

ART ACADEMY OF LATVIA  
Institute of Art History



International Conference  
**THE MIGRATION  
OF ARTISTS AND ARCHITECTS  
IN CENTRAL  
AND NORTHERN EUROPE  
1560–1900**

Riga, 26–28 September 2019

*Abstracts*



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I N V E S T I N G I N Y O U R F U T U R E

International Conference

THE MIGRATION OF ARTISTS AND ARCHITECTS  
IN CENTRAL AND NORTHERN EUROPE. 1560–1900  
(26–28 September 2019)

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Locations

26–27 September –  
Art Academy of Latvia,  
13 Kalpaka Blvd., Riga,  
28 September –  
Rundāle Palace Museum

Programme Committee

Dr. Anna Ancāne (Art Academy of Latvia Institute of Art History),  
Prof. Dr. Krista Kodres (Institute of Art History and Visual Culture, Estonian  
Academy of Arts / Institute of Humanities, Tallinn University),  
Prof. Dr. habil. Eduards Kļaviņš (Art Academy of Latvia Institute of Art History)

Conference Team at the AAL Institute of Art History

Dr. Anna Ancāne (head), Rihards Antoņevičs (co-ordinator),  
Dr. Kristiāna Ābele, Dr. Daina Lāce,  
student volunteers Elma Pētersone and Kintija Teilāne

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**ART ACADEMY OF LATVIA  
Riga, 26–28 September 2019**

**International Conference  
THE MIGRATION OF ARTISTS AND ARCHITECTS  
IN CENTRAL AND NORTHERN EUROPE. 1560–1900**

Conference venue: Art Academy of Latvia,  
1st Floor Hall  
Address: 13 Kalpaka Boulevard, Riga

## PROGRAMME

### Thursday, 26 September

- 9:00–9:30 Registration of participants  
9:30 Opening of the Conference  
9:30 Address of Prof. Dr. ANDRIS TEIKMANIS,  
Vice-Rector of the Art Academy of Latvia  
9:35 Address of Prof. Dr. habil. OJĀRS SPĀRĪTIS,  
President of the Latvian Academy of Sciences

### 9:40–11:00 SESSION 1

Chair Prof. Dr. habil. Ojārs Spārītis

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- 9:40–10:30 Keynote lecture  
Prof. Dr. KONRAD A. OTTENHEYM  
University of Utrecht  
Netherlandish Architecture as an Export Product in Early Modern  
Europe: Mechanisms of Diffusion of Artists and Architectural  
Ideas in Northern and Central Europe
- 

- 11:30–11:00 Dr. JULIETTE RODING  
Leiden University  
Successes and Failures: Artists and Architects from the Low  
Countries becoming Wealthy in Central and Northern Europe
- 

- 11:00–11:30 Coffee break

**11:30–13.00 SESSION 2**

**Chair** Dr. Ruth Sargent Noyes

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**11:30–12:00** Dr. KATHRIN WAGNER  
Liverpool Hope University  
Two Steps Forward, One Step Back – The Pre-Migrational Phase  
and Its Impact on Artists' Migration Histories

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**12:00–12:30** Dr. MICHAL WARDZYŃSKI  
Art History Institute, Warsaw University  
Sculptors Jakob Egen, Augustin van Oyen and Martin Christian  
Peterson. Last Netherlandish and Danish Immigrants in the  
Polish-Lithuanian Commonwealth?

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**12:30–13:00** WENDY FRÈRE  
Université libre de Bruxelles  
A Quellinus in Scandinavia: Thomas Quellinus (1661 – ca. 1709)  
and His Artistic Production in Denmark

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**13:00–14:30** Lunch break  
Venue: 1st Floor Hall, Art Academy (for presenters and  
organisers)

**14:30–16:00 SESSION 3**

**Chair** Dr. Aleksandra Lipińska

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**14:30–15:00** Dr. AGNIESZKA PATAŁA  
Institute of Art History, University of Wrocław  
From Nuremberg to Breslau and the Other Way around –  
Artists' Migrations between Franconia and Silesia in the 16th  
and the 17th Century

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**15:00–15:30** TORSTEN VEIT  
University of Greifswald  
Collective Authorship. Reflections on the Benefit of Historical  
Network Research and GIS for Art Historical Purpose

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**15:30–16:00** Dr. ANNA ANCĀNE  
**Institute of Art History, Art Academy of Latvia**  
Transfer of New Models in Riga Architecture and Sculptural  
Décor in the 1750s–60s: A Travelling Architect in Military  
Service Johann Friedrich Oettinger and Immigrant Sculptor Jacob  
Ernst Meyer

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16:00–16:30 Coffee break

#### 16:30–17:30 SESSION 4

**Chair** Prof. Dr. habil. Eduards Kļaviņš

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**16:30–17:00** Dr. AISTĒ PALIUŠYTĒ  
**Lithuanian Culture Research Institute, Vilnius**  
Researching Migration according to the Dictionary of Lithuanian  
Artists

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**17:00–17:30** Prof. Dr. HANS J. VAN MIEGROET  
**Duke University, Duke Art, Law & Markets Initiative /**  
**Art History & Visual Studies**  
Mapping Artists and Artist Migrations with Imperfect Data

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19:00 Conference dinner  
Venue: Wellton Riga Hotel Restaurant, 49 Vaļņu Street, Riga  
(for presenters and organisers)

#### Friday, 27 September

#### 9:40–11:00 SESSION 5

**Chair** Dr. Juliette Roding

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**9:40–10:30** Keynote lecture  
Prof. Dr. ALEKSANDRA LIPIŅSKA  
**Ludwig-Maximilians-University of Munich**  
On the Move. Tendencies and Methods of the Research on  
Artists' Migration

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**10:30–11:00** Prof. Dr. KRISTA KODRES  
Institute of Art History and Visual Culture, Estonian Academy of Arts  
Institute of Humanities, Tallinn University  
Early Modern Artistic Internationalism: Migrating to Tallinn / Reval

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11:00–11:30 Coffee break

### 11:30–13.00 SESSION 6

Chair Prof. Dr. Konrad A. Ottenheym

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**11:30–12:00** Dr. FRANCISZEK SKIBIŃSKI  
Nicolaus Copernicus University in Toruń  
Artists' Mobility, Information and Knowledge Flow in  
the Baltic Region 1550–1650

