

11th Annual ARDS Conference

# Mixed Media: Sculptural Ensembles in Medieval and Renaissance Europe

London (UK), 11-13 December 2024



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**WEDNESDAY 11 DECEMBER 2024**

**Welcome and introduction to the conference theme by Marjan Debaene**

Marjan Debaene

Marjan Debaene is Chief Curator of Old Masters at M Leuven. She is an expert on late Gothic Brabant sculpture and painting. She published M's first sculpture catalogue in 2014 and curated several exhibitions and collection presentations for M, including *Sculptures from Bruges* (2015), *Plein Air* (2015), *Crossing Borders: Medieval Sculpture from the Low Countries* (2017), *Borman and Sons* (2019), and *Alabaster* (2022). She also serves as the coordinator of Ards, the platform for medieval sculpture. Marjan studied Art History and Cultural Studies at the KU Leuven. Her doctoral research, entitled *What's in a name? Leuven sculpture re-examined* focuses on sculpture produced in Leuven around 1500.

**Session 1 | Masters of Material: Workshop Practices and Mixed Media Innovations**

Chair Michaela Zöschg

Michaela Zöschg

Michaela Zöschg is Curator of Medieval Art in the Decorative Art and Sculpture at the V&A, with responsibility for sculpture, metalwork, ceramics and glass from 300 to 1500, and for Northern sculpture to 1600. Previously, she held the position of Project Curator for Medieval Sculpture and European Textiles at The Burrell Collection in Glasgow and was part of the curatorial team delivering the exhibition *Opus Anglicanum: Masterpieces of English Medieval Embroidery*, shown at the V&A from September 2016 to 2017.



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## Lecture 1 | Reveal and Conceal: The Material Transformation of a *Vierge Ouvrante*

Among the many medieval images of the Virgin and Child in The Metropolitan Museum of Art, one example stands out for its combination of materials: a small, polychromed wooden statuette said to come from Spain (accession number X.62) in which Mary's face is a mask of ivory and both mother and child's garments are finished with metal studs and hammered sheets. The statuette has gone largely unremarked by scholars in part because of its puzzlingly mixed media, the accumulated appearance of which seems to suggest its physical transformation over time. Our recent in-depth technical study of this object, which brings together the complementary skill sets of conservation and curation, demonstrates that its material complexity is the key to understanding a surprising history. We have discovered that this Virgin and Child began its life as a *vierge ouvrante* (also sometimes known as a triptych Virgin or shrine Madonna), a three-dimensional figure of the Virgin and Child that opens to display additional, related images within. Such objects were beloved across western Europe during the medieval and early modern periods, though they were, at times, condemned by the church for their supposedly problematic theological implications. This example's long history of revelation and concealment, of celebration and suppression, is implicated in its material accumulation.

The study encompasses a description of the sculpture's construction technique, both as an original medieval work of art and as one adjusted to conform to liturgical preferences. In acquiescence to the asserted impropriety of such objects, the Virgin's interior scenes were removed, her opening panels glued shut, and additions were made to either side of her seated body to enlarge the throne on which she sits. Further, exterior surfaces were repainted and decorated with metal ornaments to conceal all joints. Radiographic techniques were utilized to visualize the now inaccessible interior of the statuette and to confirm suspicions as to its initial fabrication as a *vierge ouvrante*. The technique revealed a central seam where the two opening doors would have met and indicated the presence of voids that would have held the stacked scenes visible upon opening. Cross-section analysis of paint samples from multiple locations across the polychromed surface ascertained the authenticity of each part of the sculpture as well as documenting original surfaces of both painted wood and ivory. These analyses, coupled with in-depth inquiry into the material history of *vierge ouvrante* suppression, enable a better understanding of not just this composite work of art as originally conceived, but also the modifications made to it throughout its lifetime in response to shifting attitudes and norms.



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### Lucretia Kargère

Lucretia Kargère is Conservator of Medieval sculptures at The Metropolitan Museum and The Cloisters. She joined the Met in 1996 when awarded the first of several fellowships; became principal conservator at The Cloisters in 2002 and is now overseeing the combined Met and Cloisters' collections. Lucretia has widely published on medieval sculptures, including numerous articles on French Romanesque polychrome wood sculptures. Most recently in 2023, she has received the CAA-AIC Award for Distinction in Scholarship and Conservation and AIC Publication Award for her book with co-author Michele Marincola, *The Conservation of Medieval Polychrome Wood Sculpture: History, Theory, Practice*, Getty Conservation Institute. Lucretia is a graduate of Brown University with a BA in Art History and Visual Arts, and of New York University's Institute of Fine Arts with an MA in Art History and certificate of conservation. She completed her final year internship at the Royal Institute in Brussels (IRPA/KIK).

### Julia Perratore

Julia Perratore is Assistant Curator in the Department of Medieval Art and The Cloisters at The Metropolitan Museum of Art. She joined The Met in 2019 after teaching at Montclair State University, The City University of New York, and Fordham University. She holds a PhD in art history from the University of Pennsylvania and a BA from New York University. Julia is a specialist in the arts of the medieval Iberian Peninsula whose research has, since her dissertation on the twelfth-century church of Santa María de Uncastillo in Aragon, explored many facets of Iberian and western Mediterranean art and architecture. Her 2021 Met Cloisters exhibition, *Spain, 1000-1200: Art at the Frontiers of Faith*, brought together artworks created at the intersection of religious traditions.

### Jennifer Schnitker

Jennifer Schnitker is Associate Conservator responsible for the study and treatment of Byzantine, Medieval, and Renaissance decorative arts, including gold and silversmith's work, gemstones, enamels, and works in bone and ivory. Jennifer joined the Museum in 2016, first working on conservation for the renovation of the Musical Instrument galleries and treating a wide range of instruments from around the globe. After receiving her MSc in objects conservation from the Winterthur Museum/University of Delaware Program in Art Conservation, she was a Marshall Steel Fellow at the Colonial Williamsburg Foundation, where she worked in the instrument conservation lab. She received a BA in art conservation and a BS in chemistry from the University of Delaware.



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## Lecture 2 | The Reliquary Shrine of Saint Petronella in Rekem (Lanaken)

Since May 2023, the 'PaReS -Painted Relic Shrines in Situ' project has started (<https://pares.kikirpa.be>). This is an interdisciplinary research project, funded by the Belgian Federal government (BRAIN-be 2.0) and consists of a collaboration between the Royal Institute for Cultural Heritage (KIK-IRPA), the University of Antwerp and the Université libre de Bruxelles (ULB). The project aims to study the wooden painted reliquaries that survived Iconoclasm of 1566. Fourteen wooden painted reliquaries are still preserved in Belgium, four of which are in museums and ten in a church context. The PaReS project studies the objects that are in the churches and have not previously been subject to an in-depth study.

