tijdschriftstudies*, 19 (2015), No. 37: 63-65.

——, review of Laurence Brogniez (ed.), *Écrits voyageurs. Les artistes et l'ailleurs*. Brussels: Peter Lang (2012), *Belgisch Tijdschrift voor Filologie en Geschiedenis - Revue belge de philologie et d'histoire*, 91 (2013), No. 2: 546-548.

——, review of Elisa Bizzotto and Paolo Spinuzzi, *The Germ: Origins and Progenies of Pre-Raphaelite Interart Aesthetics. Cultural Interactions*, Oxford - Bern - Berlin: Peter Lang, 2012, *Tijdschrift voor Tijdschriftstudies*, 17 (2013), No. 34: 168-170.

——, review of Anne van Buul (ed.), *Lopende vuurtjes. Engelse kunst en literatuur in Nederland en België rond 1900*, Hilversum: Verloren (2012), *Belgisch Tijdschrift voor Filologie en Geschiedenis - Revue belge de philologie et d'histoire*, 90 (2012), No. 4: 1440-1443.

Other

Jan Dirk Baetens, ‘Wauters, Charles Emile Marie’, entry in *Nouvelle Biographie Nationale*, 16 (2022), 323-325.

——, ‘Henri Leys’, entry in Joep Leerssen (ed.), *Encyclopedia of Romantic Nationalism in Europe*, Amsterdam: Amsterdam University Press, 2018: 410.

2. Conferences and lectures

Conferences and conference sessions organised

Jan Dirk Baetens, Mayken Jonkman and Myrthe Krom, *Thinking in the Box: The Benefits of Artistic Tradition in the Nineteenth Century*, The Hague, RKD, 26-28 May 2021.

Jan Dirk Baetens and Mayken Jonkman, *De kunstmarkt in Nederland en België 1775-1940*, experts' meeting, The Hague, RKD, 26 February 2019.

Jan Dirk Baetens and Rachel Esner, *Game changers: de studie van negentiende-eeuwse kunst, vroeger en nu*, Symposium ESNA (European Society for Nineteenth-Century Art), The Hague, RKD, 25 January 2019.

Jan Dirk Baetens and Jenny Reynaerts, (*G*)*eenstijl.nl. Over nut en nadeel van stilistiek voor de negentiende-eeuwse kunstgeschiedenis*, Symposium ESNA (European Society for Nineteenth-Century Art), The Hague, RKD, 27 January 2017.

Jan Dirk Baetens, Marijke Brouwer, Julia Dijkstra, Charlotte Franzen, Eric Moormann, Marlies Stoter, Deborah van den Berg, *Verbeeld verleden: Lawrence Alma-Tadema, schilder, archeoloog, historicus*, Leeuwarden, Fries Museum, 19-20 January 2017.

Jan Dirk Baetens and Helleke van den Braber, ‘Priceless: The Value of the Invaluable’, Session at *Creating Markets, Collecting Art*, London, Christie's, 14-15 July 2016.

Jan Dirk Baetens, Maite van Dijk and Mayken Jonkman, *Friend or Foe: Art and the Market in the Nineteenth Century*, 21-22 May 2015, The Hague, Gemeentemuseum and RKD.

Jan Dirk Baetens, Koen Brosens, Rachel Esner, Bruno Fornari, Jenny Reynaerts, Johan De Smet, Marjan Sterckx and Cathérine Verleysen, *The Turbulent Mind: Madness, Moods and Melancholy in the Art of the Nineteenth Century*, Ghent, Museum of Fine Arts, 16-17 May 2014.

Jan Dirk Baetens, Rachel Esner and Mayken Jonkman, *Musea en universiteiten: samen de negentiende eeuw opzoeken?*, Symposium ESNA (European Society for Nineteenth-Century Art), The Hague, RKD, 31 January 2014.

Jan Dirk Baetens, 'Towards a Loser's Art History: Artistic Failure in the Long Nineteenth Century', Session at annual *College Art Association conference*, Chicago, CAA, 11-15 November 2014.

Jan Dirk Baetens and Dries Lyna, 'Art Crossing Borders: The Birth of an Integrated Art Market in the Age of Nation States (Europe, ca. 1780-1914)', Session at *Europe and its Worlds: Cultural Mobility in, to and from Europe*, Nijmegen, Radboud University, 16-18 October 2013.

Jan Dirk Baetens and others, Annual symposia of the Research Platform XIX (2009-2014).

Member of the scientific board for various conferences: *Male Bonds in Nineteenth-Century Art*, Ghent: Museum voor Schone Kunsten, 15-16 May 2018; *Gothic Modernisms*, Amsterdam: Rijksmuseum, 29-30 June 2017; *Food, Glorious Food: Food at the Heart of Nineteenth-Century Art*, Antwerp: Museum aan de Stroom, 8-9 June 2017; *City of Sin: Representing the Urban Underbelly in the Nineteenth Century*, Amsterdam: Rijksmuseum, 19-20 May 2016.

