

*Curriculum vitae* Bram Kempers (Amsterdam, 1953)

Education

1971 Gymnasium beta, Amsterdam

1978 Sociology, University of Amsterdam, with art history, philosophy of art, economy and Italian

1974-1979 Rietveld Academy (part time)

1987 PhD-dissertation *Kunst, macht en mecenaat. Het beroep van schilder in sociale verhoudingen 1250-1600* Amsterdam: Arbeiderspers, promotor prof. dr J. Goudsblom and prof. dr H.W. van Os

Functions

1979-1985 researcher and lecturer in sociology of art at the University of Amsterdam and researcher for the Ministry of Culture

1981-1984 grant from the Netherlands Organisation for Research

1985-1989 researcher and lecturer in cultural policy and art at the University of Groningen

1988 part time professor Theory and Methods of Sociology of Art at the University of Amsterdam, Faculty of the Social Sciences

1990 full professor of Sociology of Art at the University of Amsterdam, Faculty of the Humanities

1997-2001 Director of the Institute for Arts and Culture

1998 Director of the Institute for Theology and Religion Studies

2001-2004 Chair of the Institute for Arts and Culture, and vice dean of the Faculty of the Humanities

2000-2008 Director of the research programme Art of the Institute for Culture and History

1996-2006 Member of the Science committee Prins Bernhard Cultuurfonds and editor of the series Visual Culture, 2003-

2001- Member of the NWO research committee Transformations of Art and Culture

2000- Advisor for documentary programmes on television, such as *Wij, Oranje, Het Verleden van Nederland* and *Fiep Westendorp*

2004- Director of the Research Master in the Arts

2007- Board Geldmuseum

Public presentations

Articles in journals such as *NRC Handelsblad*, *Volkskrant*, *De Groene, Vrij Nederland*, *Financieel Dagblad*, *Binnenlands Bestuur*, *Binnenlands Bestuur Management*, *De Gids*, *Boekman*

Interviews on radio and television

Inaugural lectures at exhibitions

Organization of, chairing in and lecturing at symposia and colloquia

(guest) editor of *Incontri, Rivista europea di studi Italiani*, *De Gids*, *de Sociologische Gids*, *Binnenlands Bestuur Management* and *Boekmancahier*

## Advisor PhD-dissertations

Erasmus and art (L. Schlüter), Modern art in Eastern Europe (M. Svacek), Science Museums (E. Besseling), Brokers in the modern art world (T. Gubbels), Collectors of modern art (R. Steenberg), The Artful Hermitage (A. Witte), Cultural policy in the Netherlands (R. Pots), Raphael's Poetics (D. Rijser), Poetry and Patronage: Giannantonio Campano (S. de Beer), Text and image in modern art (M. Schavemaker), Michelangelo and the Tomb of Julius II (M. Forcellino), Plaster copies (E. Godin); Cultural heritage at siege (J.Kila); Religion and modern art (A. Alexandrova); Jurriaan Schrofer, designer, artist and entrepreneur (F. Huygen).

In preparation: E. Elzenga, D. Elshout, Ch. Smidt, A. Heumakers, M. Jonker, Jahoel, H. Bruijns, M. Gnyp, P. Rijkens, D. Beiles.

In 2002 the honorary doctorate for E. de Jongh

## International lectures

Oxford, London, Rome, Florence, Minneapolis, Hanover, Berlin, Bremen, Warsaw, Paris, Salerno, Athens, Saint Petersburg  
Development of educational programmes and teaching experience  
Dutch art in a European Context, Research Master in the Arts, Introduction to civilisation and society, Sociology of art, Management and policy in the arts, The canon of civilisation, Marketing in the art world, Art and public opinion

## Publications (selected per period)

### Middle Ages

`Jacopo Stefaneschi: Patron and Liturgist. A New Hypothesis Regarding the Date, Iconography, Authorship and Function of his Altarpiece for Old Saint Peter's ', in Mededelingen van het Nederlands Instituut te Rome, 47 1987, 83-113  
`Gesetz und Kunst. Ambrogio Lorenzettis Fresken im Palazzo Pubblico in Siena', in H. Belting and D. Blume eds., Malerei und Stadtkultur in der Dantezeit, Munich 1989, 71-85  
`Icons, Altarpieces and Civic Ritual in Siena Cathedral, 1100-1530', in B.A. Hanawalt and K.L. Reyerson eds., City and Spectacle in Medieval Europe, Medieval Studies at Minnesota, vol. 6, Minneapolis and London 1994, 89-136.

