

## Fellows Haga Huis september 2019-augustus 2020

### Emma C. de Jong – Andrew W. Mellon Fellowship



Emma C. de Jong is a PhD candidate at Emory University and the University of Groningen. During her Fellowship at the Rijksmuseum she will be working on her PhD dissertation, which looks at the use of personifications in allegorical prints and zinnespelen (rhetorical morality plays) produced in Antwerp and Haarlem between 1550 and 1600. With the aid of the Rijksmuseum's extensive print collection, she will investigate how print makers and playwrights included personifications in a narrative and how they employed them to convey an argument.

Emma completed her BA degree in History of Art with honours at the University of York in 2014. She completed her MA in Art History, Curatorship, and Renaissance Culture at the Warburg institute in partnership with the National Gallery, London. Her master's thesis looked at Sebastiaan van Noyen's 1558 prints of the Baths of Diocletian. In 2016, she joined the Emory Art History department to study

16th- and 17th-century prints in the Low Countries. At Emory, she was the co-curator of the Pitts Library exhibition 'The Materiality of Devotion: from Manuscript to Print'. In 2019 she joined the sandwich-PhD program at the University of Groningen.

### Sandra Racek – Andrew W. Mellon Fellowship



Sandra Racek is a PhD candidate at Northwestern University, where she studies art of the Dutch Golden Age. She received an MA in History of Art from University College London and a BA from Fordham University in New York.

As a Fellow, her research will support her dissertation on depictions of fictional male to female cross-dress in paintings, prints, and drawings from 1600-1680. Her aim is to survey and analyse what were in the 17th century, sought-after images of specific mythological and pastoral narratives by famous artists whose subject matter has been overlooked with regard to gender, illusion, and deceit. Deceit was a foundational concept in art theory, which referred to the pleasing qualities of hyper-realistic images, and also appeared as a theme in artworks. Her research will address the extent to which images of male to female cross-dress were symptomatic of broader interests in the theme of illusion

and deceit; what visual cues of gender or narrative such as dress, gesture, bodily characteristics, or attributes could indicate to viewer that he or she should recognize a cross-dressed male figure; and what visual skills informed the process of understanding these cues.

## Anna-Claire Stinebring – Dr. Anton C.R. Dreesmann Fellowship



Anna-Claire Stinebring is a PhD candidate in the History of Art at the University of Pennsylvania specializing in early modern Northern European art. In her second year as the Rijksmuseum Dreesmann Fellow, Anna-Claire is continuing dissertation research on Jan Sanders van Hemessen, a key but overlooked figure in sixteenth-century Antwerp painting before Bruegel. Van Hemessen pioneered radically new pictorial strategies and subject matter, and his paintings are distinguished by their central focus on the human body. This monographic dissertation investigates how form and facture shape meaning and will include the first catalogue raisonné of this major Netherlandish painter.

Anna-Claire received her MA in art history from the Williams Graduate Program in the History of Art and her BA from Oberlin College. She has previously held the Slifka Foundation Interdisciplinary Fellowship at the Metropolitan Museum of Art (2014-2015).

Other recent museum experience includes a Mellon summer fellowship at the Philadelphia Museum of Art and a graduate lectureship at the Institute of Contemporary Art in Philadelphia. Prior to beginning her graduate study, Anna-Claire served as a curatorial assistant at Oberlin College's Allen Memorial Art Museum.