Papers presented and invited lectures (selection)

Jan Dirk Baetens and Luc Verpoest, 'L'histoire et la modernité: temporalités plurielles dans l'art et l'architecture belge du XIXe siècle', *Festival d'histoire de l'art*, Fontainebleau, Château de Fontainebleau, 2-4 June 2023.

Jan Dirk Baetens and Lucie Rochard, 'Un passé malpropre: sanitarisation de la peinture flamande et belge, XVIIIe-XIXe', *Festival d'histoire de l'art*, Fontainebleau, Château de Fontainebleau, 2-4 June 2023.

Jan Dirk Baetens, 'Une niche (inter)nationale: l'exportation de l'art moderne belge au XIXe siècle', *Festival d'histoire de l'art*, Fontainebleau, Château de Fontainebleau, 2-4 June 2023.

—, "'La peinture n'est pas faite pour les expositions": Exposure and Distinction in the Nineteenth-Century Exhibition Landscape', *Cultures d'exposition: Pratiques artistiques et performance dans l'Europe du XIXe siècle*, Lausanne, Université de Lausanne, 23 September 2022.

—, 'James Tissot (1836-1902) en de Victoriaanse zedenkomedie', Nijmegen, Radboud Universiteit, Kunsthistorische Kring Nijmegen, 10 March 2020.

—, 'De winter staat voor de deur. De stem van de lente, door Lawrence Alma-Tadema', *Encore: blik terug op eigen werk - afscheidssymposium Wouter Weijers*, Nijmegen, Radboud Universiteit, 18 October 2019.

—, 'Hoe modern is de moderne kunstmarkt? De hedendaagse kunstmarkt in historisch perspectief', *Veranderende kunstmarkt: bedreiging of kans?*, The Hague, Venduehuis, 9 October 2019.

—, "'A Delightful Resort": The Belgian Gallery and the Mid-Nineteenth-Century New York Art Market', *Fellows Forum, The Frick Collection - The Center for the History of Collecting*, 30 July 2019.

—, 'Mislukking en middelmaat: naar een kunstgeschiedenis van losers en mediocriteit', *Feest van de filosofie: Met falen en opstaan*, Leuven, STUK, 6 April 2019.

—, 'Flemish Primitives, Belgian Moderns: Reception and Appropriation of Late-Medieval Netherlandish Painting in Nineteenth-Century Belgium', *Arnolfini Histories: Jan van Eyck's Arnolfini Portrait and its Receptions*, London, National Gallery, 12-13 January 2018.

- , ‘Made in Belgium: The Export of the Belgian “School” and the International Economy of Art Knowledge in the Nineteenth Century’, *Art on the Move: A Conference on Mobility in the Long Nineteenth Century*, Birmingham, Barber Institute, University of Birmingham, 12-13 January 2018.
- , ‘Het gezicht van het verleden: Jean-Baptiste Madou's *Physionomie de la société en Europe depuis 1,400 jusqu'à nos jours* (1837)’, *Beeldbepalende boeken*, Amsterdam, UvA, Illustere School, 3 November 2017.
- , ‘The (Time) Traveller's House: The Hôtel Leys and the Casa Tadema’, *Alma-Tadema: Antiquity at Home and on Screen*, London, Paul Mellon Centre and Birkbeck Institute for the Moving Image, 19-21 October 2017.
- , ‘Tegen succes, of het falen van/in de kunstgeschiedenis. Naar een kunstgeschiedenis van mislukking en mislukkelingen’, *Viering 25 jaar Simulacrum: Tijdschrift voor Kunst en Cultuur*, Amsterdam, Cinema Tol, 22 June 2017.
- , ‘National Brands and International Trade in the Nineteenth-Century Art Market: from the General Exhibition to the French Gallery’, Visual Art Research Seminars (guest lecture), Coventry, Coventry University, 1 March 2017.
- , ‘Stijldansen—op een slappe koord’, *(G)eenstijl.nl. Over nut en nadeel van stilistiek voor de negentiende-eeuwse kunstgeschiedenis*, Symposium ESNA (European Society for Nineteenth-Century Art), The Hague, RKD, 27 January 2017.
- , ‘Van nu en vroeger: visies op het verleden in Alma-Tadema's vroege werk’, *Verbeeld verleden: Lawrence Alma-Tadema, schilder, archeoloog, historicus*, Leeuwarden, Fries Museum, 19-20 January 2017.
- , ‘Het verleden verkoopt? Lawrence Alma-Tadema en de verovering van de negentiende-eeuwse kunstmarkt’, Amsterdam, Christie's, 10 November 2017.
- , ‘Bruegel the Elder, Bruegel the much much Younger, and the Antwerp Raphael: The Invention of Pieter Bruegel the Elder in the Work of Henri Leys and his Followers’, *Art History for Artists*, Berlin, Technische Universität, 7-9 July 2016.
- , ‘Querelle des Anciens et des Modernes en/of politieke schoolstrijd? Henri Leys en Henri De Braekeleer tussen de Antwerpse en de Brusselse school’, *National Identity and Local Pride: Interurban Cultural and Artistic Differences in Belgium during the Long 19th Century (Brussels, Antwerp and Ghent)*, Seminar, Ghent, University of Ghent, 9-10 November 2015.
- , ‘Het falen van/in de kunstgeschiedenis: pleidooi voor een kunstgeschiedenis van mislukkingen en mislukkelingen’, *Methodology and Theory in Nineteenth-Century Art History*, Symposium ESNA (European Society for Nineteenth-Century Art), The Hague, RKD, 30 January 2015.
- , ‘The Past is Present : Henri Leys's Albrecht Dürer in Antwerp, 1520 (1855)’, *International Colloquium L'Histoire mise en scène. Représentations du passé et construction des identités dans l'art du XIXe siècle*, Lyon, Musée des Beaux-Arts, 12-13 June 2014.
- , ‘The Modernity of the Past: Henry Leys's Pre-Rubensism’, *International Colloquium 'Primitive Renaissances': Northern European and Germanic Art at the Fin de Siècle to the 1930s*, London, National Gallery, 11-12 April 2014.
- ‘Verlies en herinnering. De onvoltooid verleden tijd van Henri Leys (1815-1869)’, Nijmegen, Radboud Universiteit, Kunsthistorische Kring Nijmegen, 10 December 2013.
- ‘Het wonder van het alledaagse: *Les Nabis* en de fotografie’, Amsterdam, Hermitage Amsterdam, 12 October 2013.
- , ‘Bound to Bargain, Bargaining to Bind: Artists, Dealers and Artist-Dealer Agreements in the Nineteenth Century’, *Uneasy Alliances: Boundaries and Bargains in Nineteenth-Century Art*, Amsterdam, Van Gogh Museum, 23-24 May 2013.

