Instituto Moll
Centro de Investigación de Pintura Flamenca

FONDATION PÉRIER D'IETEREN

Call for papers*

Cultural Crossroads. Artistic Encounters between the Low Countries and Spain, 15-17th Centuries

IV – Stained-glass windows

Since 2020, research into artistic exchanges between the Low Countries and the Iberian Peninsula has gained fresh momentum through a collaboration between the Moll Institute (Madrid) and the Périer-D'Ieteren Foundation (Brussels). Both institutions document and study works of art produced in Flanders and Burgundy between the fifteenth and seventeenth centuries that are still preserved in Spanish collections. As part of this initiative, the 2027 study day will examine the role of foreign artists and imported stained glass in the Iberian Peninsula, highlighting a field that still offers considerable scope for further research.

From the fifteenth century onwards, the structural renovation of cathedrals and religious buildings in major urban centres turned these cities into leading artistic hubs across the Iberian Peninsula. Cities such as Seville, Segovia, Salamanca, Burgos, Cuenca and Toledo became important centres where both stained-glass painters and glaziers from the Low Countries established their workshops. At the same time, stained-glass windows produced in northern Europe continued to be imported, reinforcing the prominence of northern styles in these artistic centres. Commissions came primarily from the Catholic Church and the monarchy and were formalised through detailed contracts specifying the iconographic programme, technical requirements and payment for each project.

A central focus of this study day is the role of Flemish and Netherlandish stained-glass masters active on the Iberian Peninsula between the fifteenth and seventeenth centuries. Particular attention will be given to their contribution to the development of local workshops through the transfer of artistic and technical knowledge, as well as to the extent to which their production may have dominated the local market. The dynamic in these artistic centres between local workshops and foreign masters serve as an important field of research into the artistic exchange across the Iberian Peninsula between the fifteenth and seventeenth centuries.

* Illustration: Vicente Menardo, *La Visitación*, 1568. Catedral de Sevilla.

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Among the Northern European stained-glass artists active in the Iberian Peninsula, several regional centres of production can be distinguished. In Burgos, Arnao de Flandes the Elder (act. 1503-1512) worked as a stained-glass painter, generally designing and producing stained-glass windows within his own workshop; Claes Rombouts (ca. 1450-1531), although connected to commissions in Burgos, operated from Flanders, where he designed and produced stained-glass windows in his own atelier. Arnao de Flandes the Younger (1490-1557) and Vicente Menardo (act. second half of the sixteenth century) were among the stained-glass painters working for the Cathedral of Seville. In Segovia, Pierres de Holanda (act. 1530-1560), Nicolás de Holanda (d. 1546), and Wouter de Roeck (act. 1539-1545) were prolific artists in the city. Arnao de Vergara (c. 1500–1557), by contrast, had an itinerant career, with his designs executed in Seville, Osuna, and Granada; it was in the latter city that Jan van Campen (act. 1540–1580) developed a large part of his artistic production.

Besides the artistic exchange, stained-glass windows provide an important source for technical and material research. Since most stained-glass windows remain in the buildings structure or have been lost over time, opportunities for their close examination are rare. Restoration and conservation campaigns provide rare opportunities to examine their materials and techniques while making them more accessible to scholars and the public. This study day hopes to continue to reveal new insights into artistic exchange, workshop practices, and the circulation of technology, demonstrating that the study of stained glass in Spain remains a rich and largely open field for future research.

Conference Panels:

1. The production of stained glass in Spain by foreign artisans. From Netherlandish and Flemish migrations to integration into local workshops.
2. Stained-glass commissions and markets. Patrons, the importation of stained glasses, and the design of iconographic programmes. Collaboration between designers and glassmakers.
3. Iconographic themes and innovations. Northern visual influences and Iberian approaches.
4. The restoration and conservation of stained glass. Current conditions, conservation needs, and technical challenges in preserving historic stained-glass windows.

Submission

Proposals for any of the sessions may be submitted in Spanish, French or English. Applicants should send a provisional paper title, a brief abstract outlining the subject (maximum 300 words), and a CV by **31 January 2027** to: congreso@institutomoll.es and fondation@perier-dieteren.org.

Proposals will be reviewed by the scientific committee, and the organisers will notify applicants of their decision **by 31 March 2027**.

Papers must not exceed 20 minutes in length. Following the study day, accepted papers will undergo double-blind peer review for publication in an edited volume in the *Cahiers d'étude* series of *Annales d'Histoire de l'Art et d'Archéologie* (Brussels). The works discussed in the papers will also be included in the *Flemish Art in Spain* database: https://www.flemishartinspain.com/es.

Please note that the organisers are unable to cover speakers' travel or accommodation expenses.