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**12:00–12:30** Dr. HELENA SERAŽIN  
France Stele Institute of Art History at the Research Centre of  
the Slovenian Academy of Sciences and Arts, Ljubljana  
The Role of Ambassadors in Recruiting Italian Artists and  
Architects for the Imperial Court or How Andrea Palladio almost  
Ended Up on the Habsburg Court

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**12:30–13:00** Dr. ALESSANDRA BECUCCI  
independent scholar, Florence  
Migrating Artists and Travelling Patrons in Seventeenth-Century  
Central Europe: Balassi, Seghers and Heimbach for Ottavio  
Piccolomini

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**13:00–14:30** Lunch break  
Venue: 1st Floor Hall, Art Academy (for presenters and organisers)

### 14:30–16:30 SESSION 7

Chair Prof. Dr. Krista Kodres

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**14:30–15:00** Prof. Dr. SANJA CVETNIČ  
University of Zagreb  
Rome in Croatia, via Tyrol

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**15:00–15:30** Dr. RUTH SARGENT NOYES  
National Museum of Denmark, Novo Nordisk Fonden  
Postdoctoral Research Fellow  
*Translatio* from the Roman Catacombs to the Northern Catholic  
Frontier: (Re)moving Relics and Migrating Art and Architecture  
between Italy and the Polish-Lithuanian Commonwealth,  
17th–19th Centuries

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**15:30–16:00** Dr. JULIA TRINKERT  
Institut für Kunstgeschichte, Heinrich-Heine-Universität  
Düsseldorf  
The Architect and his Employer: Carl Gottlob Horn's  
Passive Mobility and its Significance for the Social Rise of  
Heinrich Carl von Schimmelmann

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16:00–16:30 Coffee break

**16:30–17:30** SESSION 8

Chair Dr. Kristiāna Ābele

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**16:30–17:00** Prof. Dr. EDUARDS KLAVIŅŠ  
Institute of Art History, Art Academy of Latvia  
Pragmatic Migration and Romantic Nomadism of Artists across  
and from the Baltic Provinces of Russian Empire at the Beginning  
of the 19th Century

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**17:00–17:30** Dr. IRENE (RENA) FATSEA  
School of Architecture-Eng., NTUA, Athens  
Contrasting Approaches to Historicism: Greece as the Common  
topos of Expatriate Central European Architects in Modernity

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**17:30–18:00** Final discussion / Conclusion  
Moderator Dr. Anna Ancāne

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**Saturday, 28 September**

**VISITING SESSION / WORKSHOP PRACTICE  
AT RUNDĀLE PALACE MUSEUM**

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**9:00** Departure from the Art Academy of Latvia (by bus)

**10:30** Arrival at Rundāle Palace

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**Venue:** Study Room of the Rundāle Palace Museum

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**10:30–11:00** Welcome coffee

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**11:00–11:30** Address / presentation

**Dr. LAURA LŪSE**

**Director of Rundāle Palace Museum**

How to Build a Palace on Empty Grounds? Migration of  
Craftsmen and Artists During the Construction  
of Rundāle Palace

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**11:30–12:30** Workshop / panel discussion

on innovative research methods of the issues on artistic  
migration in the light of cooperation among scientific  
institutes, museums and universities. Planning of new  
initiatives for future research and building networks

Panel participants: Prof. Dr. Krista Kodres, Prof. Dr. Konrad A. Ottenheim,  
Prof. Dr. Hans J. van Miegroet, Prof. Dr. Andris Teikmanis

Moderation: Dr. Aleksandra Lipińska

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**13:00–14:30** Guided tour of the Rundāle Palace

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**14:30–16:30** Lunch at the “Restaurant in Rundāle Palace“

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**16:30–17:30** Visit to the Rundāle Palace Park

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**18:00** Departure to Riga

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# INTRODUCTION

The aim of the conference is to explore research and interpretative problems of the intertwined processes of art and historical migration of artists and architects in Central and Northern Europe. Still in recent past, these processes were studied by some national institutions of art and culture as either local and individual cases or a secondary issue in the context of other thematic researches, not as a Europe-wide phenomenon of a certain epoch. In the last decades, in-depth studies of artists' and architects' migration in Central and Northern Europe during the early modern period have emerged. Activities and significance of so far little-known artists and workshops have been recognised, replacing a narrow, local view with wider contextual approaches. Building a broader, interconnected informational network creates an additional instrument for art-historical exploration that allows seeing cultural processes of a particular epoch from an expanded perspective and obtaining new conclusions from various aspects.

The conference will focus on a broad spectrum of topics related to the artistic and architectural heritage of the modern period, its masters, consumers, cultural agents as well as routes of export and trade of cultural goods. Especially welcome are latest studies and conclusions about the art market and export of the period, structure and capacity of masters' workshops, artists' migration routes and models in the European context.

Dr. Anna Ancāne,  
Institute of Art History, Art Academy of Latvia

NETHERLANDISH ARCHITECTURE  
AS AN EXPORT PRODUCT  
IN EARLY MODERN EUROPE  
**Mechanisms of Diffusion of Artists and Architectural Ideas  
in Northern and Central Europe**

**Prof. Dr. Konrad A. Ottenheim**  
University of Utrecht

**Keynote lecture**

This lecture focuses on the diffusion of architectural inventions from the Low Countries to other parts of Europe, especially to the Baltic region and Scandinavia, from the late 15th until the end of the 17th century. Multiple pathways connected the architecture of the Low Countries with the world and various mechanisms of transmission can be discerned, such as the migration of building masters and sculptors who worked as architects abroad, networks of foreign patrons inviting Netherlandish artists, printed models and the role of foreign architects who visited the Low Countries for professional reasons. In this paper I will discuss why experts from the Low Countries were called upon and what made them successful abroad. Were their design skills merely a spinoff of other, more important arts such as hydraulic engineering and fortification? Or did Netherlandish architecture possess particularly compelling traits that could also be studied by foreign architects? Did the attraction lie in qualities that were explicitly perceived as ‘Netherlandish’? Or were the Netherlandish examples regarded as favourite models of an international architectural style desired by the rulers, nobility, and civic authorities who sought to keep up appearances among their peers?

