



**OrnaSacra**

***Ornamenta Sacra*. Iconological Study of the  
Liturgical Heritage from the Southern Netherlands  
(1400-1700)**

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Axis 3: Cultural, historical and scientific heritage



## NETWORK PROJECT

### **ORNASACRA**

***Ornamenta Sacra. Iconological Study of the Liturgical Heritage from the Southern Netherlands (1400-1700)***

**Contract - BR/175/A3/ORNASACRA**

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## **ABSTRACT**

This collective project, gathering scholars from three institutions (IRPA/KIK, UCLouvain, KU Leuven), aimed at conducting an iconological and anthropological research devoted to the late medieval and early modern liturgical heritage (*ornamenta sacra*) from the Southern Netherlands. We have investigated the provenance, the nature (material, technical, stylistic, iconographical...) and the evolution of this production in order to better understand its religious, social and artistic importance for a timeframe characterized by profound transformations of the liturgy and by religious conflicts and reforms. The historical anthropology of the visual and of the sensible has offered us a methodological framework within which we have considered the material and symbolic nature as well as the spatial and ritual context of these objects, so as to provide a renewed analysis of their forms and functions.

## **1. INTRODUCTION**

This collective project, gathering scholars from three institutions (IRPA/KIK, UCLouvain, KU Leuven), aimed at conducting an **iconological and anthropological research** devoted to the late medieval and early modern liturgical heritage (called *ornamenta sacra* during this period) from the Southern Netherlands (1400-1700). It is concerned with different kinds of objects, made of a wide variety of materials and techniques (such as chalices, monstrances, censers, altar vases, candlesticks, chasubles...) and fundamental to the ceremonial, that occupied a central place in the religious art of the past. We have investigated **the provenance, the nature** (material, technical, stylistic, iconographical...) **and the evolution** of this production in order to better understand its **religious, social and artistic importance** for a timeframe characterized by profound transformations of the liturgy and by religious conflicts and reforms.

In this respect, the focus on the Southern Netherlands was particularly relevant. Indeed, this area appears to be an interesting vantage point to observe all the reconfigurations of the relationships between art and liturgy, due to its position at confessional and cultural borders. The spatiotemporal framework has allowed us to appreciate how far the evolving norms (especially after the Council of Trent and the consecutive Romanisation of the liturgy) but also the politico-religious turmoil (e.g. the iconoclasm crisis of 1566) had an impact on practices.

The **historical anthropology of the visual and of the sensible** has offered us a methodological framework within which we have considered the **material and symbolic nature** as well as the **spatial and ritual context** of these objects, so as to provide a renewed analysis of their forms and functions. We have also built up an original methodology in order to trace the links (in terms of provenance, of typology, of chronology) between the objects which are part of liturgical sets often today dismantled and spread through different places (museums, private collections, church treasures...).

## **Web resources for research sourcing and valorisation strategies (WP 1)**

The principal aim of this project was to highlight this threatened or neglected cultural heritage by developing **new online resources** on the website of the Royal Institute for Cultural Heritage

(IRPA/KIK) in order to sustain a **team research** but also to offer an **efficient tool** to a broader national and international community concerned with the **understanding, preservation and valorisation** of what is usually relegated to the field of the decorative arts. It has contributed to the valorisation and the better knowledge of a rich heritage, the improvement of the management of the digital data related to BALaT, the valorisation of this federal photographic heritage.

### ***Ornamenta and decorum (WP 2)***

In line with some new trends in art historical research devoted to the study of the relationships between art and religion, we have investigated the **complex and evolving status, functions and uses of these objects**. Intimately related to a ritual context, they are intended to serve the liturgy. We have thus studied their **performative power** which is closely related to their aesthetic dimension. They are indeed efficient not only because of their intended function but also because of their **material, symbolic and artistic values**. Even though these two main dimensions – aesthetic and functional – have been traditionally conceived as antithetic, we have contributed to reassess their intrinsic interactions, especially with regard to the issue of *decorum*, that is the **appropriateness of form to function**.

### **Senses and experience (WP 3)**

This issue of the role of ornaments in their relation to the aesthetic value and liturgical functions of the objects under scrutiny leads to a reflection on the interactions between motions and emotions. We have taken advantage of recent studies on the history of senses and the sensible to shed new light on the **synesthetic experience** triggered by these objects. One part of the study has thus been focused on their different functions in the experience of the sensorium: seeing, hearing, touching, smelling, tasting. We have shown how through these senses, the different media are efficiently interwoven with the audience and the ritual.

## **2. STATE OF THE ART AND OBJECTIVES**

### **State of the art**

Relegated in the church treasures, or more often scattered in auction rooms and second-hand markets, the liturgical objects suffer also from a **disinterest or even a disdain** from the art historians, reinforced by their presumed decorative function and by their clerical dimension perceived as ideologically out of fashion, even within the Catholic Church itself since the Second Vatican Council. Therefore, the **bibliography on the subject is clearly outdated** and dependant on a confessional and sometimes proselyte vision, especially in the continuity of the 19<sup>th</sup> century Gothic revival literature (Viollet-le-Duc, Roulin, Bock, Braun, Barbier de Montault, Rohault de Fleury...).

Furthermore, the large majority of more recent studies related to the relationships between art and liturgy mainly **focused on images** (especially altarpieces) through analysis of their uses and messages (Wirth, Belting, Williamson,...), leaving aside cult objects that constituted

however essential instruments for the ritual. The few studies that have taken into consideration this kind of objects are moreover **principally devoted to the middle ages**, up to the point that this field of research has considerably renewed the understanding of medieval art (Sinding-Larsen, Palazzo, Bacci, Bonne,...). For the Belgium liturgical heritage, one of the best attempts to encounter our goals or the most in line with our anthropological methodology is the catalogue of the exhibition *Backlit Heaven* curated by Paul Vandenbroeck in Mechelen in 2009, an exhibition which addressed some of the issues at stake in our project and which covered a time-frame comparable to our own.

But, in general, the period of the late middle ages and even more the early modern period have attracted far less attention, whereas the liturgy underwent profound transformations (Martin, Meunier, Martimort, Dompnier...) and the liturgical art was still at the centre of the staging of ecclesial space, or even more was the focal point of all the church interior. Admittedly there exist some studies **limited to special collections or a type of object** (for example, concerning liturgical vestments, see Bavoux, Rocca, Johnstone, Piponnier,...), but we still need a broader research fed by more recent methodological trends in historical anthropology and art history which have renewed our understanding of images and art objects.

## Objectives

The general purpose of the project was **to study and valorise this rich cultural heritage** through interdisciplinary research that contextualizes the liturgical objects in their historical, spatial and cultural environment. According to this scope, the overall aim was **to investigate the provenance, the nature (material, technical, stylistic, iconographical...) and the evolution of this production** in order to better understand **its religious, social and artistic importance** for a timeframe characterized by profound transformations of the liturgy and by religious conflicts and reforms.

More precisely, this project aimed at opening new perspectives on both interrelated methodological and thematic levels.

- Through the development of a thesaurus, the project has contributed to refine the typology and vocabulary. The development of new search tools and web resources took in particular the form of a database with new imaging techniques (3D images for example).
- The project has explored the complex **status, functions and uses of liturgical objects** through an emphasis on their **ornamental dimension**. It sought to show the interaction between the aesthetic and the functional dimension of these objects and how their materiality was closely linked to the sacredness of the ceremony. Through the analysis of textual and iconographical materials, it has shown how they were perceived and used.
- It sought also to explore the **performativity** of these objects through the links between them, the ritual and the individual actors taking part in the ceremony. More precisely, it has explored their role in the **experience of the sensorium**.

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## 3. METHODOLOGY

### General methodology

This project is positioned at the crossroads of the most innovative studies in the field of iconology and historical anthropology of the visual, ritual and sensible which have developed, the past two decades, new ways to approach art works.



## 1. Material and space

It comes in particular within the scope of recent studies that have repositioned the question of material and space of art works at the centre of art historians' interests. In contrast to an approach to art history that has long avoided the material dimension of images in favour of an often strictly stylistic or iconographical analysis, it is now understood that the properties and values of materials are part of the very meaning of works of art and the way in which they are received. It invites us to consider **how materials generate certain forms and appearances**, and how they **bring about and maintain certain beliefs in the immanent power of objects**, independent of their formal or representational value. This reflection is particularly relevant for liturgical objects made of a **wide variety of materials** (metals, wood, ivory, textiles...) whose symbolic meaning pertains to their efficacy.

It is also true with their spatiality. Inspired by some studies that have in recent years explored the relationship between art objects and the space they occupy, another aim of our research will be to understand the issues linked to the relationship between the liturgical objects and their spatial environment. Indeed, we need to understand how liturgical objects form body-parts of the space (Kroesen): their positions, their interaction between them, their status of inactivity (often veiled or hidden) towards activations (unveiled, manipulated...) are important signifiers which were consistently neglected in the liturgical studies. In short, as soon as we consider liturgical objects as dynamic spatial parameters, and not as static 'passive' containers, they prove themselves of being part of a 'liturgical choreography'.

## 2. Art nexus

This stress on their spatial environment results also in a new interest in ritual interactions. Liturgical objects have never been isolated as a work of art hanging in a museum; there were always located in a specific place and within a network of other artefacts, but also gestures, words, sounds, smells... Alongside with material, technical, iconographic and stylistic analysis, recent research has pleaded to go beyond this immediate frame in order to replace it within a **network of relationships** that are thus fashioned around it and caused by it. Alfred Gell speaks of an 'art nexus'. Thus completing the traditional art historical approaches, research has attempted to understand the uses and practices that an art object can give rise to. From this, a body of thought on its functions and on its power to bring about actions or reactions has developed.

This approach could easily be applied to the study of liturgical objects which are endowed with a **ritually instituted efficacy**. To better apprehend this efficacy, a strictly stylistic and typological study – which has dominated research until now – cannot suffice any longer, because these objects 'function' only within a complex net or system of relations: relations with the people who ordered and manipulated them; relations with the ritualized time-space (dependent on the liturgical calendar and the structuration of sacred space); and finally, the relation between the different objects themselves displayed and used in a certain order. This leads to a reflection on performativity.

### 3. Performativity and ritual

The *Performative turn* in the Humanities which is in line with the renewed interest in rituals in their relations to objects, whether artistic or not, has opened new avenues in the field of art history that we have followed. It had long been recognized that art could arouse an emotion which in turn was able to provoke a motion, such as prayer, conversion, donation... In this respect, we may say that art is performative insofar as it engages the spectator in a performance; it is even possible to say that it is effective only when it is performed, in the sense of the *performing arts*. Since Austin's ground-breaking work, many scholars have considered **the art object as an agent** within a determinedly anthropological perspective, that is to say, as an object endowed with an ability to act or to trigger reactions and not simply as a thing to be interpreted as a passive transporter of ideas. Their work has highlighted the way in which the belief in the agency of objects depends on a series of factors, ranging from their specific material and formal characteristics through to the ways in which they are displayed and the rituals surrounding them. Once more this can particularly be applied to liturgical objects which are the means and sometimes ends or focal point of the mass ritual (e.g. the chalice and paten or the monstrance).

### 4. Synesthetic experience

The issue of performativity leads also to a rich reflection on the aesthetic value of the objects under scrutiny, which contribute to an overall impression, emotions interacting with motions. We took advantage of recent studies on the history of senses and the sensible to shed new light on the synesthetic experience triggered by these objects. In fact, recent methodological impulses came from medieval historians who mapped out primary sources related to liturgy and the enveloping sense of the senses, particularly the ephemeral ones: smell and taste. The synesthetic experience was considered as the window open on the soul. A fundamental testing of these recent studies upon the material and contextual uses of the liturgical object as material carriers of synaesthesia is a highly innovative contribution to the space between art history and liturgical studies.

### 5. Art as ornament

The project also took advantage of the recent renewal of scholarship on ornament. Being no more considered as a simple pattern, ornament is today approached as a complex phenomenon whose significance exceeds the strictly stylistic dimension. Its aesthetic dimension, far from being limited to the issue of taste and fashion, must be reintegrated within the realm of human intentions and actions. By serving with its aesthetic qualities the significations (symbolic, ritual,...) of the object, the ornament acts on the spectator and makes him react in return. The **way in which ornamentation affects meaning** needs thus to be considered, and the way in which meaning is conveyed and often transformed by the force of the art objects, but also by the ornamental apparatus accompanying it and bringing it before the viewer has also been examined.

## 6. Texts and images

Next to analysis of these objects we have also investigated different textual and iconographic materials (mainly paintings and engravings) picturing church interior and in particular rituals performed at the altar in order to discern **an ideal representation** of the mass with its constitutive objects and actions. Naturally, we are aware that these documents only allow us to reconstitute the functions and modes of display of these objects to a certain extent. Similarly, they only give us a glimpse into the reality of religious practices. However, in their capacity as representations, they indicate how these objects were intended to be perceived and imagined. We have therefore focused on the idealized representations of these practices rather than on their reality.

### Teamwork

In addition to the colloquia, workshops and seminars (see point 5) in which the team members participated and which provided an opportunity to test the research hypotheses and intermediate results with an expert audience, several **team meetings** were organised throughout the project. The main objectives of these meetings were to:

- Each team member (promoters and committed researchers) presented in more detail the main orientations of their personal research and the state of progress of their research.
- On the basis of these main orientations, the common scientific objectives were defined and refined as the project progressed.

