

Revealing Medieval and Renaissance Europe: Makers and Markets 1100–1600

Thursday 18 – Saturday 20 February, 10.30–17.00

Lecture Theatre, Victoria and Albert Museum



Triptych with scenes from the Apocalypse (detail), Master Bertram, about 1380, Hamburg (Germany) in course of conservation.

This three-day conference related to the new Medieval & Renaissance Galleries examines artistic production in the period 1100-1600, how objects were traded and used, and what they reveal about the culture in which they were produced. Continuities and change across the ‘medieval’ and

‘renaissance’ periods will be highlighted. The conference themes are ‘Making’, ‘Settings’ and ‘Consumers’, and it concludes with a debate led by Malcolm Baker. Speakers include Paul Binski, Caroline Campbell, Joanna Cannon, Glyn Davies, Caroline Elam, Kirstin Kennedy, Jacqueline Musacchio, John Paoletti, Luke Syson, Evelyn Welch and Paul Williamson.

Booking Details:

£75 for three days, £50 for two days, £25 for one day

Students £5 per day, other concessions available

www.vam.ac.uk/tickets 020 7942 2211

Revealing Medieval and Renaissance Europe: Makers and Markets 1100–1600
Thursday 18 – Saturday 20 February, 10.30–17.00

Thursday 18 February

Day One: Making

Mark Jones (Director, V&A): *Welcome*

Peta Motture (Chief Curator, Medieval & Renaissance Galleries, V&A): *The Making of the Medieval & Renaissance Galleries*

Session One: Artists' Materials

Chair: Susie Nash (The Courtauld Institute of Art)

David Humphrey (Royal College of Art): *Gathering Opulence: the Acquisition of Precious Materials for the Goldsmithing Trade in Late Medieval Northern Europe*

Noëlle Streeton (UCL): *Importing Colour: Merchants, Painters and the Status of Imported Pigments in the Late Medieval North*

Session Two: Models and Designs

Chair: Liz Miller (V&A)

Elisabeth Antoine (Musée du Louvre): *Theme and Variations in the Oeuvre de Limoges: the Question of Models*

Marika Leino (Christie's Education): *Agents of Diffusion: the Role of Italian Renaissance Plaquettes in Disseminating Designs*

Session Three: Reconstructing Artistic Contexts

Chair: Michael Michael (Christie's Education)

Glyn Davies (V&A): *The Embroiderers of Paris and London 1250-1400*

Kim Woods (Open University): *Church or Palace? The Artistic Activity of the Anonymous Master of Elsloo*

Session Four: V&A Objects in Focus

Chair: Mark Evans (V&A)

Joanne Whalley (V&A): *Faking Luxury in the Medieval and Renaissance Periods*

Meghan Callahan (Independent): *Bones, Saints and Collecting in a Trecento Reliquary Diptych*

Charlotte Hubbard (V&A): *Relocating the René of Anjou Stemma*

Friday 19 February

Day Two: Settings and Contexts

Kirstin Kennedy (V&A): *Summary of Day One and Introduction to Day Two*

Session One: Architectural Embellishment

Chair: Peter Draper (Birkbeck College)

Paul Williamson (V&A): *Romanesque Sculpture at the V&A – the State of Research*

Nick Humphrey (V&A): *Sir Paul Pindar and his Bishopsgate House*

Session Two: International Connections

Chair: Marian Campbell (V&A)

Bet McLeod (Independent): *New Light on the Chalcis Treasure at the British Museum*

Paula Nuttall (V&A/Independent): *The Bargello Games Board: a North-South Hybrid*

Session Three: Italian Renaissance Furnishings

Chair: Marta Ajmar-Wollheim (V&A/RCA)

Caroline Campbell (The Courtauld Gallery): *When is a ‘Cassone’ Painting not for a Cassone? Defining and Categorising Paintings for Italian Renaissance Furniture*

Lisa Boutin (UCLA): *Maiolica in the Mantuan Court: the Propaganda and Utility of the Services of Isabella d’Este and Federico II Gonzaga*

Session Four: Italian Renaissance Palace Interiors

Chair: Lisa Jardine (Queen Mary, University of London)

Philippa Jackson (Independent): *Patricians’ Possessions: the Sienese Renaissance Interior*

Jacqueline Marie Musacchio (Wellesley College): *Interiors, Objects and Identity in Bianca Cappello’s Florence*

Saturday 20 February

Day Three: Consumers

Luke Syson (National Gallery): *Summary of Day Two and Introduction to Day Three*

Session One: Artists and Patrons

Chair: Jeremy Warren (Wallace Collection)

Joanna Cannon (The Courtauld Institute of Art): *Giotto, Giunta, Giordano: Painted Crucifixes for the Friars*

John Paoletti (Wesleyan University): *Strategies of Medici Patronage in Fifteenth-Century Florence*

Session Two: V&A Objects in Focus

Chair: Eleanor Townsend (V&A)

Stephanie Seavers (UCL) and **Catia Viegas Wesolowska** (Freelance Conservator): *Mapping Materials; Conserving Connections: The Gloucester Candlestick*

Frances Hartog (V&A): *Filling in the Past: Conserving the War of Troy Tapestry*

Gabriele Neher (University of Nottingham): *Floriano Ferramola's Tournament in Piazza Maggiore, Brescia (1509): Art and Society in Cinquecento Brescia*

Session Three: Collecting and Consumption

Chair: Michelle O'Malley (University of Sussex)

Andrea Gáldy (Florence University of the Arts): *On a Shoestring: Collecting Antiquities in 1540s Florence*

Leah Clark (University of British Columbia, Vancouver): *Between Florence and Naples: Merchants, Markets and the Circulation of Objects*

Session Four: Perceiving Medieval & Renaissance Europe

Four views and a discussion led by Malcolm Baker (University of California Riverside)

Discussants: Paul Binski (University of Cambridge), **Caroline Elam** (Independent), **Evelyn Welch** (Queen Mary, University of London)