The reliquary of Saint Petronella is kept in St Peter's church in Rekem (Lanaken) (figs 1-2). This is a medieval tabernacle shrine that once had side panels and a sculptural figure. Today, the panels are missing and the skull of Saint Petronella has been placed in the centre of the object. The back of the reliquary is painted with a medieval representation of the saint. In recent months, the object has been scanned with X-ray, infrared reflectography (IRR), Macro-XRF and 3D. Additional historical and art-historical research has been carried out. The lecture presents the results of this scientific study.

Jeroen Reyniers (KIK-IRPA), Henry-Louis Guillaume (Université libre de Bruxelles), Valentine Henderiks (Université libre de Bruxelles), Koen Janssens (University of Antwerp), Arnaud Schenkel (Université libre de Bruxelles) and Lowie Vercruysse (University of Antwerp)

Speakers:

Jeroen Reyniers

Jeroen Reyniers is an art historian and scientific researcher the Royal Institute for Cultural Heritage (KIK-IRPA) in Brussels. He is the coordinator of the "PaReS – Painted Relic Shrines in Situ" project, a collaboration between the KIK-IRPA, the University of Antwerp, and the Université libre de Bruxelles (ULB). The study of these painted relic shrines in Belgian churches is also the subject of his doctoral thesis, which he is completing at Ghent University.

Lowie Vercruysse

Lowie Vercruysse is a PhD student at the University of Antwerp and the Royal Museum of Fine Arts Antwerp (KMSKA). He is part of the ARCHES and AXIS research groups, where they develop and apply physical methods of analysis, mainly based on X-ray fluorescence, to investigate cultural heritage objects and art materials.



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### Lecture 3 | 'Copyright by Veit Stoss': The Polychromy and Painting in St Mary's Altarpiece (1477-1489) in Cracow

The conservation that the high altarpiece in Cracow's St Mary's church has undergone between 2015 and 2021 – its so far the most comprehensive treatment – provides an opportunity to draw conclusions about the system of collaboration between within Stoss's workshop. The paper will deal with the relationship between the carved and painted parts of the largest surviving Late-Gothic carved altarpiece. Although the problem of painting complementing carvings has been discussed fairly often, it has not been raised so far with regard to Stoss's Cracow workshop. A detailed analysis of the altarpiece has revealed that a rich array of various means of artistic expression employed in the production of the altarpiece were intended not only to aesthetically unify the architectural decoration and figures crafted by a team working under the master. Major parts of panels with relief carvings on the wings must be seen as independent paintings, resulting in the fact that the boundaries between both media can hardly be made out.

#### Dobrosława Horzela

Graduate of the Jagiellonian University (2000) based on a thesis *The Holy Trinity Triptych in the Cracow Cathedral (1467)*. PhD in 2008 based on a *dissertation Late Gothic Sculpture in Lesser Poland 1450-1477*. Assistant professor in the Institute of Art History, Jagiellonian University. Her research focuses on the Central European Late Gothic art. Curator of the exhibition *Around Veit Stoss* in the National Museum in Cracow (2005), as well as organiser of an International Conference which brought together the most important scholars of Late Gothic sculpture in Central Europe. Since 2014, her studies have focused on stained glass. She is a member of the research group *Corpus Vitrearum* (currently Secretary of the International Board). She published the first Polish volume of the *Corpus Vitrearum Medii Aevi* series (2018) and curated the exhibition "The miracle of light. Medieval stained glass in Poland" in the National Museum in Cracow (2020).

#### Marek Walczak

Graduate of the Jagiellonian University, Institute of Art History (1990). PhD in 1998 based on a dissertation *Alter Christus. Studies on picturing the sanctity in medieval art on the example of Thomas Becket* (published in Polish in 2002). Habilitation in 2007 – *Architectural Sculpture in Lesser Poland in the Reign of king Casimir the Great (1333-1370)*. Since 2007 the head of the Chair of Medieval Art and since 2016 the Director of the Institute of Art History Jagiellonian University. At present leading of the scientific projects on royal necropolis at the Cracow cathedral, on the portraiture of Cracow bishops since c. 1000 till modern times and on the complex of Dominican Friars monastery in Cracow. Adviser for the current conservation of Veit Stoss Altar in Kraków. Author of c. 170 books, articles and reviews books on medieval art in Central Europe and on hagiography.



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## Lecture 4 | Mix/Multimedia 'Carved Paintings'? Madonnas on Lions' Altarpieces and the Ambiguity of their Three-dimensional Formula

Scholars have recently paid more attention to the 14th-century Central European Madonnas on Lions, however, leaving aside the issue of winged altarpieces. Objects representing this inhomogeneous group of polychromed wooden sculptures from approximately 1340-1380 can be found in Silesia, Bohemia, Greater Poland, Pomerania, Brandenburg, Saxony, and Austria. They functioned either independently or as parts of the altarpieces' decoration. The group received its name due to the presence of a lion or lions located under Mary's feet. However, what makes them an intriguing and rather rare artistic phenomenon is the conversion and reduction of their tactile, measurable, three-dimensional features into illusory and optical features using techniques usually applied to two-dimensional mediums, such as painting and drawing. The all-around sculptures were somehow reduced to relief, but the artists still conveyed a sense of depth through the positioning of the bodies (by placing one knee above the other, setting the feet at different heights, positioning the bodies to face each other, and placing the legs diagonally), overlapping the figures or arranging them one above the other, as well as by means of the rhythmic and calligraphic lines of the draperies arranged in diagonals. In the context of the (all-round) reliefs mounted in the retables' shrines and wings, the impression of the figures entering the viewer's space was created by placing their feet or hands on the outer parts of the frames.

According to the research, it was in Italy, at the beginning of the 14th c., that the two-dimensional painterly models were transferred into the sculptural medium while retaining the characteristics of a 'painting' (e.g. Madonna dei Bimbi from the church of San Giovanni Battista in Cigoli created probably after Duccio's Madonna Rucellai). The melding of this pictorial formula from the Italian territories with the characteristic motif of lions under the feet of Mary could occur at the court of the emperor Ludwig der Bayer (Romuald Kaczmarek) or in the circle of young Charles IV during his reign as a margrave of Brno (Robert Suckale). Regardless of who is right, we are dealing with an artistic tendency conveying a rather complex theological program that was spreading through the networks of secular and ecclesiastical power elites.