SUCCESSSES AND FAILURES:  
ARTISTS AND ARCHITECTS FROM  
THE LOW COUNTRIES  
BECOMING WEALTHY IN CENTRAL AND  
NORTHERN EUROPE

**Dr. Juliette Roding**  
Leiden University

Thanks to the Gerson Digital Project at the Netherlands Institute of Art History (RKD) in The Hague, we get more and more insight into the migration patterns of artists and architects from the Low Countries in the period 1550–1800. So far, most attention has been paid to the output and impact of these people abroad.

In this paper, however, I would like to address the more socio-economic aspects of those who chose to settle themselves abroad, to get insight in successes and failures. I will take in account f. e. marriage and family policy, networks within and outside artistic circles, side-jobs (saw-mills, quarries, factories, mining), the housing situation of the artists and architects (including furniture etc.), and their collections of works of art, books and prints.

## TWO STEPS FORWARD, ONE STEP BACK – THE PRE-MIGRATIONAL PHASE AND ITS IMPACT ON ARTISTS' MIGRATION HISTORIES

Dr. Kathrin Wagner  
Liverpool Hope University

Art historical research on artists and their migration histories often focuses on individual experiences. In order to capture trends and tendencies of movement and migration, I developed the Artist-Migration-Model (2017).<sup>1</sup> Drawing on different migration theories from the social sciences, e. g. Rudolf Heberle's *Typologies of Migration* (1972), I designed this model particularly for the analysis of the movement of artists, sculptors and architects in the early modern period. Three different phases constitute the movement: the pre-migrational phase, the act of migration and the post-migrational phase.

In my paper, I will focus on the pre-migrational phase, which is either of a voluntary, half-voluntary or coerced nature. The understanding of this precondition is particularly important as it often affects the act of migration itself and how it is conducted (direct or indirect, circular or one-way). An insight into the motivation of artists to leave their original places of residence is also paramount for the understanding of retention in the new place of residence. The majority of artists predating the Industrial Revolution left on a voluntary basis. They were either attracted by a new patron or employer or sent by a commissioner at home to receive training. Some chose to live and work in a new place of their choice that was a hotspot of the contemporary art scene. Coerced migration among early modern artists is comparably rare, and was often a consequence of political and/or religious persecution.

In the form of case studies, I will analyse various early modern artists and their migration histories, by focusing particularly on the pre-migrational phase. These include prominent examples of migrant artists, such as Hans Holbein the Younger and Rosso Fiorentino, and less researched migration histories such as those of Gualter Reynoldes and Charles Philippe Dieussart.

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1 Wagner, K. (2017). The Migrant Artist in Early Modern Times. In: Wagner, K.; David, J. and Klemencic, M. *Artists and Migration 1400–1850. Britain, Europe and beyond*. Newcastle-upon-Tyne: Cambridge Scholars Publishing, pp. 2–20.

# SCULPTORS JAKOB EGEN, AUGUSTIN VAN OYEN AND MARTIN CHRISTIAN PETERSON. LAST NETHERLANDISH AND DANISH IMMIGRANTS IN THE POLISH-LITHUANIAN COMMONWEALTH?

Dr. Michał Wardzyński

Art History Institute, Warsaw University

Previous studies on early-modern Netherlandish sculpture and sculptors in the former Polish-Lithuanian Commonwealth focused on the Mechelse van den Block / Blocke / family and city artistic *milieu* in Danzig exclusively. In contrary to architects and military engineers, their widely-understood role in a stylistic and formal development of small-scale architecture and statuary sculpture in the late-Mannerist period there (ca 1610–1650) remains underestimated. Newly discovered archival sources let us accept the fact of their declining presence and activity out of Royal and Ducal Prussia. Dutch and Flemish masters had to step numerous German-speaking artists aside, dealing still the most prestigious orders with Italians from the royal court as well as three historic capital cities: Cracow, Warsaw and Vilnius.

Three of them deserve a special attention: builder-stonemasons' guild master Jakob Egen in Cracow, Lesser Poland (1605–1620 noticed), talented statuary sculptor Augustin van Oyen of Utrecht (?) in Checiny (Lesser Poland, former Sandomierz voievodship, 1616–1655 mentioned) and Martin Christian Peterson of Copenhagen in Cracow (1645–1665 listed). The first of them belonged probably to the Dutch artistic van Egen family of Mechelen widely represented in Denmark as well as in the Baltic region. His *oeuvre* still remains unclear, however there are some Netherlandish epitaphs and commemorative plaques of the time possibly linked to this master. Van Oyen deserves a monograph, first of all because of his high skilled and precise figurative work (bas-relief portraits) in alabaster from Podolya (today: Ukraine) together with a primary reception of the Amsterdam Crispijn de Passe graphic series. Peterson seems to be the last Northern-European mannerist sculptor settled in Cracow and he played a crucial role in a dissemination of the Dutch *Kwabornament* as well as German *Knorpelwerk* decorative forms there. It is worth mentioning that all of them practiced with 'black marble' of Dębnik near Cracow, which was used during the 17th century as a regional replacement material for the black Mosan compact limestones of Dinant and Namur. The tricolor (black-red-white / whitish) gamut of materials op *Nederlandse manier* was one of recognizable features of their works too.

The paper presents the newest stage of research on biographies and *oeuvres* of these three masters, containing a general reflection upon the presence and artistic activity of Flemish, Dutch and Northern-European masters in the Polish-Lithuanian Commonwealth during the reign of the Swedish Vasa dynasty. Its highlight point concerned a Warsaw royal commission of 1637 for court and garden statues referred to Adriaen de Vries who stayed in Prague during this time. Sculptures robbed by Swedes in 1655–1657 are preserved in Stockholm and other local aristocratic collections.

## A QUELLINUS IN SCANDINAVIA: THOMAS QUELLINUS (1661 – ca. 1709) AND HIS ARTISTIC PRODUCTION IN DENMARK

Wendy Frère  
Université libre de Bruxelles

One of the most prolific families of sculptors in the Low Countries during the 17th century is the Quellinus family. Rooted in Antwerp, where they had a thriving workshop, the Quellinus received many commissions both from within the Low Countries as well as outside and in this way rapidly gained fame throughout Europe. Besides the Antwerp workshop members of the Quellinus dynasty set up flourishing workshops in the Netherlands, Denmark and England. The artistic richness and diversity of the family is witnessed from the fact that they counted among their ranks no less than ten artists, sculptors as well as painters and engravers.