Deadline: January 31, 2027

Organizers

- Ana Diéguez Rodriguez, Instituto Moll / Universidad de Burgos
- Sacha Zdanov, Fondation Périer-D'Ieteren / Université Libre de Bruxelles

Scientific Committee:

- Isabelle Lecocq (IRPA, Brussels)
- Victor Nieto Alcaide (Real Academia de Bellas Artes de San Fernando, Madrid)
- Pilar Alonso Abad (Universidad de Burgos)
- Sacha Zdanov (Fondation Périer d´Ieteren, Brussels)
- Ana Diéguez-Rodríguez (Instituto Moll, Madrid)

Venue: Real Academia de San Fernando (Madrid)

Date: 17 november 2027

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Selected bibliography:

Mª Pilar Alonso Abad (coord) *Grandes hitos de las vidrieras medievales de Burgos*, Ayuntamiento de Burgos, CSIC, Patrimonio Nacional, 2022.

S. Cañellas (ed.), *The Concept and Fabrication of Stained Glass from the Middle Ages to the Art Nouveau*, Barcelona, 2022.

F. Cortés Pizano, J. Van Damme, M. I. Vázquez González, and Á. Gallo Hormaechea, *La Cartuja de Miraflores: III. Las Vidrieras*. Cuadernos de Restauración de Iberdrola, 13, Madrid, 2007.

J. van Damme, 'Niclaes Rombouts y las vidrieras de la Cartuja de Miraflores', in *La Cartuja de Miraflores. III. Las vidrieras. Cuadernos de restauraçion de Iberdrola*, XIII, s.l. 2007, p. 41-59.

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E. Duverger, 'Archivalische Bronnen voor de geschiedenis van de glasschilderkunst in België van het einde van de 14e tot het begi van de 16e eeuw', *Revue belge dÁrchéologie et d´histoire de l'art*, LXV, 1996.

J. Gestoso y Perez, *Ensayo de un diccionario de los artífices que florecieron en Sevilla desde el siglo XIII al XVIII*, Sevilla, 1899.

D. Goldkuhle, *Actas del Congreso Internacional Conservación de vidriera Historicas, Analis y diagnóstico de su deterioro, restauración*, Santander, 1994.

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R. Kasl, 'Some newly discovered windows by Nicolas Rombouts in Spain', *College Art Association Annual Conference*, Seatle, 1993.

A. Morales Martínez, 'Enrique Alemán y la vidriera en las catedrales góticas castellanas', *La vidriera en la arquitectura: actas de las jornadas*, León, 2002.

C. Muñoz de Pablos (et al.), *Las vidrieras de la Catedral de Segovia*, *Corpus Vitrearum*: España III, Segovia, 2005.

V. Nieto Alcaide, 'El maestro Enrique Aleman, vidriero de las catedrales de Sevilla y Toledo', *Archivo Español de Arte*, 157 (1967), pp. 55-82.

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V. Nieto Alcaide, 'La vidriera Manierista en España: obras importadas y maestros procedentes de los Países Bajos (1543-1561)', *Archivo Español de Arte*, XLVI, no. 182, 1973, pp. 93-130

V. Nieto Alcaide, *Arnao de Vergara*, Sevilla, 1974.

V. Nieto Alcaide, 'Dibujos y cartones de artistas flamencos para vidrieras españolas del siglo XVI', *Archivo Español de Arte*, LXII, no. 246, 1989, pp. 115-132.

V. Nieto Alcaide, 'La recepción de los modelos nórdicos en la vidriera española del siglo XV', *Relaciones artísticas entre España y los Países Bajos*, Madrid, 1990.

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T. Palomar, *Vidrieras históricas. Estudio, catalogación y conservación*, Granada, 2025.

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Y. Vanden Bemden, 'The Migration of Netherlandish Glass Painters in the Sixteenth Century', Stained Glass. Art and Science, *International Colloquium Corpus Vitrearum*, Lyon, 2006.

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Online sources and databases

- **Corpus Vitrearum International**

https://corpusvitrearum.org

International research project dedicated to the study, documentation, and cataloguing of medieval and early modern stained glass. An essential reference for comparative research, methodology, and international bibliographic resources.

Spain

Corpus Vitrearum Cataloniae (Institut d'Estudis Catalans)

https://cvc.iec.cat

Research group dedicated to the study, documentation, and conservation of stained glass in Catalonia, including inventories, publications, and research projects on medieval and early modern glazing.

https://www.flemishartinspain.com/en/works/stained-glasses
Online database dedicated to Flemish and Netherlandish artistic production preserved in Spain, including stained-glass works and information on artists, workshops, and provenance.

"Vidrieras: particularidades simbólicas y temáticas", *II Congreso de Iconografía Cristiana – Crismones y otros símbolos*, Asociación Camino Ancestral de Santiago, Ripollet, December 2024. Available online: https://www.youtube.com/watch?v=EpcPi0fzcHk