Each year, with the exception of 2020 due to the pandemic, a **meeting with the members of the national follow-up committee** was organised. These meetings allowed us to test our hypotheses and enrich our reflections through interdisciplinary exchanges with specialists with expertise (musicology, religious history, theology, anthropology, etc.) that complemented our own.

In 2019, the meeting with the follow-up committee was replaced by the **colloquium** organised by our team from 24 to 26 October. This colloquium brought together not only the members of the national scientific committee (most of whom chaired a session of the colloquium: Annick Delfosse, Dominique Bauer, Brigitte d'Hainaut-Zveny, Marie-Elisabeth Henneau and Hans Geybels; others who contributed to the discussions: Michel Lefftz and Paul Vandenbroeck), but also the **members of the international scientific committee** who spoke (Michele Bacci and Eric Palazzo) and/or moderated the discussions (Pierre-Antoine Fabre). As all members of the OrnaSacra team had the opportunity to speak at this conference, we were able not only to present the results of the research but also and above all to benefit from the feedback, questions, comments and suggestions of the members of the national and international scientific committees.

At the very end of the project, we organised a **closing study day** on 29 October 2021 in Tournai. It was an opportunity to present the final results of the work carried out over four years. It was also part of the exhibition "Habiller le culte. Les fastes du textile liturgique de la

cathédrale de Tournai" (10 September - 28 November 2021) at TAMAT (Musée de la tapisserie et des arts textiles de la Fédération Wallonie-Bruxelles) (see point 5°).

Throughout the project, we have also welcomed **foreign researchers** in order to benefit from their expertise. Thus, from 21 to 31 October 2019, we invited one of the best specialists in the relationship between art and religion in the 17th century, Frédéric Cousinié (University of Rouen), as a visiting researcher at UCLouvain. He led an intensive seminar (4 two-hour sessions) on portable devotional objects. He has presented not only issues related to the typology and justification of these objects in the Catholic piety of this period, but also case studies on certain types of objects (belt of Saint Augustine, cord of Saint Francis, Carmelite scapular...). This led to some very enriching discussions, as they crossed many questions closely linked to the OrnaSacra project. In February 2019, we also welcomed Frédéric Tixier, a researcher from the University of Lorraine-Nancy, who shared with us his knowledge of the medieval and modern history of liturgical goldsmithing, and in particular of Eucharistic monstrance.

## Workflow

The **search for primary sources** was concentrated in Belgian churches/sacristies and museums: the rich remains of Tournai Cathedral, the imposing collection of the collegiate church of Sainte-Waudru, the treasure of Namur Cathedral, the museums of ancient arts of the Namur region, the Museum L of Louvain-la-Neuve, the CHASHa, PARCUM, etc. These first surveys, enriched by those of the master's students (see point 5), confirmed the rich liturgical heritage that is still unexplored and in urgent need of conservation and of patrimonial and scientific valorisation.

In order to sort out this overabundant material, the choice of **working each year on a precise category of objects** was a natural one. Given the patrimonial importance of liturgical textiles, the difficulties posed by their inventory and conservation, and the specific scientific questions they raise, the first academic year 2017-2018 was devoted to them. Initial research in the secondary literature has shown the relevance of beginning reflections on the theme of textiles, which today enjoys a certain revival of interest in art history research and a profound renewal of its problematics.

After having worked on textiles for liturgical use, the choice fell on liturgical silverware the following year (2018-2019). We were thus able to work on a wide range of objects: objects related to the Eucharist (chalice, ciborium...), objects related to the altar (vase, cross...), objects related to sprinkling and ablution (sprinkler, censer...), objects related to reading (lectern, lectern...). These types of objects, thanks to the punches and dedication texts, can be more easily dated and attributed to an artist or a workshop. The surveys carried out by the team, enriched by those of the master's students (see point 5), have confirmed the richness of this heritage, which is waiting to be studied. The research carried out in the secondary literature has indeed revealed a crying lack of studies in this field, unlike the field of textile. With the exception of a few recent occasional studies on a few object typologies, it has been noted that the literature on this field is rather outdated.

The years 2019-2020 and 2020-2021, which were strongly marked by the COVID-19 pandemic, were devoted to the editing and dissemination of the results (see point 5).

## PhD methodology

Another dimension investigated is one devoted to *sensorium* and the user context. This resulted, among others, in Wendy Wauters' dissertation *The Stirring of the Religious Space. Late medieval perception and experience in the Antwerp Church of Our Lady (c. 1450-1566)*, supervised by Barbara Baert (see point 4). In it, the lost pre-Tridentine interior furnishings form the dynamic backdrop for the sensory perceptions of the clergy and the townspeople. By relating the observations to the widely diffused knowledge of the sensorium, an attempt is made to bring the perceived impact of the experiences into a larger, comprehensible whole. This research did not aim for an exhaustive and objective inventory of the social interactions and ritual acts in the late medieval parish church. It did, however, use these quasi-anecdotal data and subjective testimonies to learn more about the physical and spiritual experience of the so-called church middle groups. This paradigm has been then dissected with a view to translating it into the user context, the typology and iconography of the liturgical objects that circulated in the building. In this way, *ornamenta sacra* functioned as unexplored trails to the documentary value of the late medieval image and the complex of religious beliefs among churchgoers.

In 2017-2018, the focus was on compiling a comprehensive literature review to identify gaps in research on the ritual and sensory experience of liturgical objects. This revealed that the focus on lived and perceived practice has long been underexposed in our regions. The first level of concreteness was therefore the delineation of a specific location and period within the Southern Netherlands, in particular the Church of Our Lady in Antwerp from circa 1450 to 1566. Within this framework, four type objects were analysed, each of which is linked to a sensory aspect of the church building. In the first year, the focus was mainly on the soundscape of the church and the use of the altar bell. In 2018-2019, W. Wauters was able to build on the foundation already laid for the three other type objects: the aspergillum (tactile), the censer (olfactory) and the eternal light (visual). For this purpose the experience of the devotee in the Church of Our Lady, the ritual use of *ornamenta sacra* and their iconography were analysed. In addition, the theoretical basis for the last part of the research was laid, in which the results from the two previous parts (micro research: the religious experience, the church building and the objects) were placed against a broader perspective (macro research: the fragmented space, the differentiated ritual, a dynamic amalgam of churchgoers). In 2019-2020, several new chapters were worked out in their final form, in particular the chapters on sensory and ritual experience in late medieval Antwerp.

For a correct interpretation of new insights within the historical-medical context (such as the functioning of the senses, understanding of medicine), specialists in the field were contacted. The chapters already worked out in previous years were revised and rewritten in function of new insights and information. This method of continuous rewriting was more efficient than waiting until the last year to write everything down for the first time. For this reason, a lot of attention was paid at the start of the project to establishing the general structure.

The contacts made since the start of the OrnaSacra project have led to a number of fruitful collaborations. Together with Eugene Schreurs (Musicology), W. Wauters has organised a series of study days and an international workshop on the research of the late medieval church in Antwerp. This brought together specialists from several disciplines who had already done extensive research on the building. These meetings helped to correct and refine Wauters' research results, which bordered on their expertise.

### **KIK-IRPA methodology**

The 3D photographs produced as part of the project can be viewed on the website. They were produced in two different ways:

For small objects, IRPA photographers were able to take pictures during "classic" photographic missions. Objects were placed on a graduated turntable, so that a shot could be taken every 15°, and this in three axes: from the front, in a slight high-angle shot and in a more pronounced high-angle shot. A software program, acquired for the project (object 2VR from Garden Gnome), produces virtual 3D objects.

We also subcontracted to the Atelier de l'Imagier. These image enthusiasts gave us the benefit of their expertise in photographing the larger objects. The largest object was a challenge, as the Easter candlestick of the Sint-Leonarduskerk in Zoutleeuw (Léau), a masterpiece from 1483, is 5.68 metres high.

Putting the project results online was an opportunity for reflection, because our objective was to develop tools whose creation and management can be ensured by the project actors themselves and which allow subsequent developments without IT technician or fees.

We also ensured efficiency by making the best use of BALaT's potential: we encoded all possible data (especially those collected during missions) in ADLIB (Balat's source software), so that they are accessible to all. BALaT users: and we have inserted additional data (for example, non-IRPA normative texts and images) into the wiki, so as not to "duplicate". The details of IRPA photos inserted in the wiki, linked to the object files in BALaT, are an invitation for the user to enter the image and discover its full potential.

## **4. SCIENTIFIC RESULTS**

### **Focus on the digital component (WP 1)**

The KIK-IRPA team (M.-C. Claes and E. Joly) built the structure of the website (wordpress) (<http://ornamentasacra.kikirpa.be/>)

This site is the showcase of the project and offers the general public a summary of the main themes and analysis grids developed within the OrnaSacra project, while allowing numerous access points to the wiki and to BALaT (Belgian Art Links and Tools), the IRPA portal.

The homepage provides access to a presentation of the project (the team and its publications), to 3D photographs, to a wiki and to the synthesis of the research, which includes three sections: objects - rites - senses.

The first section is dedicated to the objects themselves and mainly uses the photographs from the IRPA database. It is divided into two main sections: textiles and goldsmith's work, each of which considers the typologies within them (for the textile category: chasuble, cope, maniple, etc. and for the goldsmithing: censor, monstrance, etc.), the materials and techniques, the ornamentation, as well as the iconography present on the object.

A second section allows the object to be highlighted in its liturgical context. It is about, on the basis of the iconography of the time (paintings, miniatures, sculptures and engravings putting these objects in context) and normative and prescriptive texts, to shed light on the functions and uses of objects. It is also a question of considering the relationships with men, by studying the uses and manipulations of which these *ornamenta* are the object, as well as understanding how they in turn construct the identity (sacred/secular) of the men who use them.

Finally, the third section focuses on the effects of the objects on the viewer's senses, in other words on their synaesthetic aspect, an approach which constitutes a fundamental scientific contribution of the OrnaSacra project.

The wordpress site is linked to a wiki (collaborative web application). This wiki (on [https://ornasacra.kikirpa.be/index.php/Ornamenta\\_Sacra](https://ornasacra.kikirpa.be/index.php/Ornamenta_Sacra)) can be used (writing rights) by all the project partners and is visible to all Internet users (read-only). Such a structure has been set up to allow the writing of pages without the need for permanent IT assistance. The thesaurus terms tree was created in the wiki, with a link to a detailed page for each term. Each thesaurus term in FR and NL has been defined and its etymology explained; texts, images, links to videos and to BALaT and other sites were added during the research, as well as the prescriptive texts concerning the period concerned by the project. Links are made both to IRPA objects and to representations of the objects of the thesaurus in works of art (iconography of objects in the photo library). 108 terms in FR and 108 terms in NL were finally retained. This tree structure has been included in the wiki, with links to the IRPA objects.

The first and main problem that had to be solved was related to the general thesaurus that governs BALaT, the IRPA document portal. This general thesaurus - which includes different "domains": subject, technique, geographical keyword, type of object, etc. - has been developed empirically since 1989. In order to improve and facilitate the use of the database by the user, active work has been done to improve the "type of object" domain by detecting and correcting errors or duplicates, designing a reliable hierarchy between terms, and improving the French-Dutch equivalences. Care has been taken to ensure that the hierarchical structure is suitable for the widest possible audience of users. As the thesaurus remains designed within the framework of BALaT as a whole, it should be borne in mind that the model will have to be applicable to other object categories in the future. The correction of the thesaurus is based on the precise definition of words and concepts. This is a prerequisite for the correct encoding of new elements and the correction of older data. Consistency in encoding guarantees optimal search results. A second thesaurus, "Christian Iconography", has also been the subject of corrections, as has the thesaurus "People and Institutions".

Numerous corrections have been made in ADLIB, the source database of BALaT:

- Indexing errors (e.g. confusion between a monstrance and a radiating reliquary) were detected.
- A thorough indexing of objects during the project improved the results for iconographic representations of liturgical objects in works (general scenes had not always been indexed exhaustively, e.g. in the case of the Mass of St. Gregory, not all objects represented were always listed).
- Chronological inconsistencies were identified (e.g. a period of activity that was too long for one artist has made it possible to report incorrect date estimates). This was done by listing the artists who were involved in the creation of these 6301 objects and determining the period of activity on the basis of these objects.
- Overly optimistic attributions have been re-evaluated (by adding "copy", "workshop", follower of)
- Artist identifications have been used to better document certain objects.
- Dating estimates based solely on style have also been corrected following the discovery of signatures or hallmarks. It turns out that the Baroque style largely persisted into the 18th century.
- Reciprocal links to the objects that make up the sets have been created.
- Bibliographical references have been added.

The corrections provided an opportunity to identify prime pieces - either exceptional by nature or representative of certain typologies or issues - which were carefully examined. The selection of masterpieces is therefore intended to be of interest to both experts and the general public: images taken during new photographic campaigns (digital colour photographs), 3D captures, etc.

For the period covered by the project (1400-1700), the 108 types of terms include 6301 objects.

The wiki presents a webpage with the thesaurus. Each term is followed by its equivalent (FR-NL) and is clickable, opening a detailed page on each object. This page contains detailed information on the etymology, origins, evolution, usage and finally the typology of each object.

Equivalences in the official languages of the International Committee of Art History (in addition to French: English, German, Italian and Spanish) as well as in Latin or another ancient language, if available, are also provided in this document. Links also allow the reader to discover in the BALaT photo library relevant examples of the search term, whether real objects or their representations in works of art, and bibliographic references (link to the IRPA library).