In 1687 Artus Quellinus the Younger (1625–1700) accepted an order from a Danish noblewoman, the Countess of Schack. She ordered him to sculpt an epitaph for her in the Trinity Church in Copenhagen. As he was unable to travel to Denmark himself for the shipping and assembling of the monument, Artus sent his son Thomas Quellinus (1661 – ca. 1709) to Denmark, who arrived in Copenhagen in June 1689. The Schack monument rapidly gained fame for the Quellinus in Denmark and Thomas decided to settle in the Danish Kingdom to build out his own workshop. During his Danish period, Thomas received many important orders, mainly from Danish noblemen. He managed a booming workshop with several assistants and oversaw the acquisition of marble from the Low Countries, thus traveling a lot between Copenhagen and the Belgian city of Namur, passing via Antwerp, where he discovered new Flemish trends and consequently introduced them in his own works back in Denmark.

Though scholarship has increasingly studied, over the past decades, the artistic contacts and exchanges between the southern Low Countries and Scandinavia, the presence of the Quellinus in Denmark has never attracted broad interest, despite the profound impact these Flemish sculptors had on Danish art. This paper tries to address this lack of scholarly interest. Specifically, I will analyse, first, the origin of the contacts between the Quellinus and the Danish artistic scene and, second, the artistic production of Thomas Quellinus in Denmark, in order to gauge his influence on Danish (and German) sculpture. Via two or three well-chosen case studies, my paper will determine how Thomas combined Flemish traditions with Danish ones and how his works were received and regarded in Denmark.

## FROM NUREMBERG TO BRESLAU AND THE OTHER WAY AROUND – ARTISTS’ MIGRATIONS BETWEEN FRANCONIA AND SILESIA IN THE 16TH AND THE 17TH CENTURY

Dr. Agnieszka Patała

Institute of Art History, University of Wrocław

Commercial relations between Franconia and Silesia were established not later than in the 13th century. The encounters of merchants representing those regions, especially from Nuremberg and Breslau, during the fairs organised all over the Europe, were gradually followed by migrations of people and goods between these two territories. This phenomenon achieved substantial growth especially in the 15th and the 16th century; it lasted, however, over the whole early modern period. Through the first decade of the 16th century more than eighty merchants, intellectuals and clergymen originating from the capital of Franconia decided to visit Breslau and settle here down, usually for a lifetime. Especially the tradesmen, becoming independent from their Nuremberg employers by starting their own businesses in Silesia, marrying into local families and obtaining Breslau citizenship, penetrated the local elite and held city council seats without, however, losing contact with their hometown. In consequence, the interiors of the most prestigious Breslau churches were filled with objects executed in Nuremberg’s workshops, including paintings, retables and goldsmiths’ wares. It was also Hans Pleydenwurff himself, the most important Nuremberg painter before Albrecht Dürer, who came to Breslau in 1462 to mount his polyptych in the St. Elisabeth’s Church.

The vast number of networks – especially commercial, family, ecclesiastical and monastery ties linking Nuremberg and Breslau – which in the Middle Ages determined and facilitated artistic exchange between these two cities, laid the foundations for the continuation of this process in the following centuries. The main aim of this paper is to present how those networks evolved in the 16th and 17th century, influencing (promoting or interfering) the migration of artists between Silesia and Franconia at that time. What is more, it aims to present the impact of these relationships and migrations on the early modern Silesian art, which, regarded sometimes as ‘peripheral’, absorbed particular stylistic and iconographical ‘innovations’ typical for the art of Nuremberg. Finally, it will focus on the factors and hypothetical reasons of gradual decline in interest about Franconian art that could be observed in Silesia in the 17th century.

## COLLECTIVE AUTHORSHIP. REFLECTIONS ON THE BENEFIT OF HISTORICAL NETWORK RESEARCH AND GIS FOR ART HISTORICAL PURPOSE

**Torsten Veit**  
University of Greifswald

In my PhD project I concentrate on networks of stucco workers from Upper Bavaria in the Baltic Sea Region during the 18th century. The stucco worker Johann Michael Graff, who worked in Berlin, Courland, Livland and Poland between 1763 and 1796, is the focal point of my research. To recreate the early years of his career means to show as an example how cultural transfer might have happened in the Rococo period.

It is difficult to find similarities in his way of working, because on the one hand many works are destroyed and on the other hand it is not clear how much self-realization was allowed. For Berlin and Warsaw it is proved that the stucco workers were given sketches to work after with just few modifications.

That is why it was interesting to recreate his family relations for a micro-level consideration of coworker connections and other relations that can prove his development and to map them. It was i. e. interesting to see that Graff was the neighbour of Johann Michael Merck, a well-known stucco worker in Berlin who worked in Sanssouci Palace.

Further a dataset was created to visualize the entire dissemination of Wessobrunn works in Europe from 1600 to 1800 as a macro-level consideration. Over 800 locations were implemented. As a result stands an interactive map. It is searchable and serves as a digital source for further argumentations. It was possible to visualize i. e. that after the Great Northern War the Wessobrunns emerged for the first time in the Baltic Sea Region.

The last step was to combine both visualization and argumentation. There were up to twenty persons working in Prussia and at other places in the Baltic Sea Region which can be put in relation to Upper Bavaria. With the combination it was possible to comprehend that these workers had strong relations in the home village and maybe therefore moved together.

At the conference I would like to present my visualizations and argumentations. It should serve as an example how to use the digital to generate explicit data out of implicit information and with this increase the benefit and value of art historical research.

TRANSFER OF NEW MODELS IN RIGA  
ARCHITECTURE  
AND SCULPTURAL DÉCOR IN THE 1750S–60S  
*A Travelling Architect in Military Service Johann Friedrich  
Oettinger and Immigrant Sculptor Jacob Ernst Meyer*

**Dr. Anna Ancāne**

Institute of Art History, Art Academy of Latvia

In the first half of the 18th century, the demand for skilled architects and sculptors increased and the influx of immigrant artists fostered the introduction of new stylistic influences in Riga's architecture. The most significant building enterprise was the construction of a new town hall (1750–1765) to the design of military engineer, architect and cartographer Johann Friedrich Oettinger.

