



Gender-theoretical Perspectives on  
Production, Reception and  
Representation in Miniature Painting  
(1600–1900)

**International Conference**

9–10 July 2026

Goethe-Universität Frankfurt am Main

## Thursday, 9 July 2026

**10:00–10:30 Welcome and Introduction**  
Ulrike Kern and Mirja Beck

### *Panel 1: Accessibility of a Medium*

**10:30–11:15 Rethinking the Miniaturist: Defining Mary Ann Flaxman's Practice**  
Caroline Gould (Sheffield/London)

**11:15–11:45** Coffee Break

**11:45–12:30 Hedwig Höna-Senft (1855–1923). An Unknown Representative of the Prague Miniature School of the Late 19th and Early 20th Centuries**  
Pavla Mikešová and Olga Trmalová (Prague)

**12:30–14:00** Lunch Break

**14:00–14:45 Portraits in Circles: Ethel Webling and Her Career as a Miniature Painter in London**  
Dorian Greenbaum (Boston) and Ulrike Kern (Frankfurt am Main)

**14:45–15:30 “... un genre qui laisse immaculés les habits et les mains” – Miniature and Femininity**  
Mirja Beck (Frankfurt am Main)

**15:30–16:00** Coffee Break

### *Panel 2: A Market for Miniatures*

**16:00–16:45 Women Miniature Copyists as Quasi-professional Suppliers of the Familial Art Market in England, 1650–1750**  
Anna Pratley (York)

**16:45–17:30 A “Portable Museum” for Sale: Translation Copies, Art Market, and Female Agency in a Series of Enamel Miniatures by Giuseppe Macpherson**  
Anna Vallugera Fuster (Barcelona)

**18:00–20:30 Reception**



## Friday, 10 July 2026

### *Panel 3: Medium and Agency*

**10:00–10:45 (Un)conventional – Giovanna Garzoni's  
*Zaga Christ (1635)***  
Lisa Hecht (Marburg)

**10:45–11:15** Coffee Break

**11:15–12:00 Gaia's Fruits in Giovanna Garzoni's Art**  
Julia Saviello (Frankfurt am Main)

**12:00–12:45 Bravura in Small Size. Skin, Colour, and  
Touch(es) in the Miniatures of Marie-  
Anne(?) Fragonard**  
Marianne Koos (Vienna)

**12:45–14:15** Lunch Break

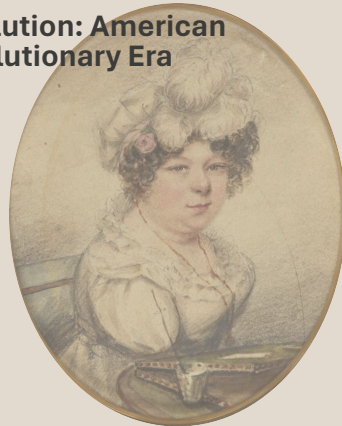
### *Panel 4: Miniature and Memory*

**14:15–15:00 Media Traces – Mutual Refinement in  
Miniature Format**  
Laura Kromer (Konstanz)

**15:00–15:45 The Heads of the Revolution: American  
Miniatures of the Revolutionary Era**  
Ines Kelly (Karlsruhe)

**15:45–16:15** Coffee Break

**16:15–16:45** Closing Remarks



Towards the end of the eighteenth century both women artists and miniature painting became increasingly important in public art, but the interrelation between the two has barely been explored to date. A systematic study is still lacking, despite the fact that the proportion of women miniature artists was considerably higher than in other visible art forms. Following Linda Nochlin, we want to discuss the question: Why have there been so *many* great women miniature artists (and why do we know so little about them)? The conference addresses a two-fold desideratum: first, female and queer positions have often been neglected in art history until recently. Secondly, miniature painting, as a particular form between decorative artisanal production, cultural-historical object of daily use and masterful art in small format, is still regarded as less relevant than, for example, large-scale painting. Within a larger art-sociological context, our intention is to shed light on artistically relevant but little-noticed actors in a genre that is underrepresented in research. In doing so, we aim to subject the status of miniature painting to an art historical re-evaluation and expand the research on the topic which often does not go beyond questions of collecting, style and biography, by social, gender-theoretical and intersectional levels.

The objective of the conference is to discuss miniature painting as an art form which enabled female artists and other members of historically and socially marginalised groups to be active as artists. We aim to open the discourse for new research positions on miniature painting such as gender and queer studies, or the field of material culture. Central to our discussion are aspects of production of miniatures, forms of representation and circumstances of their reception between c. 1600 to 1900.



**Conference Venue:**  
IG Farbenhaus, Eisenhower Saal, IG 1.314  
Goethe-Universität Frankfurt, Campus Westend  
Norbert-Wollheim-Platz 1  
D-60323 Frankfurt am Main

**International Conference, organized by Mirja Beck and Ulrike Kern, Institute of Art History, Goethe-Universität**  
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