The corrections were an opportunity to identify choice pieces – either exceptional in nature or representative of certain typologies or issues – which were carefully examined. The selection of “topstukken” is therefore intended to be of interest to both experts and the general public: images taken during new photographic campaigns (digital colour photographs), 3D captures, etc.



## **Focus on ornament and *decorum* (WP 2)**

The research carried out aimed to explore the relationship between religion and aesthetics. By studying liturgical objects through the prism of the studies in the field of historical and visual anthropology, the research made it possible to articulate the aesthetic and liturgical dimensions of these sacred objects, two dimensions that have long been considered as watertight categories, or belonging to very specific fields of study.

Among the research fields that have been explored in this perspective, different but interconnected research axes have been developed by UCLouvain researchers.

A first line of research consisted in studying the representations of liturgical ornaments (the iconography of objects). The study of engravings and paintings from the 16th and 17th centuries has shown that these representations are sometimes oriented towards the crisis of the system of liturgical objects and their destruction by the Protestants, and sometimes towards their exaltation by the Catholics. In particular, the research provided a new understanding of what is traditionally referred to as “iconoclasm”. It was shown that the crisis of images could just as well be understood as a crisis of the system of liturgical objects (or “cosmoclasm”).

A second line of research has set itself the objective of studying the images and motifs of which the objects are the medium (iconography on objects). The research focused mainly on liturgical textiles from the 17th century, a time when the iconography of textiles underwent profound changes. The images of the saints or of the holy story embroidered on medieval textiles tended to give more and more space to the ornament, which evolved more freely and literally absorbed the meaning of these textiles. By studying the relationship between the image, the ornament and the object, the OrnaSacra researchers have become interested in this phenomenon of “ornamentalisation” of the ornamenta sacra.

A third line of research consisted of a study of the materiality of these liturgical textiles. This aspect was envisaged with the collaboration of a large team of researchers brought together within the framework of the exhibition “Habiller le culte. Les fastes du textiles liturgiques de la cathédrale de Tournai” and the writing of the accompanying book (see points 5 and 6). The research carried out in BALaT and in the sacristies of Belgium has made it possible to establish a completely new corpus (which is rare in the field of religious embroidery, where anonymity reigns) of the works of a workshop embroiderers from the town of Ath at the beginning of the 18th century, the Dormal-Ponce. The productions of this workshop, which stand out for the richness of their materials, the inventiveness of their designs and their exceptional technical mastery, constitute the ultimate outcome of the phenomenon of the “ornamentalisation” of liturgical objects that we have studied.

Finally, the research also considered liturgical objects in their ritual context, in relation to other objects of worship, to the gestures and words of the celebrants who wear or handle them, and to the places and times in which they are displayed. This aspect was particularly implemented in the framework of the two exhibitions organised at the Museum L in Louvain-la-Neuve and at TAMAT in Tournai (see point 5).

### Focus on perception and expérience (WP 3)

Another major outcome of the project is the thesis of Wendy Wauters, under the supervision of Barbara Baert, which was completed in exactly 4 years. With the title *The Stirring of the Religious Space. Late medieval perception and experience in the Antwerp Church of Our Lady (c. 1450-1566)*, it deals with the lost pre-Tridentine décor of the Antwerp's Church of Our Lady (c. 1450-1566). This church provides the dynamic backdrop for the sensory perceptions of clergy and townspeople. By mirroring the observations against the widely disseminated knowledge of the sensorium, an attempt is made to bring the perceived impact of the experiences into a larger, understandable frame. This research does not aim to provide an exhaustive and objective inventory of the social interactions and ritual acts in the late medieval parish church. It does, however, use quasi-anecdotal data and subjective testimonies to find out more about the physical and spiritual experience of the so-called religious middle groups. This paradigm is then dissected in view of its translations to the user context, typology and iconography of the liturgical objects that circulated in the building. In this way, *ornamenta sacra* function as unexplored trails to the documentary value of late medieval imagery and the complex of religious beliefs among churchgoers.

The dissertation will be defended on 2 December 2021 in the Keizerskapel (Antwerp). Members of the jury: Justin E.A. Kroesen (University of Bergen, Norway), Herman Roodenburg (Meertens Instituut, NL), Ralph Dekoninck (UCLouvain), Violet Soen (KU Leuven), Jan Van der Stock (KU Leuven)

In 2017-2018, the focus of Wauters' dissertation was on compiling an extensive literature review to identify gaps in research on the ritual and sensory experience of liturgical objects. From this it became apparent that the focus on the lived and perceived practice within our regions has long been understudied. Within Wauters' framework, four liturgical type objects were analysed, each of which is linked to a sensory aspect of the church. In the first year, most attention was paid to the auditory analysis, investigating the strategies behind the use of the altar bell. As a result, a first publication appeared already in 2019: 'The stirring of the religious soundscape: iconological analysis of auditory rituals'. During Wauters' second year, she was able to build on the foundation that had already been laid for the three other liturgical type objects: the aspergillum (tactile), the censer (olfactory) and the eternal light (visual). The following topics were explored as well: the sensory experience of the churchgoer in the Antwerp Church of Our Lady, the ritual use of *ornamenta sacra* and their iconography. The cultural-historical analysis of the worldview of the early modern Brabander was published in *Journal of Early Modern Christianity*. 'The Origins of the Furnace Motif. From Magico-religious Ritual to Early Modern Tale of Makeability'. In the theme issue on death in the journal *Early Modern Low Countries* a reworking of Wauters' chapters on olfactory experience was published: 'Smelling Disease and Death in the Antwerp Church of Our Lady'. In the series *Art & Religions* (edited by Ralph Dekoninck, Barbara Baert and Marie-Christine Claes) the article 'The Invisible Presence of *ornamenta sacra* in the Antwerp Church of Our Lady (c. 1450-1566)' will appear soon. It is a reworking of the chapters on the devotional topography of the church and the visual impact of this space on the churchgoers. Finally, the article 'Outside the Frame. The Spatial Experience of Late Medieval Altarpieces' will be published in 2022. It will be

released in the scholarly volume on late medieval sculpture entitled *Taking Shape. Sculpture of the Low Countries, 1400-1600*.

Frans M. Olbrechts Prize 2021: allocation of the dossier. Wauters' dissertation is currently being assessed by a three-member jury: Eddy Put (KU Leuven, History), Hans Geybels (KU Leuven, Theology) and Herman Janssens (historian-archivist, Averbode Abbey).

At the start of her dissertation, Wauters regularly collaborated with prof. dr. Eugene Schreurs (Musicology, Royal Conservatory Antwerp). Schreurs' study of the musical culture and the singers in Antwerp Church of Our Lady is complementary to Wauters' chapters on the sensory experience in the church building. This collaboration has led to several interdisciplinary study days, an international workshop and a publication by Brepols.

Organisation of a series of study days on spatial perception in the early modern Cathedral of Our Lady, Antwerp. Convenors: Wendy Wauters and Eugene Schreurs:

- 26/02/2019, Antwerp. Speakers: Marcel Gielis (KU Leuven, Theology), Ria Fabri (conservator of the cathedral), Tony Oost (head of archaeological research at the cathedral in 1987-90), Eugene Schreurs, Wendy Wauters.
- 09/04/2019, Cathedral of Our Lady, Antwerp. Speakers: Louise Deschryver (KU Leuven, History), Marcel Gielis (KU Leuven, Theology), Ria Fabri (conservator of the cathedral), Tony Oost (head of archaeological research at the Cathedral in 1987-90), Eugene Schreurs, Wendy Wauters. Followed by a guided tour of the cathedral by Ria Fabri.
- 12/05/2020, Heritage Library H. Conscience, Antwerp. Visit to the unique manuscript by Petrus Henricus Goos (*Encronologium episcoporum, decanorum et canonicorum Cathedralis Basilicae Mariana Antverpiensis*), containing the oldest floor plans of the cathedral. Members present: Eugene Schreurs, Marcel Gielis, Wendy Wauters
- End of 2020. This study day has been postponed to a date to be determined due to Covid-19. Further contact was done digitally.

This collaboration also resulted in the joint organisation of an interdisciplinary workshop on pre-Tridentine lived religion in collegiate and parish churches: *Music and Lived Religion in the Collegiate Church of Our Lady in Antwerp (1370 - 1566). A Multidisciplinary Study in a European Context*. 2-4 September 2021, Tours - Centre d'études supérieures de la Renaissance. Convenors: Eugene Schreurs (Le studium), Philippe Vendrix (Le Studium), Wendy Wauters (KU Leuven).

The study of pre-Tridentine lived religion and musical experience in the Collegiate Church of Our Lady in Antwerp faces many difficulties. Despite its being rich in variety, the source material is often incomplete. Comparative research based on similar cases in the Low Countries and surrounding regions fills many of these gaps and opens new perspectives; an undeniable need for contextualisation in a broader geographic setting therefore manifests itself. Furthermore, as each individual research discipline quickly reaches the methodological and content-related limits it imposes, a multidisciplinary approach proves essential for the

study of lived religion in all its facets. In spite of this, the current study of 'religion in practice' is still too often confined to separate research disciplines. These obstacles have led to the acceptance of old hypotheses as truth over the years. When these supposed truths were used as a basis for new theories, this in turn resulted in a biased conceptualisation of socio-religious ideas and processes.

The objective of this workshop was to detect and rectify such dated assumptions. This has been realized principally via the case study of the Antwerp church of Our Lady, as the sensory experience at and the functioning of the collegiate church were exemplary for chapter and parish churches in urbanized areas of the Burgundian-Habsburg Netherlands and neighbouring regions. Crucial to obtaining its goal is the presence and active participation of researchers from different disciplines: musicology, art history, church history, theology, liturgy, social history, ... Each session has been introduced by one of the below-mentioned experts, who has also acted as moderator for the subsequent discussion. In addition, there has been ample opportunity to talk about and try to overcome the challenges with which the organizers or participants are being confronted in their own research. The chosen format, which encourages discussion, has provided an opportunity to forge qualitative and long-term interdisciplinary exchanges and collaborations.

Wauters' section on the hypothetical sensory reconstruction of the Church of Our Lady is published together with Eugene's research at Brepols, in the series *Epitome musical* (2022-23).

From the KU Leuven side, another PhD student has been associated as scientific collaborator to the project OrnaSacra: Soetkin Vanhauwaert. Her thesis (*The Head of St John the Baptist in the Southern Netherlands (1370-1800). Context, Motif, Object*), conducted under supervision of Babara Baert and Cyriel Stroo (KIK-IRPA) was defended on October 7 2021 in the Promotiezaal, Universiteitshal KU Leuven. The members of the jury were Anne-Laure Van Bruaene (UGent), Hans Geybels (KU Leuven), Jan Van der Stock (KU Leuven). Several chapters were published beforehand (see point 6).

A three-dimensional representation of the head of John the Baptist, often on a platter, emerged in the early thirteenth century throughout Europe. On the one hand these sculpted St John's Heads refer to the biblical account about the beheading of John the Baptist (Mt 14:1-12; Mk 6:14-29), on the other hand they show a significant affinity with the relic cult of the saint, in particular with the skull relic of Amiens. The first traces of these objects in the Southern Netherlands appear in the records of the Church of St John in Ghent in the first half of the fourteenth century; the earliest sculptures that survive are dated in the last quarter of that century.

Scholarship still reveals an essential gap in the knowledge on the sculpted St John's Heads dated later than the sixteenth century. Further, a general overview of the existence of the motif in the Southern Low Countries is needed, and moreover, a detailed study of the various appearances of the St John's Head, grounded in a cultural-historical context, is still to be written. Consequently, the aim of this study is twofold. A first goal is a narrow one: contributing to the study of the motif of the St John's Head, filling in the gaps in current scholarship by specifically focusing on the objects of the Southern Low Countries, and more importantly by

including the seventeenth- and eighteenth-century objects. A second goal is more general: to gain insight into the religious material culture of a saint's cult in the Southern Low Countries through the ages, from the Late Middle Ages to the French Revolution. By studying a single motif and a variety of objects representing it over several centuries, this object-oriented though interdisciplinary study provides a long-term image of the development and versatility of a religious motif and all of its manifestations within their cultural context. As such it contributes to the studies of visual culture and material religion as well as to some narrow fields of study such as confraternity studies and research on relics, cult images, and related objects of devotion.

Within the context of the OrnaSacra project, the motif of St John's Head, Soetkin zoomed in on the liturgical context of the motif and explored its eucharistic meaning.

Barbara Baert wrote a collection of her essays, *Interruptions & Transitions. Essays on the Senses in Medieval and early Modern Visual Culture*, reflecting the methodological approaches of KU Leuven. Her recommendations are formulated in the conclusions as follows: "The paradigmata were approached with a communal method in mind: the integration process of word in imagery, of texts in iconography. This integration was studied with a special focus on the artistic experience of the senses during medieval and early modern times. The combination of these three methods – interdisciplinary, integration processes, and the *sensorium* – gave the universal scheme of this book – Interruptions & Transitions – a new energy, that enabled us to understand the different "visual cultures" and human creativity in the desire to find answers to the big questions of our existence.