Oettinger was trained in Württemberg by Italian architect Donato Giuseppe Frisoni, while in the beginning of his independent career, 1738–1745, he worked in the service of King Christian VI of Denmark. Oettinger's interior designs from that period point to the late South German Baroque tradition. In 1746 he went to Russia, where he was appointed commander of the Riga Corps of Engineers and proved his architect's qualifications: the design for the Town Hall was an innovative solution for Riga, demonstrating a French-inspired Classicist style with late Baroque and Rococo elements. The decor of the pediment (1755) is considered to be the earliest example of the Rococo ornamentation in Riga. The interior of the Town Hall was decorated by Jacob Ernst Meyer, the leading sculptor and stucco master in Riga. He came from Danzig in 1761 and settled in Riga for good. Meyer's work is the most significant example of Rococo ornamentation in the decorative finish of Riga's residential and public buildings in the 1760s. One of the few examples of representative late Baroque and Rococo residences of the new type, hypothetically related to Oettinger and Meyer, is the house of Otto Hermann von Vietinghoff in Riga.

Oettinger's and Meyer's roles in Riga's artistic life illustrate two distinct cases of artist migration, driven by social, political and subjective factors. Oettinger's route is geographically variable, linked to military service and royal commissions. In contrast, the example of Meyer demonstrates a deliberate and successful assimilation in the local milieu. In both cases, Riga provides a welcoming creative environment for newcomers and becomes a crossroads of modern artistic ideas, promoting the transfer of new models of late Baroque and Rococo art that marked the beginning of a new stylistic phase in Riga's architecture.

## RESEARCHING MIGRATION ACCORDING TO THE DICTIONARY OF LITHUANIAN ARTISTS

Dr. Aistė Paliušytė

Lithuanian Culture Research Institute, Vilnius

Biography collections have been used multiple times in the research of historical migration processes. However, the data from some Central European regions has not been assessed from this perspective and has not been integrated into the studies of transregional migration. One of such regions is the Grand Duchy of Lithuania (hereinafter referred to as the GDL). The paper seeks to evaluate artist migration in the aforementioned region based on the biographies published in the first volume of the Dictionary of Lithuanian Artists (Vilnius, 2005), containing information about ca. 900 artists of the GDL in the period from the 16th century until the Third Partition of the Polish-Lithuanian Commonwealth in 1795. This is the most significant and the largest collection of data about the artists of the GDL. The dictionary's data has been included, to a very small extent, in transregional biographical data collections, such as the multi-volume publication *Allgemeines Künstlerlexikon* (De Gruyter Saur).

The paper describes the content of the Dictionary of Lithuanian Artists and examines how its data can be used to explain migration processes. The sources introduced in the book have been collected from financial and legal documents, correspondence, etc. There is a relative scarcity of surviving serial sources that are important in the assessment of migration. One of such rare examples is 18th century Vilnius Magistrate documents that specify the city's new residents who arrived from other regions. The dictionary used heterogeneous sources, and their fragmented nature restricts quantitative assessment of migration processes; however, recurrent phenomena make it possible to identify the characteristic tendencies of the region. In the study of migration, the most important data concerns the artists' places of origin and locations of their activity. The dictionary presents information about the migration circumstances and the incoming artists' integration in the region: data is published on relationships between the artists and the clients, collaborations with other masters, memberships in religious communities and institutions.

The information provided in the dictionary unveils the migration models of the early modern period that manifested in the GDL, the mobility of the incoming artists within the region, and the factors that encouraged it.

## MAPPING ARTISTS AND ARTIST MIGRATIONS WITH IMPERFECT DATA

**Prof. Dr. Hans J. van Miegroet**

Duke University,

Duke Art, Law & Markets Initiative / Art History & Visual Studies

This study is based on the DALMI database, which includes a reliable count of the aggregate of Mechelen artist numbers (N=1473), their active periods, commercial / dealer networks, migration patterns and destinations that goes beyond anything before attempted. Mechelen was a significant, but understudied South Netherlandish art production complex in the early modern period. Large aggregates of Mechelen paintings, at times more than 10,000 per year, were produced for export throughout Europe and the Americas between 1540 and 1680. In addition, a noticeable artist migration started as early as 1540. Antwerp emerged as the first stop destination from 1540 to 1700, followed by final destinations, such as (1) Amsterdam, (2) Delft and (3) Brussels. In the second half of the sixteenth century, Mechelen artists began to move to Delft from 1566 until 1613, and to Amsterdam until 1690. Surprisingly, Delft (and not Haarlem or Frankenthal) was chosen by a significant number of so-called water painters (19), who, because they used a water-based medium, could easily be employed in the tapestry industry, especially, since there was a well-documented shortage of cartoon painters, which had created a production bottleneck for the Delft weavers.

ON THE MOVE.  
TENDENCIES AND METHODS  
OF THE RESEARCH ON ARTISTS' MIGRATION

Prof. Dr. Aleksandra Lipińska  
Ludwig-Maximilians-University of Munich

Keynote lecture

The paper discusses past and current approaches to artists' migration providing an overview of tendencies, methods, and terminologies. Firstly, it takes a retrospective look at the research of the 19th and 20th century, when migrant artists were often an object of instrumentalisation in the service of the vision of separated national cultures. Secondly, it discusses various theories and discourses (*Kulturtransfer*, *Histoire croisée*, colonial studies, mobility turn) and their specific terminological framework (acculturation, translation, hybridity) that developed in the last thirty years as an attempt to broach the issue of the cultural exchange in a transnational perspective. Finally, current digital instruments supporting a quantitative approach as well as visualisations of artists' networks and mobility are discussed.

## EARLY MODERN ARTISTIC INTERNATIONALISM: MIGRATING TO TALLINN / REVAL

**Prof. Dr. Krista Kodres**

Institute of Art History and Visual Culture, Estonian Academy of Arts  
Institute of Humanities, Tallinn University

Intensive migration to Tallinn / Reval in the Early Modern period was, of course, not only a demographic phenomenon. Europe of these centuries was a space that witnessed rapid changes in regard to knowledge production and knowledge communication. It was also the space where towns were growing, new houses were built and decorated – the visual and material representation gained importance. Migration from one place to the other was one way of cultural communication as each of the traveling craftsmen was carrying a personal visual archive, experience and knowledge acquired during his journey. This was his capital that he hoped to invest for the better future once settled in a new place.