This paper aims to analyze the hitherto overlooked winged altarpieces linked to the Madonnas on Lions group. Their carved sections demonstrate an ambiguous correspondence between three- and two-dimensionality. When discussing hypothetical sources of this type, drawing and painting models, as well as works made in other materials such as ivory and goldsmithery, will be considered. Approximately 5 to 6 prominent instances of such works from Silesia, Pomerania, and Brandenburg from the second half of the 14th c., including their original setting, will be taken into account. This is to indicate the hybrid and multi-media nature of these works, whose artistic formula evoking other materials and media and grading the level of three-dimensionality might have facilitated acts of devotion, influenced multisensorial experience, and authenticated the sources of the depicted scenes.



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Another proposed hypothesis is based on Assaf Pinkus's research, suggesting that an altar retable was a multimedia artwork that combined painting (referred to as "imago," representing divine archetypes) and sculpture (interpreted as "simulacrum," representing the material body). This combination provided a transition from "essentia" to "forma", from knowledge to material existence. Madonnas on Lions' altarpieces can be thus interpreted as a compromise between the imago and simulacrum, thus an ambiguous artistic form providing a sense of material body without losing the intellectual essence of the represented ideal. At the same time, these altarpieces did not provide a three-dimensional corporeal simulacrum, which might have been a deliberate strategy to avoid possible accusations of idolatry. During the church crisis in the late 14th century, leading to the Hussite wars in 15th-c. Central Europe, such a motivation might have emerged.

### Agnieszka Patała

Agnieszka Patała is an assistant professor in the Institute of Art History, University of Wrocław (Poland). The area of her academic focus is medieval art in Europe, with particular reference to panel painting and sculpture—the (multisensorial) relations of artworks with the viewer and space, their use in devotional practices, extra-religious realities of their functioning, including afterlives in the nineteenth to twenty-first centuries. In 2015 she wrote her dissertation on the impact of Nuremberg art and artists on late Gothic panel painting in Silesia. It was published in 2018 and served as a foundation for exhibition, Migrations: Late Gothic Art in Silesia (National Museum in Wrocław). Currently, she is at work on her postdoctoral project determining the origins, functions, and agency of early altarpieces in Central Europe. She is also a co-investigator in the project Residua of Premodern Relations with Art in Selected Contemporary Female Convents in Poland.



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## Session 2 | From Ceiling to Tomb: The Chapel as a Mixed Media Ensemble

Chair Jessica Barker

### Jessica Barker

Jessica Barker is a senior lecturer in medieval art at The Courtauld. Her research ranges across northern Europe and the Iberian peninsular, addressing questions of the macabre, gender, materiality and the body. Her prize-winning monograph, *Stone Fidelity: Marriage and Emotion in Medieval Tomb Sculpture*, based on work from her doctoral thesis, explores the intersection of love and death in funerary art. She is the co-editor of *Revisiting the Monument. Fifty Years Since Panofsky's Tomb Sculpture*, a collection of essays addressing Erwin Panofsky's scholarship on tomb sculpture. She has published widely on death and commemoration, with articles in journals including: *Art Bulletin*, *Art History*, *British Art Studies*, *The Burlington Magazine*, *Gesta*, and *The Sculpture Journal*.

Her current projects include co-curating an exhibition exploring measurement and regulation in medieval and contemporary art, entitled *The Rule: Shaping Lives, Medieval and Modern*, which will open at the Sainsbury Centre for Visual Art in 2026. She is also working on a research project investigating the lives and afterlives of the *padrões*, columns erected on the coast of West Africa by Portuguese navigators.



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## Lecture 5 | Medieval Painted Ceilings, Mixed Media Structures: An Analysis of the Funerary Chapel of Archbishop Lope Fernández de Luna in the Cathedral of El Salvador in Zaragoza (1374-1381)

The process of building and decorating medieval wooden ceilings was part of a cooperative experience among different artists (architects, carpenters, sculptors and painters). Its study has allowed to document the connections between them, not necessarily as part of a fixed working system, although that option did exist in the form of multiple workshops. In Medieval Iberia, these three-dimensional structures present diverse architectural typologies and attract the gaze of those who enter in the interiors they crown with their visual density and capacity to combine a well assorted repertoire of artistic techniques. They served as a symbolic device in the sacred and courtly sphere where their forms, materiality and iconography played a key role on the spatial configuration. Therefore, medieval ceilings, can contribute to the knowledge of how historic materials and techniques build meaningful and integral artworks. This paper aims to highlight these features by presenting the ceiling of the funerary chapel of Archbishop Lope Fernández de Luna in the cathedral of El Salvador in Zaragoza (1374-1381) (Crown of Aragon).

The chapel is dedicated to Saint Michael the Archangel and is attached to the apse of the gospel of La Seo. The presbytery is covered by a gilded wooden ceiling, which becomes a muqarnas dome in its center, and underlines the placement of the archbishop sculptural tomb, made with alabaster by Pere Moragues. In the ceiling's lower base is visible the sculptural representation of the Tetramorph, whose eschatological dimension needs to be put in dialogue with the muqarnas symbolism and the Arabic carved inscriptions of its friezes, constantly interrupted by the coat of arms of the promoter. Previous scholars have provided a transliteration for the Arabic inscriptions but never have them linked to the three-dimensional decoration that is also part of the ceiling. Historiography has long focused on the uniqueness of the ceiling in the Kingdom of Aragon and the Catalan, Castilian and French artisans documented in the construction of the chapel. Their different backgrounds speak about the ambition of the project but also indicates that Castile and its assimilation of Al-Andalus architecture should be taken into consideration. Between 12th-15th centuries, the muqarnas dome was a suitable and popular solution for Castilian royal burials.

This contribution will explore the connections among doxologies such as **المالك لله** al-mulk li-llāh (sovereignty belongs to God) or **الحافظ الله** al-hafiz li-llāh (God protect us), the muqarnas - archetypal forms of Islamic architecture which reflect the image of a cosmos governed by the will of God- and the four round figures of the evangelists. Carved words and figures, three-dimensional patterns and visual effects reproduce and reveal the same lasting message: to be welcomed in the kingdom of heaven and remembered in the world of men.