- , ‘Art From All Nations, the Rise of the Global Network, and the Universality of Commerce: Henry Mogford’s International Exhibitions of the 1850s’, *The ‘Animateur d’art’ and His Multiple Roles*, Brussels, Royal Museums of Fine Arts of Belgium, 25-26 October 2012.
- , ‘Prerafaëlitisme en Prerubénisme: Ford Madox Brown en de “Vlaamse school”’, Ghent, Museum of Fine Arts, 13 May 2012.
- , ‘Prematurity and Timelessness: Frédéric Van de Kerckhove (1862-1873), the “Child of Bruges”, and the Myth of Original Creation’, AAH (Association of Art Historians), *38th Annual Conference*, Session: ‘Out of Time’, Milton Keynes, Open University, 29-31 March 2012.
- , ‘De vroeggeboorte van de laatkomer. Melancholie en herinnering in het werk van Henri Leys (1815-1869)’, *Supporting program for the Gerson Lecture*, Groningen, University of Groningen, 10 November 2011.
- , ‘Kunst van dubbele gisting. Het herbergtafereel in de negentiende-eeuwse Belgische schilderkunst’, Hasselt, Nationaal Jenevermuseum, 5 May 2011.
- , ‘Old Masters and New Masters, and their Masters: Gustave Coûteaux and the Belgian Art Market, c. 1840-1870’, *Perspectives on the Art Market seminar series*, Leeds, University of Leeds, 4 May 2011.
- , ‘In Stilo Veritas: The Essence of/in Pastiche’, *Reprises: Colloque sur l’histoire de l’image textile*, Paris, Centre Allemand d’Histoire de l’Art, 24 June 2010.
- , ‘Democracy in Style: The Case of Pre-Rubénism’, *Poetry, Politics and Pictures in the Nineteenth Century*, Sheffield, University of Sheffield, Centre for Nineteenth-Century Studies, 26-27 March 2010.
- , ‘Een herlezing op zondag: het nieuwe in het oude en het oude van het nieuwe in het werk van Henri Leys (1815-1869)’, Antwerp, Royal Museum of Fine Arts, 3 October 2010.
- , ‘Capturing Liberalism for the Nation: Henri Leys (1815-1869) and the Murals for the Antwerp City-Hall’, CAA (College Art Association), *98th Annual Conference*, Session: ‘Myths of the Nation in Nineteenth-Century Visual Culture’, Chicago, 10-13 February 2010.
- , ‘On the Cutting Edge of Business: Gustave Coûteaux and the Modernist Myth of the Dealer-Critic System’, AAH (Association of Art Historians), *35th Annual Conference* (‘Intersections’), Session: ‘“The Elephant in the Room”: The Art Market in Art History 1815-1945’, Manchester, 2-4 April 2009.
- , ‘Photography in the Picture: The Scandal of Le Yacht “La Sirène”’, AHNCA (Association of Historians of Nineteenth-Century Art), *Fourth Annual Graduate Student Symposium*, New York, Dahesh Museum, 24 March 2007.