In my presentation I am going to ask questions about the reasons that made Reval attractive destination for craftsmen who specialised in painting and carving. Who were these ‘international men’? What was expecting them in the old Hansa-town? What was the contribution of migrants to the local visual and material environment? In other words, I am interested in the import and appropriation of artistic forms, motifs and ornaments. My special attention is, however, devoted to the idea of visual and material practices as practices of ‘art’ and, accordingly, also to the process of changing status of the craftsman during the Early Modern period in Reval.

## ARTISTS' MOBILITY, INFORMATION AND KNOWLEDGE FLOW IN THE BALTIC REGION 1550–1650

**Dr. Franciszek Skibiński**

Nicolaus Copernicus University in Toruń

Following venues of research offered by modern studies on knowledge flow, in this paper I attempt to trace the movement of information concerning art and architecture in the Baltic Region between 1550–1650. In doing so I hope to further our understanding of the patterns of localization of knowledge and skill and their diffusion.

In the art historical context, a place where knowledge and skill become localized may be defined as an artistic center. Due to the accumulation of knowledge and expertise, such centers produce externalities that denote their spillover to other places, artists and patrons. In this perspective, artistic center may also be defined as a distinct web of relations structuring accumulation and diffusion of knowledge and skill. Artist mobility was one of the most important factors which allowed for a buildup of artistic knowledge and skill. In the result of artist mobility localized networks of relations connected with other networks and thus created a complex and multilayered circulatory system of artistic ideas and expertise.

Next to artists' mobility I will also consider other forms of information exchange, both direct and indirect, such as letters, descriptions, etc. In this way I will attempt to demonstrate the synergy between various channels of communications. It is of course impossible in short compass to analyze such a complex issue. I shall therefore present selected episodes from the careers of such artists and architects as Anthonis van Obbergen, Philip Brandin and members of the Van den Blocke and van Seenwinckel families, which may help to make a step from the idiosyncratic to the more general.

# THE ROLE OF AMBASSADORS IN RECRUITING ITALIAN ARTISTS AND ARCHITECTS FOR THE IMPERIAL COURT OR HOW ANDREA PALLADIO ALMOST ENDED UP ON THE HABSBURG COURT

**Dr. Helena Seražin**

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The role of Imperial ambassadors in mediating art movements has recently received more attention in art historical literature as one of the ways to woo foreign artists and architects to enter into courtly services or as a possibility to acquire valuable pieces of art for imperial collections. Very few studies, though, have focused on diplomats themselves and their role in bringing new architectural models, artists and art movements into their original environment.

Throughout the 16th and 17th century the best contemporary Italian architects, engineers, sculptors and painters as well as their works of art were in great demand at the imperial court, which in this regard counted on the direct involvement of its diplomats, especially in Venice, Rome and Florence. The latter often came from the ranks of Gorizian nobility; in the second half of the 16th century one could also find among them Franz Count of Thurn (1519–1566) and his son Raimund VI (1562–1623), Veit Baron of Dornberg (1529–1591) and Johann Baron of Cobenzl (ca. 1530–1594). As evident from the preserved correspondence, the diplomats kept abreast of the greatest achievements in Italian Renaissance art and architecture and reporting on them was one of their regular tasks.

The aforementioned diplomats would return home bringing works of art and architectural designs, manuscripts and treatises, as well as sophisticated artistic taste, which also led to the establishment of Italian Renaissance art and culture in the then Inner Austrian provinces, especially Gorizia. As attendants at the court, they had access to the foremost courtly and provincial Italian artists and architects – who would, at their request, try to turn ideas inspired while serving in Italian art capitals into reality – and through them introduced new architectural and artistic models into the Slovenian provinces that remained in use well into the 17th century.

This paper, though, will present various cases of ambassadors' involvement into migration of Italian artists and architects, such as Andrea Palladio (1508–1580), Salustio Peruzzi (1512–1573), Vincenzo Scamozzi (1548–1616) and Giovanni Pieroni (1586–1654) into Imperial lands.

MIGRATING ARTISTS  
AND TRAVELLING PATRONS  
IN SEVENTEENTH-CENTURY CENTRAL EUROPE:  
BALASSI, SEGHERS AND HEIMBACH  
FOR OTTAVIO PICCOLOMINI

Dr. Alessandra Becucci  
Florence

This paper explores the dynamics of artists' relocation in seventeenth-century Europe through the example of three painters – the Fleming Jan Baptiste Seghers (1624–1670/1), the Italian Mario Balassi (1604–1667) and the German Wolfgang Heimbach (1613/15–1678), all travelling between Italy, Austria, Germany, Bohemia, Spain and the Spanish Netherlands. I consider situations that urged these artists to move out of their native country and from one court to another and I analyze the set of constraints that they had to face and the chances they were offered within the framework of patronage opportunities that they were pursuing when leaving their country.

Through the perspective of a common patron that the three of them shared, Ottavio Piccolomini Pieri d'Aragona (1599–1656), I focus on the relocation of these artists in Central Europe, and on their passage in the several households maintained by Piccolomini in Vienna, Prague and Nachod. I consider the patronage practices of this Italian nobleman in the Habsburg service, as part of the cultural policy he enacted to fashion his persona as a member of the imperial court, where he was identified as a foreigner and constantly needed to reaffirm his role. Art investments, protection granted to the same artists already active for other notable patrons whose social prominence and reputation he aimed to emulate, were necessary tools for his social affirmation and complemented his widely acknowledged military virtue. The promotion of Italian artists and artisans in the network of his own patrons and superiors, such as the generalissimo Albrecht von Wallenstein and the Archduke Leopold Wilhelm, helped to qualify his persona at the court and was seconded by the cultural heritage embedded in his family background, mainly embodied by the cultural action of in Central Europe of his most famous ancestor Enea Silvio Piccolomini, later Pope Pius II (1405–1464).

I compare the three cases to understand the mechanisms connecting artistic production, patronage and the market for art and luxury goods, while taking into account how mobility shaped patrons and artists and created occasions between them, ultimately contributing to the definition of visual culture and of taste in early modern Central Europe.