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Maria del Mar Valls Fusté

Maria del Mar Valls obtained her PhD in Humanistic Studies at Rovira i Virgili University in May 2021 (Tarragona, Spain) (Extraordinary PhD Award). Since 2022 she is a Postdoctoral Researcher Fellow at the Art History Department of the Complutense University of Madrid (Spain), first as a Visiting Professor and beneficiary of a “Margarita Salas” contract and, since January 2024, as Juan de la Cierva Postdoctoral Researcher. She is member of the Research Group “*ARQIMED. Architecture and integration of the Arts in the Middle Ages*”, directed by Dr. Olga Pérez Monzón and Dr. Susana Calvo Capilla. Her field of research focuses on the artistic transferences between Al-Andalus and the Christian Kingdoms of the Medieval Iberia. She has participated in different International Conferences and her scientific contributions have been published in specialized journals. Her research has been awarded with competitive grants such as “Ayudas a la Investigación 2019 - Banco Sabadell Foundation”.



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## Lecture 6 | Combining Real and Fictive Sculpture in Late Quattrocento Siena

Around 1491, a new altarpiece was installed in a transept chapel belonging to the prominent Bichi family in the church of Sant'Agostino in Siena. The patron, Eustochia Bichi, had acquired the chapel and hired well-known artists to decorate it to honor her deceased husband and celebrate her natal family's recent political triumph simultaneously. The Bichi Altarpiece reflects a rather straightforward partnership between two- and three-dimensional media. Luca Signorelli painted multiple panels depicting standing saints, Christological and hagiographical narratives, and an enigmatic landscape with nudes; a large-scale polychrome wood sculpture of St. Christopher by Francesco di Giorgio Martini stood before the central panel. Such juxtapositions of sculpture and painting constitute a type of sacred installation until recently marginalized in scholarship yet found consistently throughout early modern Italy. As I have argued elsewhere, the Bichi Altarpiece is a case study of cooperative dissonance in a devotional context, enabled through the insistently separate media of polychrome painting and sculpture, and drawing on concepts of heterogeneous partnership that promoted an atmosphere of spectacular transformation.

This current study zooms out to consider how the Bichi Chapel's decorative program as a whole complicates the early modern understanding of mixed media. While the altarpiece activates a three-dimensional form against a two-dimensional surface for ritual purposes suited to its specific function, I argue that the side walls and vault of the chapel should also be read as mixed media of a different type. Luca Signorelli frescoed the chapel in grisaille during the same period that he was painting the altarpiece's panels. In contrast to the male-centered subjects of the altarpiece, appropriate for its dedication to name saint of the widowed patron's husband, the walls and vault scenes depict the Birth of the Virgin, Nativity, and sibyls.

The choice to use grisaille on the walls rather than a full spectrum of color has not yet been considered in the context of the chapel's mixed media program but warrants exploration. On one hand, the monochrome greyscale of Signorelli's palette certainly would have enhanced the polychrome altarpiece on the chapel's far wall as the main visual and ritual focus of the space. But we also need to reckon with the implications of grisaille as fictional stone sculpture. The illusionistic relief created by Signorelli's grisaille technique produces an additional form of mixed media, this time fictive, echoing and augmenting the intermedia altarpiece. By collapsing boundaries between painting and sculpture, the fictive stone sculptures on the walls join the wood sculptures on the altar in using a variety of media to indicate sacred presence.



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Ashley Elston

Ashley Elston is an art historian who specializes in sacred art of fourteenth and fifteenth-century Italy. She is Associate Professor of Art History and Director of Visual Arts at Berea College, where she teaches a variety of courses on European art from the ancient world to the 19<sup>th</sup> century. After earning an undergraduate degree in history and medieval studies she went on to complete an M.A. and Ph.D. in art history at the University of Kansas. A Fulbright grant allowed her to live in Italy while conducting her doctoral research on sacristy reliquary cabinets, and her work has been supported by other competitive grants from the Renaissance Society of America and the Southeastern College Art Conference. Elston's current research interests focus on the history of ritual and religious art, the theological meanings and optical effects of different artistic materials, and American exhibitions of early modern art. She co-edited a book titled *Hybridity in Early Modern Art* and has published in *Gesta* (the journal of the International Center of Medieval Art) and a volume from Cambridge University Press on fifteenth-century Italian sculpture.



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## Lecture 7 | Mixed Media in Splendor and Eternity. The Burial Tombs of the Burgundian Counts of Flanders in the Church of Our Lady in Bruges

The burial tombs of Mary of Burgundy (1490-1502) and Charles the Bold (1559-1562) are classic 'high end' mixed media examples from the late middle ages and renaissance in Flanders. The monuments combine an advanced layout with a wide range of luxurious materials originating from local and international craftsmanship. This paper holds an overview of the complete history of how these monuments were produced and perceived through time and, as a result, the impact on their identity as mixed media works of art. The presentation concentrates on new angles of interpretation and reflections on past research results, rather than it is based on specific ongoing research. This paper will focus on following relevant topics:

- Flanders as a nearly perfect geographical context for the creation of, especially, the tomb of Mary of Burgundy, with a full yellow copper effigy. This production is to be situated in a local tradition, long before the start of the Italian renaissance production of life size sculpture in bronze. The use of full yellow copper effigies in Flanders, although mostly lost, bares some examples important for their use in mixed media objects and the evolution of iconography and materials combined in burial monuments up until the completion Mary's tomb.
- The origin and context of the scheme or layout of both of the tombs, the political background, the hierarchy of/and decision makers involved, the materials and techniques used, the executing artists and craftsmen and the chosen iconography. The role the duchess herself took up in the production of these future monuments is not to be underestimated. This section will also include technical insight in the assembly of both tombs and the reason why specifically these monuments are to be identified as unobvious but true works of mixed media.
- Public perception and function of the tombs, subject to change today. The tomb of Charles the Bold was designed to complement the tomb of Mary of Burgundy so both would function as a 'gesamtkunstwerk'. However, there are significant differences between these works of art. Not in the least on how authorship and the 'sense' of mixed media shifted between the production dates of both of them. In conclusion, this topic provides an overview of the changes in presentation, relocation, disassembly and reconstruction, which holds the core of understanding these monuments today and might help to explain the paradigm shift in perception and meaning.

### Nadia Vangampelaere

Nadia Vangampelaere studied art history and archeology at Ghent University and completed postgraduate studies in contemporary art conservation. Since 2004, she has been working at Musea Brugge. During her career until now, she has taken up several roles, from specializing in the applied arts collections to coordinating various exhibitions and preventive and active conservation of the collections as head of the conservation department. Currently she is curator of sculpture, furniture and ceramics. Her main focus in research is on 18th century applied arts production in Bruges and contextualizing regional collections and objects.