In addition to the project book *Interruptions & Traditions*, Baert's contributions are situated in four thematic zones (see point 6 for the list of full references):

1. Contributions to the relationship between the liturgical object and the body, in this case the cult of St. John's head.
2. The second zone includes *textilia* and more specifically the phenomenon of the Enclosed Gardens of Malines. The "making" of the Enclosed Garden is an activity that goes hand in hand with intense concentration: prayer. Moreover, if the meaning of the Enclosed Garden coincides with the process of making it, then the garden is the space of prayer itself. Therefore, another sense (besides the sense of smell) arises on the fringes of this extraordinary artistic process: hearing."
3. Theoretical contributions to *ornamenta sacra*: medium and their anthropological agencies. When we see the world not as a collection of dead objects that an actor puts to some use, but as a mixed world, we no longer need the polar separation between subject and object and reconciliation between thing and maker/user becomes a given. The world we inhabit is not made up of subjects and objects".
4. Iconological contributions to *ornamenta sacra*: the relationship between man (microcosm) and the surrounding world (macrocosm) with emphasis on the *sensorium*. First there is the purely physical seeing. Then there is the seeing where one interprets words and images. And finally, there is true intellectual sight. That seeing takes place in the mind, removed from the senses, such as line, color, sound, scent, or taste. That is

where God can be seen. According to Augustine, this seeing requires the intellectual prowess to detach things from their material nature and thus to create room for the virtue of the purely spiritual. In the Greek language, three different words remain, that can be lexically divided into this hierarchy: *blepô*: physical perception, *theôreô*: observing attentively and intellectually and *horaô/heôraka*: the transcendent seeing with the eyes of faith.

### **International symposium**

Halfway through the project (24-26 October 2019), an international symposium “Ornamenta Sacra. Late Medieval and Early Modern Liturgical Objects in a European Context (1400-1800)” brought together, in addition to the majority of the members of the national and international scientific committees, the best specialists in the field with whom we were able to discuss the first results of our project presented on this occasion. It also attracted a large audience (78 participants) of researchers, students and heritage managers. The conference provided an opportunity for an interdisciplinary study of liturgical objects from the late Middle Ages to early modernity. The aim was to contribute to a better understanding of this rich heritage by placing it in its historical, spatial and cultural environment, and to evaluate its ritual function within relational dynamics.

To this end, the three days were divided into separate sessions that focused on different aspects of this rich heritage. While some studies focused on specific types of liturgical objects, such as luminaries, reliquaries, incense burners, monstrances, mitres, copes and chasubles, etc., others addressed more transversal issues of a historical, theoretical or theological nature, considering the uses and statuses of these objects, as well as their links with related typologies such as sculpted altarpieces, animated Christ on the Crosses, funerary monuments, etc.

While the case studies allowed for a better understanding of the artistic and religious value of these objects, the discussions also revealed the porosity of typologies and categories, allowing for a fresh look at the relationships between these objects. Among the transversal issues that emerged from all the papers, we can mention the importance of the different forms of manipulation of objects in the liturgy, the discrepancy between norms and uses, the principle of uniqueness of the work undermined by the specific use of these objects which resembles a logic of ritual bricolage, the transformative power of these objects, etc.

The contributions to this symposium, reworked in depth by the authors, have been collected in a volume to be published in 2022 by Peeters in the series “Art & Religion”.

## **5. DISSEMINATION AND VALORISATION**

In terms of mediation and dissemination, the research conducted by the OrnaSacra Team led to several collaborations with musea and cultural institutions. Various seminars with scholars and students have been organised. Finally, the research carried out throughout the project was presented at conferences and seminars in Belgium and abroad (see point 6).

## Exhibitions and collaborations

### 1. CIPAR

The collaboration with the CIPAR (Centre interdiocésain du Patrimoine et des Arts Religieux) proved to be very stimulating due to the complementarity of the respective objectives of these two teams: if on the one hand CIPAR's objective is to coordinate efforts in the field of protection, conservation and valorisation of religious heritage at the level of the Belgian French-speaking dioceses, on the other hand one of the objectives of the OrnaSacra project (in line with the objectives of the Brain.be funding) is to contribute to a better knowledge of the historical interest of these objects and to raise public awareness of their heritage value. To this end, in connection with the theme of liturgical textiles chosen by CIPAR in 2017-2018, a **travelling exhibition** has been set up. Entitled "**Vêtements sacrés, sacrés vêtements**", this exhibition was inaugurated on 20 June at the Basilica of Notre-Dame in Basse-Wavre and has been circulating since then in various churches in Wallonia. Composed of 16 documentary panels on the historical, artistic and conservation aspects of textiles (this last point having been ensured by the KIK-IRPA team with the advice of the Textile workshop), this exhibition aroused great interest among the public and made it possible to communicate our initial research results more widely. Still related to the textile theme, a **manual** (*La conservation des textiles religieux dans les églises*) was written by the CIPAR team and the OrnaSacra team.

Based on the successful results of this collaboration with CIPAR, we have decided to continue it by focusing, for the year 2018-2019, on liturgical silverware, with the development of a second **travelling exhibition**, entitled "**D'or et d'argent. Orfèvrerie et liturgie**", and a **manual** dedicated to this theme. This new thematic year was inaugurated by a colloquium co-organised by the two teams. It was held in Louvain-la-Neuve on 6 October and was attended by more than a hundred people. All these dissemination initiatives have made it possible to raise awareness among a wide audience of the importance of conserving these objects, but also to make their various material, liturgical and artistic dimensions known and appreciated.

### 2. Museum L (Louvain-la-Neuve)

A new partnership was launched in 2018 with the new Museum L in Louvain-la-Neuve. The UCLouvain team of OrnaSacra developed, with a series of colleagues from this same university (Myriam Watthee, literary historian, Arnaud Join-Lambert, liturgist theologian, Anne-Marie Vuillemenot, anthropologist), an interdisciplinary project devoted to the relationships between the arts and the rites. This project led, throughout the 2018-2019 academic year, to a seminar with a view to preparing the **exhibition at Museum L entitled "Art & Rite. Le pouvoir des objets" (23/04/21 - 25/07/2021)**. The aim was to create new scientific synergies and to communicate to a wider public the results of the reflections carried out within the framework of these collaborations, reflections that are anchored in the analysis and

enhancement of objects. This exhibition sought to answer the seemingly simple question: What is the purpose and function of a work of art or any object to which a heritage value is attributed? Starting from the observation that a large proportion of the works conserved in Museum L, as in any other museum, are uprooted from the context for which they were created and in which they were initially inscribed, we proposed an exhibition entirely devoted to the question of the animating powers of the works, starting with the power of ritual.

Through a selection of religious works and ritual objects from the Museum L, from all eras and civilizations, and the contribution of material, iconographic and textual documentation, the aim was more precisely to consider the capacity of these works to generate a new reality not only from their intrinsic qualities but above all through a series of gestures and actions, words and sounds, smells and contacts, as well as from the relationship they maintain with space and other objects. The aim was therefore to give the public an understanding of the ritual processes and experiences that are at the heart of the creation and reception of works from the past. To this end, the exhibition drew on ancient, medieval and modern collections, as well as on collections of folk art and anthropology. The wide variety of media collected has made it possible to highlight the way in which their material, formal, iconographic and textual dimensions, combined with ritual actions, contribute to their symbolic and performative effectiveness in particular spaces and circumstances, with a view to connecting visible and invisible realities. In the end, it was also a question of highlighting the ritual framework that a museum implements and that supposes a certain distance and some prohibitions, notably that of touching, a gesture that is so transgressive that it has never ceased to be at the heart of many rituals whose objects are the works we contemplate in museums.

In the context of this exhibition, a **study day entitled “Rites and museums”** was organised on 29 april 2021. This day, which allowed for new discussions between OrnaSacra researchers and external experts, aimed to question the conceptual boundaries of rites, art and the museum environment. The morning was devoted to what rites do to museums: What explicit and implicit codes and symbols are present between the museum and its public? How can they be questioned, modified and developed? What is the impact of museum rites on the perception of objects and the museum? How do they interfere with the notion of art? The afternoon was devoted to what museums do to rites: How do museums deal with the initial ritual dimension of the objects they hold? Do museums alter objects by taking them out of their original context, by removing the primary gestures associated with them and imposing others, specific to the museum environment? Is it possible to reinvest decontextualised objects within the museum space? Are there objects that remain originally charged and ritually used in the museum context? What part does art play in the rituals at stake?

### 3. TAMAT

Finally, a partnership with the TAMAT (Museum of Tapestry and Textile Arts) in Tournai has resulted in an exhibition in the autumn of 2021 (from 11 September to 28 November 2021). Entitled **“Habiller le culte. Les fastes du textile liturgique”**, this exhibition aims to present the richness and beauty of the liturgical vestments of the past while reintegrating them into the heart of the worship in which they take on meaning. It is based on an exceptional collection of



vestments preserved in Tournai Cathedral and produced by the Dormal-Ponce embroiderers' workshop in Ath in the 18th century. This exhibition seeks to make these embroidered objects speak for themselves by exploring the "life" they give us, which is multi-faceted, from their commissioning and production to their study today, via their uses and ritual functions. A section devoted to contemporary creation was also part of the proposal, with the views of contemporary artists being placed in dialogue with these pieces from the past. The ambition was to create an exhibition for the general public that would appeal to young and old alike, by mixing genres and breaking down the usual categories: applied arts, memory of the trades, local history. The quality of the historical-scientific content, provided by the academic collaborators of the OrnaSacra project, has made it possible to develop a multi-layered discourse that is accessible and enjoyable for everyone, whether they are novices or initiated.

In addition, various activities were organised on the occasion of this exhibition, both scientific and for the general public:

A **scientific publication** by Belgian and foreign specialists in liturgical textiles ("**Habiller le culte. Les fastes brodés de l'atelier Dormal-Ponce à Ath au 18e siècle**"). The publication is a monograph on the Dormal-Ponce embroiderers' workshop, which was active in the first half of the 18th century. It contains detailed notes on the pieces exhibited and preserved in Tournai, as well as on other sets preserved elsewhere, making it possible to reconstitute an unpublished corpus of the workshop. Contextual and synthetic studies allow these pieces to be placed in their production and reception environment, by considering their material, aesthetic and, of course, cultic aspects.

On 29 October 2021, a colloquium organised by the OrnaSacra team brought together specialists in the field of liturgical arts, and in particular textiles, at both Belgian and international level ("**Orner le culte. Pour une approche relationnelle du textile liturgique entre Moyen Age et Temps Modernes**"). Its objective was to take stock of the state of research by focusing on the anchoring of textiles in ritual. The aim was to consider the relational aspects that link these textiles to a system of gestures, looks and words, but also to a system of images and materials that give rhythm to and define the ecclesial space or, more broadly, the ritual space. Moreover, while taking place at the heart of TAMAT and close to the exhibits, this day helped to open up new perspectives on the question of the materiality of the works and their meanings, a field that is still too little explored in research.

Various activities for the general public were also organised, such as workshops, themed visits, etc.

#### 4. Museum Gouda

Wauters' lecture for the Ruusbroecgenootschap (*De belevingswereld van de vroegmoderne kerkganger in de Antwerpse Onze-Lieve-Vrouwekerk*) brought her into contact with the curatorial team of Museum Gouda. In 2022, together with the Sint-Janskerk, they are planning a major exhibition: *Beleef het wonder van Gouda* (curators: Marc de Beyer, Jaap van Rijn). For the occasion, the church will be restored to its original sixteenth-century glory. Wauters was invited to join the scientific advisory committee. She will give a lecture at their symposium and write a contribution for their proceedings.

## 5. Phoebus Foundation

The analysis of historical sensory perceptions and the convictions attached to them has proved a rewarding angle for publications and lectures. Based on this material, Wauters wrote a Phoebus Focus issue entitled *De hoofdenbakker van Eeklo. Dromen van menselijke maakbaarheid van de vijftiende tot de zeventiende eeuw*. The theme issue (published by the Phoebus Foundation) will appear later this year or next. Normally, Wauters would have given the lecture “De menselijke maakbaarheid in beeld” (Salon Radical, Kortrijk) in the autumn of 2020, but due to Covid-19 this has been moved to a date yet to be determined.

## 6. M Museum

Wauters is part of the curatorial team (Illuminare - KU Leuven) for the exhibition *De verbeelding van het universum* in M Museum, Leuven. Wauters collaborated in the development of the concept, advised on the rooms devoted to late medieval medical insights ('microcosm - macrocosm') and supervised a master's student in her paper on the iconography of the senses (also within the framework of this exhibition). Wauters wrote five contributions for the publication that appears on the occasion of the overarching city festival “KNAL”. (see point 6)

## Education

A joint UCLouvain - KU Leuven master's seminar, organised from September to December 2017 and devoted to the theme of liturgical textiles, enabled art history students to familiarise themselves with the problems inherent in this research subject, and to contribute themselves to the development of this knowledge by undertaking research and analysis of primary and secondary sources. Nine students from UCLouvain and five students from KU Leuven worked together on a series of types of liturgical vestments (chasubles, copes, dalmatics, mitres...). They carried out field research in the museums and churches of Flanders and Wallonia, which revealed many pieces, some already encoded in BALaT, others discovered or rediscovered on this occasion. For most of these pieces, they were able to gather rich documentation (photographic, archival, etc.) and observations (material, technical, stylistic and iconographic). This valuable information has been added to the online resource created on the KIK-IRPA website. But beyond this collection of data, this collective work, carried out in close collaboration with the OrnaSacra team, also led to iconological and anthropological interpretations concerning the relationship between art and liturgy, all of which have advanced our research.