## ROME IN CROATIA, VIA TYROL

Prof. Dr. Sanja Cvetnić  
University of Zagreb

After 1730, quite suddenly and at a large scale, in northern Croatia appeared new motives and solutions that originated in Roman fresco paintings of the previous century: Pietro da Cortona's *stucco finto* and *quadro riportato* illusions, Andrea Pozzo's painted (illusionistic) architecture: vaults, domes and altars. Moreover, Gian Lorenzo Bernini's engaging Baroque *gran gesto*, translated into huge fresco painting narratives inhabited church walls, as well as quotations from his famous sculptural ensembles (illusionistic lodges with viewers from the St. Teresa of Avila chapel in Santa Maria della Vittoria in Rome). All these stylistic novelties for the local experience were introduced by a Tyrolese painter Ioannes Baptista Rangger (Götzens 1700 – Lepoglava 1753), who arrived to northern Croatia – that was after a century and a half liberated from the Ottoman presence at the nearby border – and became a Pauline friar in the central Pauline monastery, Lepoglava. His arrival to Croatia with the baggage of the visual language of the Tyrolese fresco painting that was saturated with the Roman canons, changed the notion of the fresco decoration in Croatia. Rangger's migration to Croatia was preceded by another one with similar effect, that of Tyrolese painter Egid Schor, who returned from Rome to Tyrol around 1666, after a decade spent there, mostly in the workshop of Pietro da Cortona. But this was not the only Rangger's source on the Roman style, since there is a document in the Tyrolese Land Archive in Innsbruck mentioning his own voyage to Italy (1720), testifying that he is in *Welschlandt begaben* – gone to Italy. Unlike Schor, Rangger did not return to his native Tyrol in the west of the Habsburg Monarchy, since by the first decades of the 18th century the baroquisation of the major churches there was completed and village parish churches did not offer enough jobs to the growing number of Tyrolese artists. He became part of the Tyrolese artistic diaspora, settling down in the southern part of the Habsburg Monarchy.

Rangger's voyage to Italy and subsequent arrival in northern Croatia – as well as the Schor's Roman period before – were not mere journeyman years (*Wanderjahre*), since they both had not only completed their education as craftsmen, but were so deeply imbued with the Roman Baroque that they became efficient agents in spreading its fame, themes, style and persuasive splendour far beyond the palaces and churches of the Papal Rome.

*TRANSLATIO* FROM THE ROMAN CATACOMBS  
TO THE NORTHERN CATHOLIC FRONTIER  
(Re)moving Relics and Migrating Art and Architecture  
between Italy and the Polish-Lithuanian Commonwealth,  
17th–19th Centuries

Dr. Ruth Sargent Noyes  
National Museum of Denmark,  
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The proposed paper draws on distinct genres of textual, material and visual source materials in archives, churches, monuments and museums to explore research and interpretative problems taking up the issue of questions of the intertwined processes of art and historical migration of artists and architects across cultural and national boundaries attending *translatio* – the ritual relocation of sacred relics – of catacomb relics between Italy and the early modern Polish-Lithuanian Commonwealth, at the Catholic frontiers of Northern Europe, in present-day Poland, Latvia, Belarus and Lithuania. Starting after 1600 and climaxing ca. 1800, remains of purported martyr-saints exhumed from the catacombs beneath the Papal City flowed across the globe to the geographical boundaries of Catholicism. While the phenomenon of the *translatio* of catacomb relics to Baltic Europe is relatively little-known today, a robust traffic in relics streamed from Rome to the far North, to the extent that the phenomenon might be described as a veritable invasion of the Baltic by ancient Italo-Roman bodies (for the period 1657–1791, documented cases of catacomb relics exported from Rome totaled 35,000+). During the 17th–19th centuries the *translatio* of Roman catacomb relics to the Baltic (Krāslava, Varakļāni, Piedruja, Druja, Vilnius, Valkininkai) was accompanied by artistic and architectural projects and programs carried out by Italian-born artists (Vincenzo de Mazotti, Filippo Castaldi, the Parocco) who had migrated to the North in service of Baltic patrons. Building on recent comparative contextual investigative methodologies developed by in-depth studies of artists' and architects' migration processes in Central and Northern Europe during the early modern period, the paper maps a series of case studies in Italianate art and architecture in the Polish-Lithuanian Commonwealth against concurrent cases of Italo-Baltic catacomb relic *translatio*, plotting a wider historical pattern to highlight the investigative potential of a wider interconnected informational network for transcultural art historical research, enabling newly expanded perspectives and interpretive insights into cultural processes of a particular historical era.

## THE ARCHITECT AND HIS EMPLOYER: CARL GOTTLLOB HORN'S PASSIVE MOBILITY AND ITS SIGNIFICANCE FOR THE SOCIAL RISE OF HEINRICH CARL VON SCHIMMELMANN

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Artist migration can be considered a phenomenon of often self-responsible individuals or groups who adapt to changing markets, workshop positions or biographical opportunities. However, artists from the second range, whose works are rather coincidentally in the focus of interest of their contemporaries and today's research, have received little attention so far. This paper will deal with the factors of these artists' 'passive' migration to Central and Northern Europe in the second half of the 18th century, which took place away from the major trends.

The investigation therefore focuses on the framework conditions for the artistic success of the little-known Saxon master mason Carl Gottlob Horn (1734–1807). He followed Heinrich Carl Schimmelmann (1724–1782), a bourgeois parvenu and later the treasurer of the Danish king, who ascended to the nobility because of his legendary wealth, from Dresden to Holstein. There he entered the employment of the Schimmelmann family, whom he was never to leave during his lifetime. Horn took over a broad spectrum in the context of manor architecture and was responsible for buildings, interior design and garden architecture. It was by chance that he became an important master builder and architect of early Classicism in Schleswig-Holstein with a close association to Denmark.

In this context, his client and employer Schimmelmann plays an important but less considered role, since his choice probably fell on a capable craftsman, who could prepare and realise his visions for his own social advancement also on an artistic level. Both were likely to lack the necessary cultural capital, which Horn, however, acquired through literature and Schimmelmann's network: Danish role models who worked for the court in Copenhagen and thus undoubtedly represented the taste of the targeted society. These included the Danish court architect Nicolas-Henri Jardin, his pupil and later Copenhagen city architect Georg Erdmann Rosenberg, whom he obviously emulated. Furthermore, the view is to be drawn to Carl Gottlob Horn's surprising immobility, unlike that of his contemporaries, which, however, has great significance in the balance of the rise of his employer.