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## Lecture 8 | 'In every of these, I suppose, this Countess was noble': Constructing Lady Margaret Beaufort's Memory at Westminster Abbey

Lady Margaret Beaufort's lavish funerary monument of gilt-bronze and black marble stands in the south aisle of Westminster Abbey's grand Lady Chapel. Enclosed by an iron grille and facing a carved reredos, the tomb forms part of a carefully designed sculptural ensemble made of a variety of materials, including paint that once gave the effigy's mantle the appearance of costly ermine fur. Margaret's monument has been lauded as one of the first tombs in England to incorporate Italian Renaissance motifs and has therefore traditionally been studied from the perspective of its Florentine artist, Pietro Torrigiani. This paper, by contrast, will focus on how the materials of the tomb and its relationship to the surrounding sculpture in the Lady Chapel were contrived to construct Margaret's posthumous identity.

As mother of Henry VII, Margaret and her executors exploited her memory to strengthen the questionable legitimacy of the new Tudor dynasty by visualising her noble descent, wealth and power in her tomb. This funerary monument was made for Westminster Abbey's Lady Chapel, which Henry had rebuilt as his dynastic mausoleum, and I will therefore interrogate how Margaret's tomb functions within this sculptural context. Margaret's will (1508), contracts for the tomb (1511) and railing (1526), and several payments for them survive, a wealth of documentary evidence that is rare for medieval monuments. This material shows that Torrigiani designed the tomb chest and executed the whole monument, but that the effigy and tabernacle had been designed by the Flemish painter Maynard Vewicke. While this division of labour was standard in medieval tomb production, it also created a blend of medieval and Renaissance forms that has been criticised by scholars. However, I will discuss how this balance of conservatism and innovation allowed Margaret's monument to assert continuity with the Gothic sepulchres of English monarchs in the nearby Confessor's Chapel. This illusion of dynastic continuity was also achieved through the tomb's materials, as gilt-bronze was the most popular material for royal effigies in medieval

England. Westminster Abbey's Plantagenet tombs, however, combine gilt-bronze effigies with tomb chests of Purbeck marble, while the base of Margaret's monument was made of black marble. This innovative combination was stipulated by her executors in the contract, and I will argue that this choice was inspired by Mary of Burgundy's monument in the Church of Our Lady in Bruges because the political situation surrounding its commission made it a particularly potent model for Margaret's tomb.

This paper will thus suggest that the combination of specific materials could imbue a monument with political and symbolic meanings that were intimately understood by its patrons. It will also demonstrate the value of studying a tomb in relation to the sculpture around it, as this wider ensemble was ultimately key to the monument's function: securing prayers for Margaret's soul and appropriating her memory for the prosperity of the Tudor dynasty.



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Sophia Dumoulin

Sophia Dumoulin is a first-year PhD student at The Courtauld, supervised by Dr Tom Nickson. Her research explores the art and architecture of Westminster Abbey in the fifteenth and sixteenth centuries, studying how the church's east end was transformed through the erection of tombs, screens and chapels during the tumultuous time of the Wars of the Roses, the establishment of the Tudor dynasty and the Reformation. Sophia has previously completed a BA in Liberal Arts and Sciences, focusing on Psychology, International Relations and Philosophy, at Amsterdam University College. She then pursued a BA and MA in History of Art at The Courtauld, where she specialised in the visual culture of the Middle Ages and extensively wrote on buildings like the Temple Church and Westminster Abbey. Her article 'Gothic Once More?: Christopher Wren's Classicising Refurbishment and Walter Godfrey's Post-War Restoration of the Temple Church, London' was published by *Immediations* in 2023.



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### **Session 3 | *Taking Shape*. Session co-organised with Illuminare – Centre for Medieval and Renaissance Art (KU Leuven)**

Chair Marjan Debaene

Marjan Debaene

See above for biography.

### **Lecture 9 | Book presentation ‘Taking Shape. Sculpture of the Low Countries, c. 1400-1600’**

This book examines the production, patronage, and use of sculptures made in the Low Countries between 1400 and 1600. Two questions frame the book: ‘Why did Sculpture from the Low countries matter’ and ‘Why will Sculpture from the Low Countries matter for future research’. Answers to these questions will be offered in a coherent and richly illustrated study which considers Sculpture as a pivotal subject field within Art Historical discourse.

Julie Beckers

Dr. Julie Beckers is a postdoctoral research fellow at Illuminare – Centre for Medieval and Renaissance Art (KU Leuven). Beckers studied Art History at the University of Oxford and received her PhD from KU Leuven in 2017 (supervised by Prof. Barbara Baert). Her research focused on the visual culture of Poor Clare convents in Central and Southern Italy in the period 1350-1525.

Hannah De Moor

Dr. Hannah De Moor is Collaborator Medieval Sculpture Collection at M Leuven and Ards - the platform for medieval sculpture. De Moor received her PhD in Art History from KU Leuven in 2022 (supervised by Prof. Jan Van der Stock and Prof. Carina Jacobsson). Her research, funded by the Chair for Medieval Sculpture in the Netherlands and Illuminare – Centre for Medieval and Renaissance Art (KU Leuven), focused on Netherlandish carved altarpieces in medieval Sweden.



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## Lecture 10 | Why Sculpture Matters

Painting has dominated discussions of early modern art. In his lecture Professor Kavalier considers how sculpture of the early modern period addresses issues that are already if less effectively dealt with through the painting of the period. Notions of affective piety, presence, embodiment, and discourses of power find natural access in studies of the sculpture of the times. Netherlandish carved altarpieces, tombs of the high nobility, mantelpieces of governing organizations, and groupings of the entombment of Christ were popular in the Low Countries—and by Netherlandish sculptors in other parts of Europe. It is difficult to assess these concerns without recourse to sculpture.

Ethan Matt Kavalier

Ethan Matt Kavalier is Director of the Centre for Reformation and Renaissance Studies and Professor of Art History at the University of Toronto. He specializes in early modern Netherlandish art and Gothic art and architecture throughout northern Europe.



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**THURSDAY 12 DECEMBER 2024**

**Session 4 | Archival Insights and Material Semantics: Understanding Mixed Media Sculptures**

Chair Lloyd de Beer

Lloyd de Beer

Dr Lloyd de Beer has worked at the British Museum since 2012, first as a medieval curator in the department of Britain, Europe and Prehistory, and currently as part of a team reimagining the Museum. His publications have focused mainly on medieval sculpture, but his interests are wide ranging. He has led on a number of significant acquisitions for the BM, including the Lacock Cup, the Anglo-Saxon Wulfric seal matrix, an alabaster Virgin and Child, and more recently, the Foljambe carving of St Thomas Becket's martyrdom. In 2021 he co-curated the exhibition *Thomas Becket: murder and the making of a saint* and co-authored the accompanying award-winning catalogue. Since 2022 he has been the principal investigator on a three-year British Academy/Wolfson Foundation funded research project: 'The Age of Copper, Ivory and Gold: England and West Africa in the Middle Ages and Early Modern Period'. Outside of the BM, he has served on various committees, as director of the British Archaeological Association, as an associate of the International Centre for Medieval Art, and as a trustee of the Stained Glass Museum.