This pilot experiment in the articulation between research and teaching and in the collaboration between KU Leuven, UCLouvain and KIK-IRPA having led to extremely rich results, it was renewed the following academic year. A master's seminar for art history students from UCLouvain was indeed organised from February to May 2019 with the theme of liturgical goldsmithing. Six students from UCLouvain worked together on a series of types of liturgical objects (chalices, monstrances, luminaries, incense burners, etc.). They carried out field research in the museums and churches of Wallonia. For most of these pieces, they collected a wealth of documentation (photographic, archival, etc.) and observations (material, technical,

stylistic and iconographic). This valuable information has been added to KIK-IRPA's online resource.

At the KU Leuven, a similar initiative was taken: the first results of the research carried out by the doctoral student Wendy Wauters were communicated to the students of the Atelier beeldcultuur van de middeleeuwen (prof. Barbara Baert). The students were invited to present a paper on the theme of liturgical ornaments, with the help of Wendy Wauters. Like the joint KU Leuven/UCLouvain course held from September to December 2017, this course enabled students from both universities to familiarise themselves with the problems inherent in this research topic, and to contribute to the development of this knowledge themselves by undertaking research and analysis of primary and secondary sources.

Two doctoral theses have resulted from these seminars. Mireille Gilbert and H  l  ne Malice, once they graduated in art history, were able to join and strengthen the team, thus contributing to the research carried out in particular on liturgical textiles.

## Lectures

### 1. Presentations by team members at international conferences and study days

Barbara Baert, Brussels, Ecole Belge de Psycho-Analyse, 30/09/2018. *Rondom de zeef. Motief-symbol-paradigma.*

Ralph Dekoninck & Caroline Heering, « “Une chemise de femme sur le v  tement, accoutr   comme une matrone ou plut  t comme un monstre” (Pierre Viret). Les effets de la mode sur le vestiaire liturgique (XVII  -XVIII   si  cles) », international conference *Masculinit  s sacerdotales. Approches historiques (Xe-XX  e si  cles)*, Louvain-la-Neuve, 6-8/03/2018.

Ralph Dekoninck, « Protestant and Catholic Representations of the Art of Liturgy in the Northern and Southern Low Countries », colloque international des Historians of Netherlandish Art, Gand, 24-25/05/2018.

Ralph Dekoninck & Caroline Heering, « Ornamenta Sacra. L’art de la liturgie et la liturgie de l’art entre Moyen Age et temps modernes », international conference *Rite & Cr  ation*, Louvain-la-Neuve, 2-4/11/2017.

Ralph Dekoninck, « *Ornamenta sacra*. L’art de la liturgie et la liturgie de l’art entre moyen   ge et temps modernes », colloque international *Rite et cr  ation*, Louvain-la-Neuve, 2-4/11/2017.

Ralph Dekoninck, « The Protestant and Catholic Representations of the Art of Liturgy between the Northern and the Southern Netherlands », international conference *Kunst und Katholizismus in der niederl  ndischen Republik*, Frankfurt, 22-24/02/2018.

Ralph Dekoninck, « Sculpter la lumi  re. Lumi  re et liturgie    l’  ge baroque », international conference of the *Corpus Vitrearum : Le vitrail au XVII   si  cle : Continuit  , invention et cr  puscule*, Anvers, 2-3/07/2018.

Ralph Dekoninck, « Cosmoclasme. Les images de la destruction du système des objets du culte entre catholicisme et protestantisme dans les anciens Pays-Bas », colloque international *L'art protestant en France avant la révocation de l'Edit de Nantes*, Port-Royal des Champs, 4 octobre 2018.

Ralph Dekoninck, « Détruire ou exalter. L'orfèvrerie liturgique vue à travers la peinture et la gravure des Temps modernes », journée d'étude *L'orfèvrerie liturgique*, Louvain-la-Neuve, 06/10/2018.

Ralph Dekoninck, « Cosmoclasme. Les images de la destruction du système des objets du culte aux XVI<sup>e</sup> et XVII<sup>e</sup> siècles », journée d'études *Paths to Europe: Iconoclasm*, Bruxelles, BOZAR, 16/12/2018.

Ralph Dekoninck, « *Cosmoclasme. The Images of the Destruction of Cultic Objects in the Sixteenth Century Low Countries*, Annual Conference of the Renaissance Society of America, Toronto, 16-19/03/2019.

Ralph Dekoninck & Caroline Heering, « L'ornementalisation des *Ornamenta Sacra* dans les anciens Pays-Bas des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles », colloque international : *Rituel et image : textiles et révélation du sacré / Ritual and Image: Textiles and the Revelation of the Sacred*, Paris, online, 6-7/05/2020.

Ralph Dekoninck & Caroline Heering, « The 'ornementalisation' of the *Ornamenta sacra* in the early modern Low Countries », international conference *Objects of Devotion. Religion and its Instruments in Early Modern Europe*, Gent/Toronto, online, 20-22/05/2020.

Soetkin Vanhauwaert, *Het Sint-Janshoofd en de liturgie*. Seminarie – OrnaSacra (KU Leuven, UCLouvain, KIK/IRPA), Brussel, 12/01/2018.

Soetkin Vanhauwaert, « The interchangeability of a reliquary. The St John's Head on a platter of the St Bavo's Cathedral », Ghent, HNA Conference - Historians of Netherlandish Art, 23-26/05/2018.

Soetkin Vanhauwaert, « Traces of the sculpted St John's head in a devotional context Function of Medieval Sculpture », 5th Annual Ards Scholar's day Museum Catharijneconvent, Utrecht, 15-16/11/2018.

Soetkin Vanhauwaert, *Worthy of imitation. The Holy Sacrament and the cult of the Forerunner in Mechelen (Malines)*. Symposium – Ornamenta Sacra. Late Medieval and Early Modern Liturgical Objects in a European Context (1400-1800), Brussel/Leuven, 25/10/2019.

Wendy Wauters, *Ornamenta sacra. Iconologische studie van liturgisch erfgoed uit de Zuidelijke Nederlanden (c.1450-1566)*. Seminarie – OrnaSacra (KU Leuven, UCLouvain, KIK/IRPA), Brussel, 12/01/2018.

Wendy Wauters, *Smellscapes and Censers. Healing Scents in the Early Modern Church*. Symposium – Ornamenta Sacra. Late Medieval and Early Modern Liturgical Objects in a European Context (1400-1800), Brussel/Leuven, 25/10/2019.

Wendy Wauters, *De beroering van de religieuze ruimte. De olfactorische strategieën achter het object*. Palet – Studiedag 17de eeuw (KU Leuven), Leuven, 15/05/2019.

Wendy Wauters, *De beroering van de religieuze ruimte*. Seminarie – OrnaSacra (KU Leuven, UCLouvain, KIK/IRPA), Brussel, 09/01/2019.

Wendy Wauters, *De beroering van de religieuze ruimte - methodologie en casus*. Lezing en nabespreking voor de studentenkring Mecenas (KU Leuven) / live streaming, 09/11/2020.

Wendy Wauters, *De belevingswereld van de vroegmoderne kerkganger in de Antwerpse Onze-Lieve-Vrouwekerk*. Voorjaarslezingen, Ruusbroecgenootschap (Universiteit Antwerpen), 05/03/2021.

Wendy Wauters, *The Impact of Sound on the Antwerp Churchgoers*. Conference – Music and Lived Religion in the Collegiate Church of Our Lady in Antwerp (1370-1566). A Multidisciplinary Study in a European Context, Tours (FR), 03/09/2021

Wendy Wauters, *The Enclosed Altar*. Conference – Music and Lived Religion in the Collegiate Church of Our Lady in Antwerp (1370-1566). A Multidisciplinary Study in a European Context, Tours (FR), 02/09/2021

## **2. International conference sessions by the OrnaSacra team**

23-26/05/2018, session *Ornamenta Sacra*, Historians of Netherlandish Art conference, Ghent:

Ralph Dekoninck and Barbara Baert, « Towards a new iconological and anthropological study of the liturgical heritage from the Southern Netherlands (1400-1700) ».

Caroline Heering and Wendy Wauters, « From aesthetic to sensory values of liturgical objects between 1400-1700 ».

Soetkin Vanhauwaert, « The sculpted St John's Head as versatile object ».

16-19/03/2019, session *Ornamenta Sacra. The Art of Liturgy and the Liturgy of Art*, Annual Conference of the Renaissance Society of America, Toronto:

Chair: Marie-Christine Claes, Respondent: Emmanuel Joly

Ralph Dekoninck, « Cosmoclasm. The Images of the Destruction of Cultic Objects in the Sixteenth Century Low Countries ».

Wendy Wauters, « The Everyday Life of Ornamenta sacra: Strategies behind their Ritual Use and Iconographic Meaning ».

Soetkin Vanhauwaert, « The St John's Head on a Platter as symbol of the Eucharist ».

2-4/06/2022, 2 sessions *The Performativity of Liturgical Art*, Historians of Netherlandish Art (HNA) Conference, Amsterdam.

Anja Grebe, "Singing the Codex. Performing Liturgical Books in Late Medieval and Early Modern Times".

Stefaan Grieten, "Work for the people, work for the ruler. The investments of Erard de La Marck for St Lambert's cathedral in Liège".

Ethan Matt Kavalier, "Tombs and Performance: Ambiguous Actors".

Lynn F. Jacobs, "Performing Interiority: The Chapel Space and the Antwerp Carved Altarpiece at Ringsaker".

Valentine Langlais, "The Last Supper on the Altarpieces of the Holy Sacrament: a performative representation of the Catholic Mass"?

Junko Ninagawa, "Visual instructions for performing rituals – images of sacraments".

### **3. Doctoral seminars**

Soetkin Vanhauwaert, Leuven, 20/12/2017: Doctoraatsseminarie Illuminare KU Leuven. *Siet hier het saelich hooft van Godt soo vuÿtvervoren. A contextual study of the sculpted St John's Head in the Low Countries 1370-1800.*

Wendy Wauters, Leuven, 08/06/2018: Dag van de doctorandi KU Leuven. *Ornamenta sacra - Iconologische studie van liturgisch erfgoed uit de Zuidelijke Nederlanden (c.1450-1566).*

Wendy Wauters, Leuven, 16/06/2021: Dag van de doctorandi KU Leuven, live streaming. *De beroering van de religieuze ruimte.*

### **4. Masterclasses**

17/09/2018, Wendy Wauters (KU Leuven), « De beroering van de religieuze ruimte », Masterclass *Cultuur en Religie: Culturele Transfer*, UAntwerpen.

25/01/2019, Wendy Wauters (KU Leuven), « De beroering van de religieuze ruimte », Masterclass *Pieter Bruegel and his predecessors. Visual Arts and Culture in the late 15th and 16th century*, RMBLF (Réseau des médiévistes belges de langue française) en VWM (Vlaamse Werkgroep Mediëvistiek), Bruxelles.

19/09/2019, Soetkin Vanhauwaert (KU Leuven), "Het Sint-Janshoofd als voorbeeld, embleem en ornament: de materiële cultuur van een broederschap" (Gent, Interuniversitaire Masterclass Cultuur & Religie: Materiële cultuur).

## **List of meetings of the team members of OrnaSacra**

### **1. work seminars**

21/06/2017, 10u00 - 17u00, Centrale bibliotheek (KU Leuven), Leuven

Aanwezige leden: Barbara Baert, Soetkin Vanhauwaert, Wendy Wauters, Marie-Christine Claes, Emmanuel Joly, Ralph Dekoninck, Caroline Heering, Paul Vandenbroeck

Topic: voorstelling van het project, inhoudelijke afbakening, database

15/09/2017, 13u00 - 17u00, UCLouvain, Louvain-la-Neuve

Aanwezige leden: Barbara Baert, Soetkin Vanhauwaert, Wendy Wauters, Marie-Christine Claes, Emmanuel Joly, Ralph Dekoninck, Caroline Heering

Topic: inhoudelijke stavaza, presentatie van nieuwe output, voorstelling nieuw onderzoek Ste Waudru Mons (Barbara Baert), database

29/11/2017, 14u00 - 17u00, KIK-IRPA, Brussel

Aanwezige leden: Ralph Dekoninck, Caroline Heering, Soetkin Vanhauwaert, Wendy Wauters, Marie-Christine Claes, Emmanuel Joly

Topic: inhoudelijke stavaza, presentatie voortgang database KIK-IRPA, thesaurus

25/04/2018, 10u - 14u00, UCLouvain, Louvain-la-Neuve

Aanwezige leden: Ralph Dekoninck, Caroline Heering, Wendy Wauters, Marie-Christine Claes, Emmanuel Joly

Topic: bespreking stavaza, presentatie onderzoek Ralph, bespreking opkomend internationaal comité

21/06/2018, 12h00-14h00, Muséel, Louvain-la-Neuve

Réunion d'équipe dans cadre du projet « Arts et Rites »

Membres du projet présents : Ralph Dekoninck, Caroline Heering

Sujet : planification du séminaire et pistes de recherche

03/07/2018, 13u30-16u00, Centrale bibliotheek (KU Leuven), Leuven

Aanwezige leden: Barbara Baert, Wendy Wauters, Marie-Christine Claes, Emmanuel Joly, Ralph Dekoninck, Caroline Heering

Topic: voorbereiding symposium 2019, voorbereiding tentoonstelling, Annual Conference of the Renaissance Society of America.

03/09/2018, 14h00-17h00, Musée L, Louvain-la-Neuve

Membres présents : Wendy Wauters, Marie-Christine Claes, Emmanuel Joly, Ralph Dekoninck, Caroline Heering

Sujet: présentation des recherches en cours de Wendy Wauters, préparation du colloque de 2019.