### Renaissance

`Diverging Perspectives – New Saint Peter's: Artistic Ambitions, Liturgical Requirements, Financial Limitations and Historical Considerations', in Mededelingen van het Nederlands Instituut te Rome 55 1996, 213-251  
Kunst, Macht und Mäzenatentum. Der Beruf des Malers in der italienischen Renaissance, Munich 1989  
Painting, Power and Patronage. The Rise of the Professional Artist in Renaissance Italy, London 1992, New York 1994

Peinture, pouvoir et mécénat. Peintres et Mécènes de la Renaissance Italienne, Paris 1997

`Words, Images and All the Pope's Men. Raphael's Stanza della Segnatura and the Synthesis of Divine Wisdom', in I. Hampsher-Monk, K. Tilmans and F. van Vree eds., *History of Concepts. Comparative Perspectives*, Amsterdam 1998, 131-165

`Julius inter laudem et vituperationem. Ein Papst unter gegensätzlichen Gesichtspunkten betrachtet', in *Hochrenaissance im Vatikan 1503-1534. Kunst und Kultur der Päpste I*, Bonn 1998, 15-29

`Capella Iulia and Capella Sixtina. Two Tombs, One Patron and Two Churches', in F. Benzi ed., *Sisto IV. Le arti a Roma nel primo Rinascimento*, Rome 2000, 33-59

`"Sans fiction ne dissimulation". The Crowns and Crusaders in the Stanza dell'Incendio', in G. Tewes and M. Rohmann, *Der Medici-Papst Leo X. und Frankreich*, Tübingen 2002, 373-426

`Ritual and its Images. Paris de Grassis, Raphael and the "signatures" in the Vatican Stanze', in T. Weddigen, S. de Blaauw and B. Kempers eds., *Functions and Decorations. Art and Ritual at the Vatican Palace in the Middle Ages and Renaissance*, Rome and Turnhout 2003, 71-93

`Die Erfindung eines Monuments. Michelangelo und die Metamorphosen des Juliusgrabmals', in H. Bredekamp and V. Reinhardt eds., *Totenkult und Wille zur Macht. Die unruhigen Ruhestätten der Päpste in St. Peter*, Darmstadt 2004, 41-59

`The Pope's Two Bodies. Julius II, Raphael and Saint Luke's Virgin of Santa Maria del Popolo' in E. Thuno and G. Wolf eds., *The Miraculous Image in the Late Middle Ages and Renaissance*, Munich 2004, 189-213

`Centralized Churches and the Concept of the figura composita: Ideal and Practice from Brunelleschi to Borromini', in *Renaissance Studies in Honor of Joseph Connors*, edited by Machtelt Israëls and Louis A. Waldman, Florence, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, 2013, vol. I, 339-347, 843-846

`Epilogue: A hybrid history: the antique basilica with a modern dome', in R. McKitterick, J. Osborne, C. M. Richardson and J. Story, eds. *Old Saint Peter's*, Rome, British School at Rome Studies (Cambridge University Press, 2013), 396-403.

### Golden Age

`Allegory and Symbolism in Rembrandt's De Eendracht van het land. Images of Concord and Discord in Prints, Medals and Paintings', in *Paix de Westphalie. L'Art entre la guerre et la paix/Westfälischer Friede. Die Kunst zwischen Krieg und Frieden*, Paris and Münster 1999, 71-112

`Pieter Paul Rubens', in W. Kloek and B.W. Meijer eds., *Fiamminghi e Olandesi a Firenze. Disegni dalle collezioni degli Uffizi*, Florence 2008, 101-104

### Modern Era

`Masquerades and Metaphors. Pyke Koch's Enigmatic Realism', in Pyke Koch. *Paintings and Drawings*, Rotterdam 1995, 64-93, also in French, Lausanne 1996

`A monument to itself. The Royal Town Hall of Amsterdam', in E.J. Goossens ed., *The Town Hall of Amsterdam and the House of Orange. 350 Years of History in Dam Square*, Amsterdam 2005, 96-161

`A Pillar in the Polder', in Stiff. *Hans van Houwelingen versus Public Art*, Amsterdam 2004, 16-55

In addition Bram Kempers published extensively, mainly in Dutch, on the Flagellation of Piero della Francesca; various aspects of Raphael's Stanza della Segnatura; Julius II in Bologna; Erasmus and Ruysch in Rome; national symbols in the Low Countries; the art market in the Dutch Golden Age; the art market in the twentieth century; sponsoring of the arts; modern patronage of art in the public sphere; government policy and the arts; the concepts of patronage, market and policy; modern publicity; advertisement; modernization of art and the trade unions; corporations and art; private and public museums in the Netherlands; the sociology of art; cultural history and the use of images; Johan Huizinga; Norbert Elias; Johan Goudsblom; Abram de Swaan; Melle; Herman Pleij; Queen Beatrix, as well as a number of book reviews in various newspapers and periodicals