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## Lecture 11 | The Tabernacle of Santa Maria de la Estrella in Tortosa Cathedral: Mixed media, Building Process and Liturgical Uses

The tabernacle of Santa Maria de la Estrella is an artwork documented since 1351 that still presides over the high altar of the Tortosa Cathedral. It is a big furniture (10.20 x 6.95 m) designed to be the centrepiece of the most important liturgical celebrations during the year.

Its triptych-like structure, with side wings that closed or opened depending on the occasion, allowed to show the painted scenes depicting the Passion of Christ at Easter, or the sculptural episodes dedicated to Jesus's childhood and the Glorification of Mary to be unveiled in a solemn act during the Resurrection Mass, while the Gloria in excelsis was sung.

Both the narrative bas-reliefs and the sculptures of saints inside the tabernacle, are all painted and gilded. They are unique because the saints were conceived as freestanding statues and could therefore be taken off from their original position to construct new narratives based on the celebration. The surface of most of the sculptures shows signs of its liturgical and devotional purposes, as tiny small holes which can be mistakenly seen like wormwood holes. However, these are certain signs of pins used to fix dresses and jewels on the sculptures in order to decorate them according to liturgical festivities. In addition, the spectacular setting of the entire altar was completed and involved with tapestries, embroideries, reliquaries and even small altarpieces, all gone but documented by the sources. Finally, the light from the candles and the intense fragrance of the incense, helped to enhance the already complex mixed nature and purpose of the altarpiece.

The latest restorations have provided new data on the building process, revealing technical correspondences between the pictorial and sculptural parts, such the use of same tools to punch the decoration of the marginalia and the clothes. Although most of the bas-reliefs were probably repainted in the 17th century, the faces of the saints still retain the original polychromy and decoration. The finding of some documents and receipts used as a constructive material have confirmed its chronology.

The aim of this paper is to study the material nature of the liturgical furniture, as well as to analyse the partially unpublished sources that allow us to recreate its liturgical use in the cathedral, taking into account the exceptional circumstance of study the furniture in its original location.



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## Licia Buttà

Licia Buttà is senior lecturer (qualified as Full Professor) of Medieval Art at the Universitat Rovira i Virgili in Tarragona. Her field of research focuses on medieval visual culture, with a special focus on theory and materiality of the images in the Middle Ages, and on the migration of works and artists in the medieval Mediterranean. She obtained her PhD in January 2004 and in September 2005 she was appointed as Lecturer in the Department of History and History of Art at the URV, where in 2010 she obtained the position of senior lecturer. She has published several articles, books and book chapters and she has participated and organized numerous national and international conferences and workshops. She is currently leading the funded R&D project (Ministerio de Ciencia, Innovación y Universidades): MUDANZA. *Dancing women, idolatry and rituals: visual culture and cultural history of dance during the long Middle Age* PID2022-140028NB-I00 (2023-2026). Between 2017 and 2019 she has been a member of the expert committee for the restoration of the 14th century painted ceiling of the Palazzo Chiaromonte Steri in Palermo. In 2019 she was awarded the ICMA-Kress Foundation Grant for Research and Publication for her book: *Immaginare il potere: il soffitto dipinto della Sala Magna di Palazzo Chiaromonte e la cultura letteraria e artistica a Palermo nel Trecento*, Edizioni dell'Orso, 2022. The book has recently been awarded the AFCEMS Book Prize as Best book on Medieval Art 2023-Center for Early Medieval Studies (Brno).

## Voravit Roonthiva

Voravit Roonthiva is an art conservator for more than 20 years. Based in Barcelona, he is collaborating as a freelance in different conservation projects developed at the Department of conservation of panel paintings and wooden sculpture of the Centre for the Conservation of Cultural Heritage of the Government of Catalonia (CRBMC) since 2004, when he obtained a grant for two years, specializing in the treatment of polychromed wooden support. He is also major in preventive conservation, developing this field for the Museum of Printmaking (Premià de Mar), Albéniz Palace (Barcelona) and for the Art Collection of Tortosa Cathedral. Roonthiva holds a PhD in Medieval Studies from the Rovira i Virgili University. His research fields interests and passion are focused on Medieval choir-stalls and its structural and constructive configuration. He was the responsible to carrying out technical study about the choir-stalls of the Barcelona cathedral in order to carry on a restoration project. Currently he is completing a publication on Medieval choir stalls from Catalonia and Majorca.



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## Lecture 12 | Jardinets and Prieelkens: Reflections on the Historical Terminology of Sixteenth-Century Enclosed Gardens

Visitors to the third floor of Museum Hof van Busleyden are welcomed by seven unique ensembles from the sixteenth century: the Enclosed Gardens, or *Besloten Hoffes*. While the museum's paintings are labelled as 'oil on canvas,' these intricate works of art are simply described as 'mixed media,' a description that reflects both the label's character limit and their complex composition. Each Enclosed Garden consists of a wooden cabinet filled with silk flowers, small polychromed wooden sculptures, pilgrim badges, glass beads, relics, inscriptions, and sequins. These elements are often framed by a small garden gate and/or painted wings depicting saints, occasionally accompanied by sisters or administrators of the Mechelen Our Lady Hospital. Confined within their hospital convent for nearly 500 years, these pieces are seen as reflections of the devout lives of these hospital sisters.

Between 2014 and 2019, an extensive interdisciplinary research and restoration project brought together conservators, imaging scientists, and art historians. During this project, several of the Gardens were completely dismantled, leading to new and detailed insights into the many components of which they were assembled. The findings challenged the persistent narrative that these pieces were typical Mechelen export products, produced by and for female religious communities. Despite these advancements, fully grasping the complexity of the Enclosed Gardens within current art historical methodologies remained a challenge, focusing more on the separate components than on the full ecosystems of the Gardens.