03/10/2018, 20u30-23u00, Antwerpen

Aanwezige leden: Eugene Schreurs, Wendy Wauters

Topic: vroegmoderne muziekbeleving in de OLVkathedraal

10/10/2018, 20u30-23u00, Antwerpen

Aanwezige leden: Eugene Schreurs, Wendy Wauters

Topic: vroegmoderne muziekbeleving in de OLVkathedraal

20/11/2018, Louvain-la-Neuve, réunion avec l'équipe du CIPAR

Présents : Emmanuel Joly, Marie-Christine Claes, Ralph Dekoninck, Hélène Cambier, Déborah Lo Mauro, Christian Pacco, Philippe Joris  
Sujet: exposition sur l'orfèvrerie liturgique, manuel sur l'orfèvrerie liturgique

07/11/2018, 14u00-17u00, KIK-IRPA, Brussel

Aanwezige leden: Wendy Wauters, Marie-Christine Claes, Emmanuel Joly, Ralph Dekoninck, Soetkin Vanhauwaert

Topic: nationaal comité 2019, symposium 2019, ornawiki

09/01/2019, Réunion avec le comité scientifique national (voir point 6)

07/02/2019, 14h00-16h00, MuséeL de Louvain-la-Neuve

Séminaire dans cadre du projet « Arts et Rites »

Membres du projet présents : Ralph Dekoninck, Caroline Heering

07/02/2019, 16h30-17h30, Namur, réunion avec le CIPAR

Présents : Emmanuel Joly, Marie-Christine Claes, Ralph Dekoninck, Caroline Heering, Hélène Cambier, Déborah Lo Mauro

Sujet : exposition et brochure sur l'orfèvrerie liturgique

11/02/2019, 10u00-12u30, UCLouvain, Louvain-la-Neuve

Aanwezige leden: Wendy Wauters, Marie-Christine Claes, Emmanuel Joly, Ralph Dekoninck, Soetkin Vanhauwaert, Caroline Heering

Topic: symposium 2019, ornawiki

18/03/2019, 13u00-14u00, RSA - Toronto

Aanwezige leden: Ralph Dekoninck, Marie-Christine Claes, Emmanuel Joly, Caroline Heering (skype), Soetkin Vanhauwaert, Wendy Wauters

Topic: ornawiki, organisatie Ornasacra symposium 2019

07/05/2019, 14u30-16u30, Leuven

aanwezige leden: Louise Deschryver, Isabel Casteels, Wendy Wauters

workshop methodologie: tekstuele versus visuele bronnen

13/05/2019, IRPA, Bruxelles, réunion d'équipe OrnaSacra

Présents : Ralph Dekoninck, Marie-Christine Claes, Emmanuel Joly, Soetkin Vanhauwaert, Caroline Heering

Sujet : programme et organisation du colloque « Ornamenta sacra » ; outils en lignes de l'IRPA : orna-wiki et site wordpress

14/05/2019, Musée L, Louvain-la-Neuve, réunion exposition Arts et rites

Présents : Ralph Dekoninck, Caroline Heering et les membres du projet de l'exposition Arts et Rites (Anne-Marie Vuillemot, Charlotte Langohr, Anne Querinjean, Elisa de Jacquier, Arnaud Join-Lambert, Cédric Byl, Matthieu Somon, Clémentine Roche, Hélène Jacques)



Sujets : Synopsis avec détail des œuvres et pistes de scénographie, préparation de la journée d'études « Rites et musées ».

12/06/2019, UCLouvain, Louvain-la-Neuve, réunion avec l'équipe du CIPAR

Présents : Emmanuel Joly, Ralph Dekoninck, Caroline Heering et les membres du CIPAR (Hélène Cambier, Maura Moriaux, Déborah Lo Mauro, Philippe Joris, Christian Pacco)

Sujets : Fil rouge de l'exposition sur l'orfèvrerie liturgique et choix des sujets des panneaux.

18/08/2019, KU Leuven, Leuven, réunion d'équipe OrnaSacra (KUL)

Présents : Barbara Baert, Soetkin Vanhauwaert, Wendy Wauters

Sujet : organisation du jour du colloque *Ornamenta Sacra* à Leuven (26/10/2019)

03/09/2019, MuséeL, Louvain-la-Neuve, réunion exposition Arts et rites

Présents : Caroline Heering et les membres du projet de l'exposition Arts et Rites

Sujets : réflexion sur la structure de l'exposition et choix des œuvres

16/09/2019, 13u00-15u00, Leuven

Aanwezige leden: Barbara Baert, Wendy Wauters, Ralph Dekoninck, Caroline Heering, Emmanuel Joly, Marie-Christine Claes

Topic: organisatie ornasacra symposium

25/09/2019, MuséeL, Louvain-la-Neuve, réunion exposition Arts et rites

Présents : Ralph Dekoninck, Caroline Heering et les membres du projet de l'exposition Arts et Rites

Sujets : Synopsis avec détail des œuvres et pistes de scénographie

14/11/2019, Musée L, Louvain-la-Neuve, réunion exposition Arts et rites

Présents : Ralph Dekoninck, Caroline Heering, et les membres du projet de l'exposition Arts et Rites

Sujet : structure et organisation de l'exposition, choix des œuvres

02/10/2019, 14h00-16h00, MuséeL de Louvain-la-Neuve

Membre du projet présent : Ralph Dekoninck

Séminaire dans cadre du projet « Arts et Rites »

06/11/2019, 11u30-13u15, Leuven

aanwezige leden: (Louise Deschryver), (Isabel Casteels), Soetkin Vanhauwaert, Wendy Wauters

workshop methodologie: tekstuele versus visuele bronnen

11/12/2019, 8h30-10h30, MuséeL de Louvain-la-Neuve

Membres du projet présents : Ralph Dekoninck

Séminaire dans cadre du projet « Arts et Rites »

13/01/2020, Musée L, Louvain-la-Neuve, réunion exposition Arts et rites

Présents : Caroline Heering et les membres du projet de l'exposition Arts et Rites

Sujet : Choix des œuvres exposées

15/01/2020, UCLouvain, Louvain-la-Neuve

Présents : Ralph Dekoninck, Caroline Heering, Mireille Gilbert (doctorante en histoire de l'art et archéologie), Hélène Malice (étudiante Master histoire de l'art et archéologie) et les membres du projet de l'exposition à TAMAT : Danièle Véron-Denise (Conservateur honoraire du château de Fontainebleau), Mélanie Coisne (directrice du TAMAT), Béatrice Pennant (Coordination service-musée TAMAT), Chanoine Pierre-Louis Navez (ancien conservateur de la cathédrale de Tournai), Rudy Opsomer (président de l'asbl « Les Amis de la cathédrale de Tournai »), Michel-Amand Jacques (administrateur de l'asbl « Les Amis de la cathédrale de Tournai »).

Sujet : présentation des pièces à exposer, objectifs de l'exposition et de la publication, choix des commissaires

Réunion préparatoire pour l'exposition sur les textiles liturgiques de Tournai

20/02/2020, TAMAT, Tournai

Présents : Caroline Heering et Mélanie Coisne

Réunion préparatoire pour l'exposition sur les textiles liturgiques de Tournai

Sujet : Visite des lieux de l'exposition, budget, synopsis, collaboration, financement

05/03/2020, IRPA, Bruxelles

Présents : Marie-Christine Claes, Ralph Dekoninck, Soetkin Vanhauwaert, Emmanuel Joly, Caroline Heering

Sujet : Préparation et avancement de l'outil en ligne

## **2. expert meetings (focus: interdisciplinary research)**

22/01/2018, 15u-16u30, KU Leuven, Leuven

Aanwezige leden: David Burn, Wendy Wauters

Topic: Soundscape van de Antwerpse kerken in de vroegmoderne periode

24/01/2018, 10u-16u00, Scherpenheuvel

Aanwezige leden: Hans Geybels, Wendy Wauters

Topic: Religieuze beleving in de vroegmoderne periode, liturgische objecten

07/02/2018, 16u00-19u00, Brussel

Aanwezige leden: Wendy Wauters, Ruben Suykerbuyk

Topic: Religieuze beleving in de vroegmoderne periode, 1520-these

26/04/2018, 12u30-14u30, Gent

Aanwezige leden: Wendy Wauters, Miyako Sugiyama

Topic: realiteitswaarde van afbeeldingen, afbakening van sacraliteit, processies

28/05/2018, 12u30-14u30, Leuven

Aanwezige leden: Wendy Wauters, Barbara Baert, Hans Geybels, Jan Van der Stock, Karel Velle, Herman Janssens, Paul Catteeuw

Topic: bespreking archiefonderzoek en publicatiemogelijkheden

06/06/2018, 11u15-12u45, Leuven

Aanwezige leden: Wendy Wauters, Hans Geybels, Dries Vanysacker

Topic: bronnenonderzoek, visitatieverslagen

11/06/2018, 11u00-12u30, Rotterdam, Erasmus Universiteit

Aanwezige leden: Wendy Wauters, Maarten Van Dijck

Topic: Herdefiniëring van katholieke middengroepen, methodologie

10/09/2018, 10u00-11u00, Leuven

Aanwezige leden: Wendy Wauters, Jelle Haemers

Topic: Structuur (vrijheid in godsdienstbeleving), methodologie, bibliografie

27/09/2018, 11u-18u00, Scherpenheuvel

Aanwezige leden: Hans Geybels, Wendy Wauters

Topic: Liturgische handboeken

08/10/2018, 11u15-12u30, Leuven

Aanwezige leden: Violet Soen, Wendy Wauters

Topic: sociale en politieke context van de vroegmoderne geloofsbeleving

24/10/2018, 11u00-17u00, Leuven

Aanwezige leden: Marcel Gielis, Wendy Wauters

Topic: rondleiding door Jos Van den Nieuwenhuizen in de OLVkathedraal; godsdienstgeschiedenis; religieuze iconografie

18/12/2018, 12u00-13u30, Leuven

Aanwezige leden: Hans Geybels, Wendy Wauters

Topic: vroegmoderne (muziek)beleving in de OLVkathedraal

19/12/2018, 14u-15u, Leuven

Aanwezige leden: Jelle Haemers, Wendy Wauters

Topic: bespreking artikel

16/01/2019, 15u-16u30, Gent

Aanwezige leden: Anne-Laure Van Bruaene, Wendy Wauters

Topic: bespreking artikel

08/02/2019, 19u-21u00, Antwerpen

Aanwezige leden: Eugene Schreurs, Wendy Wauters

Topic: voorbereiding workshop

23/02/2019, 13u-16u00, Antwerpen

Aanwezige leden: Charles Caspers, Wendy Wauters

Topic: bespreking artikel, kennismaking

12/03/2019, 12u-13u30, Leuven

Aanwezige leden: Herman Roodenburg, Wendy Wauters

Topic: bespreking bijdrage voor catalogus rond sensorium (Mauritshuis)

01/04/2019, 11u00-14u00, Leuven

Aanwezige leden: Violet Soen, Louise, Isabel Casteels, Wendy Wauters

Topic: vroegmoderne geloofsbeleving, sensory history

12/04/2019, 14u00-18u00, Leuven

Aanwezige leden: Hans Geybels, Wendy Wauters

Topic: vroegmoderne geloofsbeleving, liturgie

25/04/2019, 20u-23u, Antwerpen

Aanwezige leden: Eugene Schreurs, Wendy Wauters

Topic: onderzoek rond de OLVkathedraal

28/05/2019, 11u00-12u00, Leuven

Aanwezige leden: Wim François, Wendy Wauters

Topic: vroegmoderne geloofsbeleving, artikel *JEMC*

25/06/2019, 12u00-14u00, Leuven

Aanwezige leden: Hans Geybels, Wendy Wauters

Topic: vroegmoderne geloofsbeleving, liturgie

21/08/2019, 14u00-15u30, Tilburg (NL)

Aanwezige leden: Charles Caspers, Wendy Wauters

Topic: hoofdstuk doctoraat 'bouwstenen van het ideeën-netwerk'

12/09/2019, 20u00-23u00, Antwerpen

Aanwezige leden: Eugene Schreurs, Wendy Wauters

Topic: beleving in de OLVkerk, fundaties

08/01/2020, 19u-23u, Antwerpen

Aanwezige leden: Eugene Schreurs, Wendy Wauters

Topic: beleving in de OLVkerk, grondplannen, planning nieuwe expertendag

15/05/2020, 16u-17u, digitaal

Aanwezige leden: Eugene Schreurs, Wendy Wauters

Topic: Goos Manuscript

09/07/2020, 17u-18u, Leuven

Aanwezige leden: Geert Vanpaemel, Wendy Wauters

Topic: sensorium, verspreiding van medische kennis in de 16de eeuw

### **3. staff meetings**

01/08/2017, 12u - 14u, Leuven

Aanwezige leden: Soetkin Vanhauwaert, Wendy Wauters

Topic: bespreking aanvang project, uitzetten structuur, bronnen

19/12/2017, 10u30-11u30, Leuven

Aanwezige leden: Barbara Baert, Wendy Wauters

Topic: bespreking afbakening van onderzoeksproject, voorbereiding presentatie  
doctoraatseminarie