## PRAGMATIC MIGRATION AND ROMANTIC NOMADISM OF ARTISTS ACROSS AND FROM THE BALTIC PROVINCES OF RUSSIAN EMPIRE AT THE BEGINNING OF THE 19TH CENTURY

**Prof. Dr. Eduards Kļaviņš**

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After the collapse of the Duchy of Courland and Semigallia in 1795 when its territory was subjected to Russia, the local world of art became dispersed, fragmentary and fluid; migration of artists was inevitable. For artists of local origin it could be the sequel of educational accomplishments. Some artists proceeded largely to Germany (Berlin, Dresden, Düsseldorf), at times they ended up also in Vienna, Switzerland and Rome. Some of them returned but others stayed for good in their new places of residence (Johann Jakob Müller, Ernst Gotthilf Bosse, Johann Carl Baehr, Eduard Schmidt von der Launitz et al.). At the same time, artists mainly from Germany came to Baltic provinces, either looking for work or realising special commissions. They settled here for shorter or longer periods but later could return to their homeland or proceed further to St. Petersburg (twin brothers von Kügelgen, Johann Friedrich Tielcker, Joseph Dominikus Oechs, Gottlieb Schwencke et al.). The mobility of all these artists could be called migration in the right sense of the word and its motivation could be considered as quite pragmatic.

The mobility of some artists of the time can be explained in a more subtle way involving concepts of aesthetics and even psychology. Pragmatic needs mingled with nomadic yearn for romantic wandering in search for creative stimulus. A paradigmatical example is the best known biography and artistic output of Karl Gotthard Grass (1767–1814). Some others artists (Gustav Hippius, Otto Ignatius, August Georg Wilhelm Pezold, Johann Leberecht Eggink et al.) could be also named.

It is impossible to assert that pragmatic and nomadic wandering was a specific phenomenon of the art world of Baltic provinces. Biographical data of many artists from Northern countries, Germany and Russia contain information about analogous migration routes, centres of educational interests, permanent or timely working places. Broad general context is indispensable. It is possible only to take a risk of a comparative generalisation and to state that migration and nomadism of Baltic artists were especially rootless due to factors of political and social history.

CONTRASTING APPROACHES  
TO HISTORICISM:  
GREECE AS THE COMMON TOPOS  
OF EXPATRIATE CENTRAL EUROPEAN  
ARCHITECTS IN MODERNITY

Dr. Irene (Rena) Fatsea

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Modernity, more as a cultural than a historical category, is associated with displacement and alienation. The pursuit of reason as a foundational ground necessitated distancing from one's own familiar environment for a more disinterested grasp of reality, even more so for the creation of both novel and authentic works of art and architecture. Significantly, many of these works bore this mark of displacement, along with an element of universality. Either enforced or intentional, either temporary or permanent, migration enhanced creativity and paved new ways to (self-)knowing and identity formation.

I propose to discuss two characteristic cases of Central European architects as symptomatic of this culture of displacement in the nineteenth century. Similar in many respects, yet different in others, Theophil Hansen and Gottfried Semper reached the peak of their architectural maturity as expatriates, one having fled in political exile from Germany to London for six years, the other having deliberately left Denmark for life to better career prospects in other countries. A man of feverish temperament who commanded the Dresden barricades during the May uprising of 1849, Semper left a legacy more as a theoretician than a practitioner. However, his handful of realized works – in Dresden, Zurich, and Vienna – sufficed to earn him international acclaim. Hansen, on the other hand – a man of moderate character, yet inquisitive and pioneering in spirit – developed his theory through his extensive practice, first in Greece, then in Vienna. Having been archaeologically trained through intensive traveling and research in Greece, both architects incorporated elements of this lesson in their innovative, yet diverging career paths, until these intersected in the outstanding architectural project of the Viennese Ringstrasse. There, their contrasting views on Hellenism came to full bloom, thus manifesting the wide-ranging spirit of Historicism.

I argue that, through the diasporic experience of Semper and Hansen, Greece assumed simultaneously the role of the 'other' and the 'common' topos, which shaped their critical approach to modernity while it provided the cultural settings of their buildings with meaningful content. No matter how

diverse their approach, it differed drastically from that of the eighteenth-century Classicists, for whom Greece was still covered under the veil of idealization, longing and nostalgia. For both Semper and Hansen this new perception of Greece, more interpretative than formalist in nature, was pertinent to a world of constantly expanding boundaries; at the same time, it was more realistic and pertinent to the rising discipline of history.

HOW TO BUILD A PALACE  
ON EMPTY GROUNDS?  
MIGRATION OF CRAFTSMEN AND ARTISTS  
DURING THE CONSTRUCTION  
OF RUNDĀLE PALACE

Dr. Laura Lūse  
Rundāle Palace Museum, Latvia

In 1735, Count Ernst Johann Biron, chief chamberlain to the Empress of Russia Anna Ioannovna, acquired a new property in his native Duchy of Courland-Semigallia, having obtained an estate in Wartenberg, Silesia, just a year earlier. Nonetheless, he embarked on redeveloping the former manor house of the Von Grothuss family in a truly spectacular fashion. Back in the day the territory of Rundāle (Ruhenthal) Manor was in a remote location without developed infrastructure. Thus, with the help of a promising architect from Petersburg, Francesco Rastrelli, the new palace had to be erected on the desolate plains of Semigallia. When in 1737 Biron was appointed the Duke of Courland-Semigallia, even more grandiose construction works were commenced to build a palace in Jelgava. Rastrelli and Biron brought to Courland exquisite examples of Baroque architecture together with accomplished craftsmen adept at implementing their ideas. Following the death of Anna Ioannovna in 1740, Biron was accused of treason and exiled to Siberia together with his family. The construction works of Rundāle Palace had yet to be completed and continued after Biron's exoneration, this time attracting most of the craftsmen from further afield of Russia. As a result, over a time craftsmen and artists from the Russian Empire and Kingdom of Prussia worked alongside local masters. To mention a few renowned artists – stucco sculptor Johann Michael Graff and his team, painters Carlo Zucchi and Francesco Martini. However, the palace overall was constructed by thousands of immigrant labourers transported into the Duchy and led by craftsmen, often working in rather despotic conditions.

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