Five years after this groundbreaking project, there is a renewed opportunity for critical examination of the 2019 findings and a return to primary sources, including newly discovered archival materials. A crucial aspect that previously hasn't received enough attention is the actual term 'Enclosed Garden' (*Besloten Hofje* or *Jardin Clos*), which does not appear in sixteenth-century sources, nor does there seem to have been a systematic term for these objects. Instead, brief descriptions listing the various components and materials were common, notably reflecting an absence of hierarchy among the different components. Thus, these pieces are referred to as *casse*, *tafelkens*, *prieelkens*, and *jardinets* filled with statues of saints, silk flowers, needlework, and relics enclosed by painted wings.

For this paper, we will therefore return to the terminology and description of Enclosed Gardens in contemporary sources to gain a more profound understanding of the historical perception of 'mixed media' and reflect upon the provenance of our current terminology. By doing so, we seek to provide a fresh critical perspective on the Enclosed Gardens and contribute to a deeper understanding of historical mixed media art forms.



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Hannah Iterbeke

Hannah Iterbeke is Curator of Old Masters at Museum Hof van Busleyden in Mechelen, Belgium. Her scholarly focus is on the art and history of Mechelen during the fifteenth and sixteenth centuries, which was further developed through her research on the sixteenth-century Enclosed Gardens (Besloten Hofjes). These masterpieces, part of the museum's collection, were the subject of her intensive study as a junior researcher at Illuminare - Center for Medieval and Renaissance Art at KU Leuven.

Hannah has curated several exhibitions, including Hidden Gems: Seven Centuries of Mechelen Masterpieces (2022) and Knights of the Golden Fleece: A Brilliant Myth Unravelling (2024). She has published on the Enclosed Gardens, including in peer-reviewed journals such as IKON: Journal for Iconographic Studies and Textile: Cloth and Culture. Additionally, she co-edited the book Enclosed Gardens of Mechelen: Late Medieval Paradise Gardens Revealed (Amsterdam University Press, 2018).



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## Lecture 13 | Polychrome Sculpture as Mixed Media Knowledge Container

Polychrome wooden sculptures of the High Middle Ages per definition are made from a variety of materials – apart from the wooden core it is the polychromy consisting of a sequence of layers made of pigments, binders, metals, etc., some of them enriched by additional inlays made from different material. They can be described as mixed media objects and classified according to Fachechi 2011 [1] in these ways: by superimposition (e.g., layers of paint covering the wooden core in total), by insertion (e.g., ground glass or rock crystal inlays into selected parts of the sculpture), by juxtaposition (e.g., dress covered with metal foil in contrast to polychromed face and other skin parts), and by a combination of all three categories.

Taking this as a basis, the proposed paper will discuss the semantics of the mixed media combinations that constitute medieval polychrome sculpture; specifically, how they create, store, and deliver meaning and knowledge. The hypothesis will be put forward that the mixed media approach is especially suitable to polychrome sculpture and lets them function as containers of practical as well as theoretical knowledge. Particular attention is paid to the art technical procedures of material processing, as tensions arise from: a) raw materials' intrinsic meanings based on their properties juxtaposed to the refined materials' properties and meanings (e.g., pigments made from stones, metal foils made from silver or gold); b) materials processed by art techniques, which engender, emphasize, manipulate materials' properties, resulting in (perhaps) different meanings (e.g., finishing coats, polishes, and other optical manipulations); c) materials and their activated meaning, which is related to their specific usage in the sculpture (e.g., "accentual", or "attributive" usage, after Reuterswärd 1960 [2]); d) materials used and processed to simulate other materials and their properties, simultaneously adopting their intrinsic meanings; e) insertion and juxtaposition of real material against simulated ones; to name the most important relations mixed media combinations in polychrome medieval sculpture can be linked to.

This variety of context- and semantics-related aspects concerning materials – and their simulated counterparts – that constitute mixed media polychrome sculpture will be studied on selected objects taken from the author's recent research project [3]. In this way, the proposed paper aims to contribute to explaining how mixed media functions as knowledge-infused artistic approach and process in polychrome wooden sculpture of the High Middle Ages.

References:

[1] Maria Grazia Fachechi, *Varietas delectat: towards a classification of mixed-media sculpture in the Middle Ages*, in: *Peregrinations* 3/2, 2011, 162-177.

[2] Patrick Reuterswärd, *Studien zur Polychromie der Plastik. Griechenland und Rom*, Stockholm 1960.

[3] [https://www.akbild.ac.at/en/research/projects/research\\_projects/2019/the-polychromy-of-early-and-high-medieval-wood-sculpture?set\\_language=en](https://www.akbild.ac.at/en/research/projects/research_projects/2019/the-polychromy-of-early-and-high-medieval-wood-sculpture?set_language=en); PI Elisabeth Sobieczky



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Elisabeth Sobieczky

Elisabeth Sobieczky received her M.A. in art history from the University of Würzburg and her Dr. phil. from the TU Berlin (2004). She also received some training in conservation-restoration of ancient and medieval art. Her work experience includes several years in the museum field, before joining the University of Graz as postdoctoral university assistant (2006-2013). Since 2015 she has been lecturing at various universities. She was recipient of a dissertation scholarship by the Gerda-Henkel-Foundation (2000-2002) and was a prae-doc fellow of GRK 260: "Art History - Building Research - Historical Monument Conservation", funded by DFG (1999-2002). 2019-2023 she was senior postdoc at the Academy of Fine Arts Vienna as grant holder and PI of the project P 32716-G: "The Polychromy of Early and High Medieval Wood Sculpture", funded by FWF. Currently, she is an associate scholar at IMAREAL, University of Salzburg and at Kunsthistorisches Institut in Florenz - Max-Planck-Institut.



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## Lecture 14 | A Conspicuous Devotion: Mixed-media Sculptural Ensembles in Spanish Naples after Trent (1570-1620)