10/01/2018, 14u-15u, Leuven

Aanwezige leden: Barbara Baert, Wendy Wauters

Topic: bespreking projectvoorstelling

11/01/2018, 12u30-14u, Leuven

Aanwezige leden: Soetkin Vanhauwaert, Wendy Wauters

Topic: bespreking projectvoorstelling, inhoudelijke stavaza

28/02/2018, 09u30-10u30, Leuven

Aanwezige leden: Barbara Baert, Wendy Wauters

Topic: bespreking HNA congres, overlopen structuur

08/03/2018, 12u30-14u, Leuven

Aanwezige leden: Soetkin Vanhauwaert, Wendy Wauters

Topic: inhoudelijke stavaza

23/04/2018, 13u-14u, Leuven

Aanwezige leden: Barbara Baert, Soetkin Vanhauwaert, Wendy Wauters

Topics: bespreking van de huidige output, voorbereiding van opkomende seminars

25/04/2018, 14u-15u, Louvain-la-neuve

Aanwezige leden: Caroline Heering, Wendy Wauters

Topic: bespreking presentatie HNA conferentie

02/07/2018, 11u00-12u00, Leuven

Aanwezige leden: Barbara Baert, Wendy Wauters

Topic: voorbereiding brainmeeting, rapport voor C. Caspers, overlopen voortgang doctoraat

02/07/2018, 12u30-14u00, Leuven

Aanwezige leden: Soetkin Vanhauwaert, Wendy Wauters

Topic: voorbereiding brainmeeting, bespreking inhoudelijke stavaza doctoraat

04/09/2018, 14u30-16u00, Leuven

Aanwezige leden: Barbara Baert, Wendy Wauters

Topic: Stavaza doctoraat, bespreking volledige inhoud en structuur

25/10/2018, 13u30-14u30, Leuven

Aanwezige leden: Barbara Baert, Wendy Wauters

Topic: artikel voor Erlangen, future outlines, studiedag OLVkathedraal

25/10/2018, 13u30-14u30, Leuven

Aanwezige leden: Barbara Baert, Wendy Wauters

Topic: artikel voor Erlangen, future outlines, studiedag OLVkathedraal

30/10/2018, 12u30-14u00, Leuven

Aanwezige leden: Soetkin Vanhauwaert, Wendy Wauters

Topic: voorbereiding mastervak Beeldcultuur van de Middeleeuwen

12/11/2018, 12u30-14u00, Leuven

Aanwezige leden: Soetkin Vanhauwaert, Wendy Wauters

Topic: voorbereiding mastervak Beeldcultuur van de Middeleeuwen

5/12/2018, 10u00-13u00, Leuven

Aanwezige leden: Barbara Baert, Soetkin Vanhauwaert

Topic: stavaza onderzoek, voorbereiding nationaal comité 2019

11/12/2018, 12u30-14u00, Leuven

Aanwezige leden: Barbara Baert, Wendy Wauters

Topic: stavaza onderzoek, symposium

19/12/2018, 9u00-11u30, Leuven

Aanwezige leden: Barbara Baert, Soetkin Vanhauwaert

Topic: stavaza onderzoek, RSA Toronto, ornowiki

08/04/2019, 09u30-11u30, Leuven

Aanwezige leden: Soetkin Vanhauwaert, Wendy Wauters

Topic: organisatie Ornasacra symposium 2019

19/04/2019, 10u-18u, Leuven

Aanwezige leden: Soetkin Vanhauwaert, Wendy Wauters, (Annelies Vogels)

Topic: organisatie Ornasacra symposium 2019 (FWO funding)

24/04/2019, 09u30-12u00, Leuven

Aanwezige leden: Barbara Baert, Wendy Wauters

Topic : bespreking stavaza

02/07/2019, 12u00-14u00, Leuven

Aanwezige leden: Soetkin Vanhauwaert, Wendy Wauters

Topic: stavaza onderzoek

06/05/2019, 12u00-14u00, Leuven

Aanwezige leden: Soetkin Vanhauwaert, Wendy Wauters

Topic: ornasacra symposium, voorbereiding brainmeeting

19/08/2019, 14u00-15u30, Leuven

Aanwezige leden: Soetkin Vanhauwaert, Wendy Wauters

Topic: organisatie ornasacra symposium

04/09/2019, 09u30-11u30, Leuven

Aanwezige leden: Barbara Baert, Soetkin Vanhauwaert, Wendy Wauters, (Annelies Vogels)

Topic: organisatie ornasacra symposium

16/09/2019, KU Leuven

Aanwezige leden: Barbara Baert, Wendy Wauters

Topic: stavaza doctoraat + artikel JEMLC

06/11/2019, 10u00-11u30, Leuven

Aanwezige leden: Soetkin Vanhauwaert, Wendy Wauters

Topic: ornamenta sacra proceedings

27/11/2019, 11u00-12u30, KU Leuven - UCLouvain

Aanwezige leden: Barbara Baert, Wendy Wauters, Ralph Dekoninck, Caroline Heering, Emmanuel Joly, Marie-Christine Claes, (Mireille Gilbert)

Topic: ornasacra proceedings, orna wiki en wordpress

08/01/2020, 10u-11u, Leuven

Aanwezige leden: Barbara Baert, Wendy Wauters

Topic: de tactiele ruimte, proceedings

16/01/2020, 13u30-15u00, Brussel, KIK

Aanwezige leden: Emmanuel Joly, Caroline Heering, Wendy Wauters

Topic: structure et lay-out du site word press et articulation avec l'orna wiki

24/01/2020, 10u-11u, Leuven

Aanwezige leden: Barbara Baert, Wendy Wauters

Topic: publicaties, de visuele ruimte

11/02/2020, 13u00-15u00, KU Leuven

Aanwezige leden: Soetkin Vanhauwaert, Wendy Wauters

Topic: feedback op draft voor *Early Modern Low Countries*

27/02/2020, 11u-12u, Leuven

Aanwezige leden: Barbara Baert, Wendy Wauters

Topic: feedback op draft voor *Early Modern Low Countries*, planning volgend academiejaar, proceedings, toekomstige congressen

(lockdown covid-19: all communication occurs digitally)

24/04/2020, 14u-16u00, digitaal

Aanwezige leden: Wendy Wauters, Soetkin Vanhauwaert

Topic: A&R publicatie, stavaza

05/06/2020, 14u-16u00, digitaal

Aanwezige leden: Barbara Baert, Wendy Wauters, Soetkin Vanhauwaert, Ralph Dekoninck, Caroline Heering, Emmanuel Joly, Marie-Christine Claes

Topic: A&R publicatie, wordpress Ornasacra

08/07/2020, 14u-14u30, digitaal

Aanwezige leden: Barbara Baert, Wendy Wauters

Topic: A&R publicatie

## 6. PUBLICATIONS

### 2018

Barbara Baert, « Around the Sieve. Motif, Symbol, Hermeneutics », in: *Textile. Journal of Cloth and Culture*, 16, 1, 2018, p. 3-23 (version abrégée : Barbara Baert, « Around the Sieve. Motif, Symbol, Hermeneutics », in: *Review of Irish Studies*, 2, 1, 2018, p. 57-75.)

Barbara Baert, « Art and Mysticism as Horticulture. Late Medieval Enclosed Gardens of the Low Countries in an Interdisciplinary Perspective », in: Helen Appleton and Louise Nelstrop (eds.), *Art and Mysticism: Interfaces in the Medieval and Modern Periods*, Routledge, Londres, 2018, p. 104-127.

Barbara Baert, « The Other Man. John the Baptist's Platter as Paradigm for the Construction of Identities and Otherness », in: Maria Vittoria Spissu (ed.), *Il Mito del Nemico. Identità, Alterità, e loro rappresentazioni*, Minerva Edizioni, Bologne, 2018, p. 59-72.



Barbara Baert, « Growing, Making, Meaning, with Special Attention to the Paperrolles », in: Lieve Watteeuw, Hannah Iterbeke (eds.), *The Enclosed Gardens of Mechelen. Late Medieval Paradise Gardens Revealed*, Hannibal Publishing, Veurne, 2018, p. 78-89.

Barbara Baert, « Nesting and Vocalization. The Enclosed Gardens of Berlinde De Bruyckere », in: Berlinde De Bruyckere, Barbara Baert, Lieve Watteeuw, *It Almost Seemed a Lilly*, Hannibal Publishing, Veurne, 2018, p. IV.1-IV.16.

Ralph Dekoninck, « Cosmoclasme. Les images de la destruction du système des objets du culte aux XVI<sup>e</sup> et XVII<sup>e</sup> siècles », in: *Perspective* (2018-2), p. 189-208.

Ralph Dekoninck, « “Des colliers plein de mystères”. Les dons de la Nouvelle-France aux images européennes de la Vierge », dans Sabine du Crest (éd.), *Exogenèses. Objets frontière dans l’art en Europe depuis le XVI<sup>e</sup> siècle*, Paris, Editions de Boccard, 2018, p. 23-37.

Mark Derez, Soetkin Vanhauwaert, & Anne Verbrugge (eds), *Arenberg. Portret van een familie, verhaal van een verzameling*, Brepols, Turnhout, 2018 (ook in ENG en FR).

Soetkin Vanhauwaert, « The Sculpted Saint John’s Head in the Low Countries 1370-1800: The Influence of the Council of Trent on Religious Cult Imagery », in: Wim François, Violet Soen (eds), *The Council of Trent: Reform and Controversy in Europe and Beyond (1545-1700), Vol. 3: Between Artists and Adventurers*, Vandenhoeck & Ruprecht, Göttingen, 2018, p. 69-92.

Soetkin Vanhauwaert, « Arenberg as Benefactor. Religious Patronage with a Political Agenda », in: Mark Derez, Soetkin Vanhauwaert, Anne Verbrugge (eds), *Arenberg. Portrait of a Family, Story of a Collection*, Brepols, Turnhout, 2018, p. 234-243.

Daan van Heesch, Robrecht Janssen, Jan Van der Stock (eds.), in collaboration with Annelies Vogels and Wendy Wauters, *Netherlandish Art and Luxury Goods in Renaissance Spain. Studies in Honour of Professor Emeritus Jan Karel Stegge (1918-2009)*, Harvey Miller Publishers/Brepols Publishers, 2018.

Wendy Wauters, « *Extracting the Stone of Madness* in Perspective. The Cultural and Historical Development of an Enigmatic Visual Motif from Hieronymus Bosch: A Critical Status Quaestionis », in: *Jaarboek Koninklijk Museum voor Schone Kunsten Antwerpen 2015-2016*, Antwerpen: Garant, 2018, pp. 9-36.

## 2019

Barbara Baert, *Interruptions & Transitions. Essays on the Senses in Medieval and early Modern Visual Culture (Art and Material Culture in Medieval and Renaissance Europe, 14)*, Brill, Leyde, 2019.

Barbara Baert, *About Sieves and Sieving. Motif, Symbol, Technique, Paradigm*, De Gruyter, Berlin, 2019.

Barbara Baert, « The Spinning Head. Round Forms and the Phenomenon of the Johannesschüssel », in: Joseph Imorde & Andreas Zeising (eds.), *Runde Formationen. Mediale Aspekte des Zirkulären (Bild- und Kunstwissenschaften, 10)*, Siegen, 2019, p. 45-58.

Ralph Dekoninck, « Détruire ou exalter. L'orfèvrerie liturgique à travers la peinture et la gravure des Temps modernes », in: Christian Pacco (dir.), *L'orfèvrerie liturgique: sens, histoire et conservation*, Namure, CIPAR, 2019, p. 31-43.

Ralph Dekoninck, Maarten Delbeke, Annick Delfosse et Koen Vermeir, « Performing emotions at the canonization of St. Ignatius and St. Francis Xavier in the Southern Low Countries », Raphaële Garrod and Yasmin Haskell (éds), *Changing Heart: Performing Jesuit Emotions Between Europe, Asia and the Americas*, Leiden, Brill ("Jesuit Studies", 15), 2019, p. 187-210.

Soetkin Vanhauwaert, « 'Wat staat daar nu eigenlijk op, op zo'n Gregoriusmis?' », in: *Ex Abundantia Cordis. Vriendenboek Mark Derez*, Universitaire Pers Leuven, Louvain, 2019, p. 30-31.

Wendy Wauters, « Het uitkoken van de narheid en zijn verwantschap met de geneeskunst en de alchemistische beeldtaal », in: *Volkskunde* 120, 2 (2019), p. 137-158.

Wendy Wauters, « The Stone Operation or The Dean of Renaix », in: Maarten Bassens, Joris van Grieken (eds.), *Bruegel in Black and White. The Complete Graphic Works*, exh. cat. (Royal Library of Belgium, Brussels), Veurne: Hannibal Publishing, 2019, pp. 256-259. (also in NL en FR).

Wendy Wauters, « Festival of Fools », in: Maarten Bassens, Joris van Grieken (eds.), *Bruegel in Black and White. The Complete Graphic Works*, exh. cat. (Royal Library of Belgium, Brussels), Veurne, Hannibal Publishing, 2019, p. 242-245. (also in NL en FR)

Wendy Wauters, « The Stone Operation or The Witch of Mallegem », in: Maarten Bassens, Joris van Grieken (eds.), *Bruegel in Black and White. The Complete Graphic Works*, exh. cat. (Royal Library of Belgium, Brussels), Veurne, Hannibal Publishing, 2019, p. 182-185. (also in NL en FR)

## 2020

Barbara Baert, « Trompe l'oeil und Raum der Intimität. Die Eingefassten Gärten in den Niederlanden neu denken (15. Jahrhundert und später) », in: Helga Lutz & Bernhard Siegert (eds.), *Exzessive Mimesis. Trompe l'oeils und andere Überschreitungen der ästhetischen Grenze*, Edition Metzler, Munich, 2020, p. 163-196.