The proposal aims to illustrate some characteristics of devotional sculpture in Spanish Naples just after the Council of Trent. From the 1560s, the massive proliferation of Neapolitan convents and confraternities led to a dizzying surge in demand for sacred images and religious festivals and processions. Sculptures made of silver or painted wood, materials that in the same work were frequently combined with others, such as papier-mâché, the metals of jewellery and embroidery and the silk tissues employed for clothes and wigs, protagonised devotional practices. They could even contain organic elements, like relics from a saint's body (primarily bones). These combinations served to present the saint both in a realistic and apotheosical way at once, so much so that the rich fabrics recreated by the polychromy of the entirely wooden sculptures seem to be nothing more than an imitation of the actual garments with which other, more sumptuous and costly images were equipped. Due to strict Neapolitan guild rules, specific masters for each art involved executed the respective part of these effigies. However, the sculptor, or the painter in charge of polychromy, supervised all the work; then, also the *apparatore*, a kind of scenographer specialised in decorating churches and streets with ephemeral structures to frame the sculptural groups, played a pivotal role. These leading figures directed tailors, embroiderers, silversmiths, hairdressers, even gardeners and candle-makers (*ceraiofi*) in charge of placing flowers and candles. The work of these guilds and artisans and their mutual interactions have never been studied, because of the main, totalizing interest in identifying names and catalogues of sculptors. The archival documents, mostly unpublished, show that mixed-media sculpture and large ephemeral processional machines were a consolidated reality in Naples at least as early as the last quarter of the 16th century. Probably a local tradition, eager for the tactile proximity of saints through animated bodies and relics (i.e. St Januarius' blood), was joined by Iberian devotional practices, characterised by the lavish solemnity of external rituals, especially processions, in which polychrome mixed-media statues and large ephemeral street altars were the protagonists. One of the most important cases that this proposal will consider is that of the Royal Confraternity of the *Virgen de la Soledad*, which, from 1580, organised a procession on Good Friday carrying sculptural groups of the Passion of Christ, following the same model of the homonymous court-based brotherhood in Madrid. Another similar Easter procession was celebrated by the Noble Confraternity of the *Concezione a Montecalvario*, which significantly commissioned two Spanish sculptors immigrated to Naples, Pedro Cuadrado and Juan Bautista Ortega, for its processional images. However, other meaningful examples (documents or survived objects) will be discussed, including pre-Baroque records of the numerous busts of Neapolitan patron saints in the *Tesoro di San Gennaro*, which were not only made of silver as they are today but also combined copper and wooden parts and were adorned with jewellery and clothing on the grand May procession.



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Gioele Scordella

I have an M.A. with honour in Art History (University of Pisa, 2021). In 2022, I won a scholarship for the four-year PhD programme at the Scuola Normale Superiore in Pisa, where I am carrying my research on sacred sculpture and religious rituals in Spanish Naples (1550-1700) under the supervision of Prof. Francesco Caglioti (Scuola Normale) and Dr. Manuel Arias Martínez (director of Sculpture Department, Museo del Prado, Madrid). Moreover, I was granted a research residency fellowship for the academic year 2023-2024 at “La Capraia - Center for the Art and Architectural History of Port Cities” of the Edith O’Donnell Institute of Art History (University of Texas at Dallas), in the Museo di Capodimonte, which has allowed me to do most of the Neapolitan field research needed for my topic. My main interest is mixed-media sacred sculpture, especially in the territories formerly part of the Spanish Monarchy.



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## **Concluding remarks by Marjan Debaene, M Leuven**

Marjan Debaene

See above for biography.

## **Excursion option T1 | The British Museum, Object session guided by Naomi Speakman**

Naomi Speakman

Naomi Speakman is Curator of Late Medieval Europe at the British Museum where she has works on the Western European collection from ca. 1100 to 1500. She received her PhD from the Courtauld Institute of Art for her thesis on the collecting and reception of medieval ivory carvings in 19th-century Britain and is currently preparing a monograph drawn from her doctoral research. During her time at the British Museum her work has focused on the art and material culture of Northern and Western Europe, their afterlives and the intersection between art history and museology. She co-curated the 2021 exhibition *Thomas Becket: Murder and the Making of a Saint*.

## **Excursion option T2 | The Victoria and Albert Museum, object session guided by Michaela Zöschg**

Michaela Zöschg

See above for biography.

## **Excursion option T3 | The Wyvern Institute, object session guided by Susannah Kingwill**

Susannah Kingwill

Susannah Kingwill is the Director of the Wyvern Research Institute, a centre for advance research in the history of art in London. Her research focuses on the objects present at the court of France during the reigns of the Valois kings Charles V and VI (1360-1422), ranging from objects made from precious metals to ceramics and panel paintings. She is currently completing her PhD at the Courtauld Institute of Art, London, and her doctoral thesis examines the numerous crosses owned by Charles V and his brothers, the Dukes of Anjou, Berry, and Burgundy by drawing on four extant crosses alongside an exceptional body of documentary evidence. Between 2021 and 2024 she was an Associate Lecturer at the Courtauld, and she has been working with the Wyvern Collection since April 2021. Susannah completed her MA at the Courtauld in 2017 and has an MA (Hons) in the History of Art from the University of Glasgow. Her research was published in the August 2024 issue of the Burlington Magazine.



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**FRIDAY 13 DECEMBER 2024**

**Day 3 | Excursions**

**Excursion F1 | Westminster Abbey**

**Wax effigies in the Queen's Diamond Jubilee Galleries by Susan Jenkins**

Susan Jenkins

Dr Susan Jenkins, FSA joined the Collections Team as Curator of Westminster Abbey in 2014. She curated the award-winning Galleries opened by H.M. Queen Elizabeth II in 2018 (The Queen's Diamond Jubilee Galleries). She currently enjoys a part-time Visiting Fellowship in VARI (the Research Institute of the Victoria and Albert Museum) and has held curatorial positions at English Heritage, Historic Royal Palaces, the V&A and the J. Paul Getty Museum. She was awarded a scholarship to study history at Cambridge, took an M.A. in art history with Distinction at the Courtauld Institute and published her doctoral thesis in 2007 as 'Portrait of a Patron: The Patronage and Collecting of James Brydges, 1st Duke of Chandos, 1674-1744'. Her most recent publication, co-edited with Professor Anne Curry is 'The Funeral Achievements of Henry V at Westminster Abbey: The Arms and Armour of Death', (Boydell, 2022).

**Excursion F2 | Exhibition 'Medieval Women: In Their Own Words' in The British Library, introduction by Eleanor Jackson**

Julian Harrison

Julian Harrison is Lead Curator of Medieval Historical and Literary Manuscripts at the British Library, and co-curator of the exhibition Medieval Women: In their own words. He has previously curated major exhibitions on Magna Carta, William Shakespeare, and Harry Potter.

Calum Cockburn

Calum Cockburn is Curator of Medieval Manuscripts at the British Library. His research interests include digitisation, multispectral imaging and medieval and early modern fragmentology



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M Leuven and Ards – the platform for medieval sculpture

*Marjan Debaene, Hannah De Moor, Anne Liefsoens*

The British Museum

*Lloyd de Beer, Naomi Speakman*

The Victoria and Albert Museum

*Michaela Zöschg*

The Courtauld Institute of Art

*Jessica Barker*

## **CONTRIBUTING PARTNERS**

Illuminare - Centre for Medieval and Renaissance Art (KU Leuven)

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## **EXCURSION VENUES**

The Wyvern Institute

Westminster Abbey

The British Library



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