Ralph Dekoninck et Caroline Heering, « *Ornamenta Sacra*. L'art de la liturgie et la liturgie de l'art entre moyen âge et temps modernes », in: Myriam Watthee-Delmotte (éd.), *Rite et Création*, Hermann, Paris, 2020, p. 63-82.

Ralph Dekoninck, « Le sens du décor. Claude-François Ménestrier et la chapelle Sainte-Marie-d'en-Haut à Grenoble », in : *Les langages du culte aux XVII<sup>e</sup> et XVIII<sup>e</sup> siècles*, B. Dompnier (éd.), Clermont-Ferrand, PUBP, 2020, p. 251-263.

Ralph Dekoninck, « “Feeling painting”: the application of the senses to religious painting at the turn of the 16<sup>th</sup> and 17<sup>th</sup> centuries », in: Ann Diels et Natasja Peeters (éds), *Frans Francken en zijn milieu... Oude paden, nieuwe wegen*, Bruxelles, VUB Press, 2020, p. 147-156.

Caroline Heering, « De la sculpture à la vêtue : pour une compréhension élargie de l'ornement de l'architecture au cours de la première modernité (Pays-Bas, XVII<sup>e</sup> siècle) », in: Matthieu Lett, Carl Magnusson et Léonie Marquaille (éd.), *Décor et architecture (XVI<sup>e</sup>-XVIII<sup>e</sup> siècle). Entre union et séparation des arts*, Peter Lang, Berlin, 2020, p. 43-56.

Wendy Wauters, « The Stirring of the Religious Soundscape. The Auditory Experience in the Antwerp Church of Our Lady (c. 1450-1566) and an Iconological Analysis of the Altar Bell », in: Teresa Hiergeist, Ismael del Olmo (eds.), *Christian Discourses of the Holy and the Sacred from the 15th to the 17th Century*, Peter Lang, Berlin, 2020, p. 221-260.

Wendy Wauters, « The Origins of the Furnace Motif. From Magico-religious Ritual to Early Modern Tale of Makeability », in: *Journal of Early Modern Christianity* 7, 1 (2020), p. 85-110.

## 2021

Barbara Baert, « Contribution à l'anthropologie visuelle du textile », in: Caroline Heering (éd.), *Habiller le culte*, TAMAT, Tournai, 2021, p. 7-45.

Cédric Byl, Caroline Heering & Anne-Marie Vuilleminot, « Fabriques rituelles », in: Caroline Heering & Anne-Marie Vuilleminot (dir.), *Art & Rite. Le pouvoir des objets*, Catalogue d'exposition, MuséeL, Louvain-la-Neuve, 23 avril-25 juillet 2021, PUL, Louvain-la-Neuve, 2021, p. 40-49.

Cédric Byl, Caroline Heering & Anne-Marie Vuilleminot, « Une forme rituelle : la spirale », in: Caroline Heering & Anne-Marie Vuilleminot (dir.), *Art & Rite. Le pouvoir des objets*, Catalogue d'exposition, MuséeL, Louvain-la-Neuve, 23 avril-25 juillet 2021, PUL, Louvain-la-Neuve, 2021, p. 70-77.

Cédric Byl, Caroline Heering & Myriam Wathee-Delmotte, « La force du beau », in: Caroline Heering & Anne-Marie Vuilleminot (dir.), *Art & Rite. Le pouvoir des objets*, Catalogue d'exposition, MuséeL, Louvain-la-Neuve, 23 avril-25 juillet 2021, PUL, Louvain-la-Neuve, 2021, p. 88-97.

Marie-Christine Claes, « Le patrimoine religieux mobilier, un bien commun à redécouvrir, à sauver et à partager », in: Thérèse Cortembos & Marie-Christine Claes (dir.), *De Saint-Ignace à Saint-Loup (1621-2021) : quatre siècles d'un trésor baroque à Namur*, Société archéologique de Namur, Namur, 2021, p. 532-553.

Ralph Dekoninck, « Vêtir ou travestir. Le système des ornements sacrés et sa mise en crise au premier âge moderne », in: Caroline Heering (dir.), *Habiller le culte. Les fastes brodés de l'atelier Dormal-Ponce à Ath au 18<sup>ème</sup> siècle*, TAMAT, Tournai, 2021, p. 33-42.

Ralph Dekoninck & Caroline Heering, « Le permanent et l'éphémère : ornements d'architecture et art du spectacle », in: Thérèse Cortembos et Marie-Christine Claes (dir.), *De*

*Saint-Ignace à Saint-Loup. Quatre siècles d'un joyau baroque à Namur*, Namur, Société archéologique de Namur, Namur, 2021, p. 253-289.

Ralph Dekoninck & Caroline Heering, « Penser l'objet sous le prisme du rituel », in: Caroline Heering & Anne-Marie Vuillemenot (dir.), *Art & rite, Le pouvoir des objets*, Catalogue d'exposition, MuséeL, Louvain-la-Neuve, 23 avril-25 juillet 2021, PUL, Louvain-la-Neuve, 2021, p. 14-19.

Ralph Dekoninck, Caroline Heering, Arnaud Join-Lambert, Frédéric Laugrand & Anne-Marie Vuillemenot, « Objets activés, objets manipulés », in: Caroline Heering & Anne-Marie Vuillemenot (dir.), *Art & Rite. Le pouvoir des objets*, Catalogue d'exposition, MuséeL, Louvain-la-Neuve, 23 avril-25 juillet 2021, PUL, Louvain-la-Neuve, 2021, p. 50-65.

Caroline Heering (dir.), *Habiller le culte. Les fastes brodés de l'atelier Dormal-Ponce à Ath au 18<sup>e</sup> siècle*, TAMAT, Tournai, 2021.

Caroline Heering, « Formes et signification du décor brodé : pour une iconologie de l'ornement », in: Caroline Heering (dir.), *Habiller le culte. Les fastes brodés de l'atelier Dormal-Ponce à Ath au 18<sup>e</sup> siècle*, TAMAT, Tournai, 2021, p. 182-203.

Caroline Heering, « Voile de calice », in: Caroline Heering & Anne-Marie Vuillemenot (dir.), *Art & Rite. Le pouvoir des objets*, Catalogue d'exposition, MuséeL, Louvain-la-Neuve, 23 avril-25 juillet 2021, PUL, Louvain-la-Neuve, 2021, p. 38-39.

Caroline Heering, Mirelle Gilbert & Hélène Malice, « La chape de Renaix : une œuvre de l'atelier Dormal-Ponce ? », in: Caroline Heering (dir.), *Habiller le culte. Les fastes brodés de l'atelier Dormal-Ponce à Ath au 18<sup>e</sup> siècle*, TAMAT, Tournai, 2021, p. 182-203.

Caroline Heering & Anne-Marie Vuillemenot (dir.), *Art & Rite. Le pouvoir des objets*, Catalogue d'exposition, MuséeL, Louvain-la-Neuve, 23 avril-25 juillet 2021, PUL, Louvain-la-Neuve.

Wendy Wauters, « Smelling Disease and Death in the Antwerp Church of Our Lady », in: *Early Modern Low Countries* 5, 1 (2021), pp. 17-39.

Wendy Wauters, « Le Cahos - Cornelis Bloemaert en Theodor Matham », in: Thomas Hertog, Barbara Baert, Jan Van der Stock, Hannah Redler Hawes *et al.* (eds.), *Big Bang. De verbeelding van het universum*, Veurne: Hannibal Books, 2021.

Wendy Wauters, « *Zodiacman* - Johannes de Ketham », in: Thomas Hertog, Barbara Baert, Jan Van der Stock, Hannah Redler Hawes *et al.* (eds.), *Big Bang. De verbeelding van het universum*, Veurne: Hannibal Books, 2021.

Wendy Wauters, « *Struisvogelei met Godenmaal* - Cornelis Bellekin (toegeschreven aan) », in: Thomas Hertog, Barbara Baert, Jan Van der Stock, Hannah Redler Hawes *et al.* (eds.), *Big Bang. De verbeelding van het universum*, Veurne: Hannibal Books, 2021.

Wendy Wauters, « *Salvator Mundi* - Zuidelijke Nederlanden », in: Thomas Hertog, Barbara Baert, Jan Van der Stock, Hannah Redler Hawes *et al.* (eds.), *Big Bang. De verbeelding van het universum*, Veurne: Hannibal Books, 2021.

Wendy Wauters, « *Astrologisch diagram - Saint-Omer* », in: Thomas Hertog, Barbara Baert, Jan Van der Stock, Hannah Redler Hawes *et al.* (eds.), *Big Bang. De verbeelding van het universum*, Veurne: Hannibal Books, 2021.

### **Forthcoming**

Barbara Baert, « The New Lamb or the Iconic Gaze », in: Ralph Dekoninck & al. (éds.), *Icons in the West from the 15th Century to Nowadays*, Bruxelles (in press).

Ralph Dekoninck, « Protestant and Catholic Representations of the Art of Liturgy between the Northern and Southern Netherlands », in: Almut Pollmer-Schmidt et Esther Meier (éds.), *Kunst und Katholizismus in der niederländischen Republik/Art and Catholicism in the Dutch Republic*, Francfort (in press).

Ralph Dekoninck, « Introduction : Towards a Holistic Approach of the *Ornamenta Sacra* », in: Barbara Baert, Marie-Christine Claes et Ralph Dekoninck (dir.), *Ornamenta sacra. Late Medieval and Early-Modern Liturgical Objects in a European Context (1400-1800)*, Peeters, Louvain (in press).

Ralph Dekoninck, « Cosmoclasm. Images of the destruction of the system of objects of worship in the 16th and 17th centuries », in: Koenraad Jonckheere (dir.), *Iconoclasm*, Brussels, Bozar (in press).

Ralph Dekoninck & Caroline Heering, « Féminisation monstrueuse ou glorification sanctifiante : l'imaginaire du vêtement liturgique entre catholiques et protestants au premier âge moderne », in: Sylvia Mostaccio & Jean-Pascal Gay (éds.), *Masculinités sacerdotales* (in press).

Ralph Dekoninck & Caroline Heering, « The 'ornamentalisation' of the *Ornamenta sacra* in the early modern Low Countries », in: Matt Kavalier & Anne-Laure Van Bruaene (dir.), *Objects of Devotion. Religion and its Instruments in Early Modern Europe*, Brepols, Turnhout (in press).

Ralph Dekoninck & Caroline Heering, « L'ornementalisation des *Ornamenta Sacra* dans les anciens Pays-Bas des XVIIe et XVIIIe siècles », in: Juliette Bracke, Julie Glodt et Nicolas Sarzeaud (dir.), *Rituel et image : textiles et révélation du sacré / Ritual and Image: Textiles and the Revelation of the Sacred*, Paris, HiCSA (in press).

Caroline Heering, « *Ornamenta Sacra*. Des objets comme ornements aux ornements des objets », in: Barbara Baert, Marie-Christine Claes et Ralph Dekoninck (dir.), *Ornamenta sacra. Late Medieval and Early-Modern Liturgical Objects in a European Context (1400-1800)*, Peeters, Louvain, 2021 (in press).

Emmanuel Joly, « Le financement et la charge d'entretien des ornements liturgiques dans l'ancien diocèse de Liège (1300-1789) », in: Barbara Baert, Ralph Dekoninck & Marie-Christine Claes (dir.), *Ornamenta Sacra. Iconological and Anthropological Study of the Late Medieval and Early Modern Liturgical Objects in a European Context (1400-1800)* (Art & Religion), Peeters, Louvain (in press).

Eugeen Schreurs & Wendy Wauters, *Music and Lived Religion in the Collegiate Church of Our Lady in Antwerp, 1370-1566* (Epitome musical), Brepols, Turnhout (in press).

Soetkin Vanhauwaert, « Leaning on the Eucharist. A blood relic of St John the Baptist in the St John's Church in Mechelen », in: Barbara Baert, Ralph Dekoninck & Marie-Christine Claes (dir.), *Ornamenta Sacra. Iconological and Anthropological Study of the Late Medieval and Early Modern Liturgical Objects in a European Context (1400-1800)* (Art & Religion), Peeters, Louvain (in press).

Wendy Wauters, « The Invisible Presence of *ornamenta sacra* in the Antwerp Church of Our Lady (c. 1450-1566) », in: Barbara Baert, Ralph Dekoninck (dir.), *Ornamenta Sacra. Iconological and Anthropological Study of the Late Medieval and Early Modern Liturgical Objects in a European Context (1400-1800)* (Art & Religion), Peeters, Louvain (in press).

Wendy Wauters, « Outside the Frame. The Spatial Experience of Late Medieval Altarpieces », in: Hannah De Moor & Julie Beckers (dir.), *Taking Shape. Sculpture of the Low Countries, 1400-1600*, Amsterdam University Press, Amsterdam (in press).

Wendy Wauters, *De hoofdenbakker van Eeklo. Dromen van menselijke maakbaarheid van de vijftiende tot de zeventiende eeuw*, Phoebus Focus (in press, also in ENG)

## 7. ACKNOWLEDGEMENTS

We want to warmly thank all the colleagues from the national and international follow-up committees, as well as the staff from CIPAR, Musée L and TAMAT for their precious collaborations and contributions to this project.

### National follow-up committee

Dominique Bauer (KU Leuven)  
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