

Conference

Gothic ivories: Content and context

Saturday 5 July 2014 at The Courtauld Institute of Art
Sunday 6 July 2014 at the British Museum



Detail from a leaf
of a diptych
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Jointly organised by the British Museum and The Courtauld Gothic Ivories Project, this event follows on from the successful 2012 conference *Gothic Ivories: Old Questions New Directions* (V&A-Courtauld). Celebrating new research on Gothic ivory carving, papers will focus on a wide range of topics arising from the study of Gothic ivory carving and Embriachi pieces, related to the themes of content and context. Themed sessions will be dedicated to questions of iconography, sources and original use and context, research into provenance, relationships with other media, ivory carving in the 16th century, history of collecting in the 19th and 20th century.

The conference will also coincide with the publication of the catalogue of *Gothic Ivories in the Victoria & Albert Museum*, by Paul Williamson and Glyn Davies.

Launched on the web in December 2010, the Gothic Ivories Project has played an important part in putting Gothic ivory carving in the limelight and over 3,800 objects are now available online, from hundreds of museums around the world:
gothicivories.courtauld.ac.uk



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Saturday 5 July

The Courtauld Institute of Art,
Kenneth Clark Lecture Theatre

09.30 **Registration**
(reception hall-Courtauld Institute)

10.00 **Introduction**
John Lowden and Catherine Yvard,
The Courtauld Institute of Art

10.15 **Keynote**
'They Who Only Ivories Know, Know
not Ivories': Polychrome and Other
Micro-Carvings around 1400 in their
Broader Context.
Paul Williamson,
Victoria and Albert Museum

Session One **The Object and its History**

10.45 The Ivory Virgin and Child from the
Martin Le Roy's Collection
Danielle Gaborit-Chopin, Musée du
Louvre, Paris and Juliette Levy-Hinstin,
Conservator, Paris

11.05 A Happy End: The Group of the Descent
of the Cross Reunited
Élisabeth Antoine-König, Musée du
Louvre, Paris and Juliette Levy-Hinstin,
Conservator, Paris

11.25 Looking Closely: What a 14th-Century
Ivory has been Waiting to Tell us
Lydia Chávez,
University California Berkeley

11.45 **Coffee break**

Session Two **Ivories in Context: Sources and Uses**

12.15 I segni del potere. I Pastorali gotici in
avorio per i Vescovi dell'Italia mediana
Ileana Tozzi, Museo Diocesano di Rieti

12.35 Buying, Gifting, Storing: Ivory Madonnas
in Documentary Sources from Late
Medieval Central Europe
Christian Nikolaus Opitz,
University of Vienna

12.55 What's in a Name: *Peigniers, Tabletiers,*
and Late Flamboyant Parisian Ivory
Katherine Eve Baker, Institut National
d'Histoire de l'Art, Paris

13.15 **Lunch**

Session Three **Ivory Carving in the 16th century**

14.30 Reproductions Reproduced. Woodcut,
Ivory and Terra cotta
Ingmar Reesing,
University of Amsterdam

14.50 Biting, Dripping, Screaming? Active Bone
on a Medical Knife Handle
Jack Hartnell,
The Courtauld Institute of Art, London

15.10 Anatomical Impulses in 16th-Century
Memento Mori Ivories
Stephen Perkinson, Bowdoin College,
Brunswick (Maine)

15.30 **Refreshments**

Session Four **Collecting in the 19th Century**

16.00 Gothic Ivories in an Unknown Illustrated
Catalogue of the Collection of Clément
Wenceslas, Comte de Renesse-
Breibach (1776-1833)
Franz Kirchweger, Kunsthistorisches
Museum Wien, Vienna

16.20 Fictile Ivories: Diffusing the Taste for and
Connoisseurship of Gothic Ivories
Benedetta Chiesi, Museo del Bargello,
Florence

16.40 William Maskell and his network:
a 19th-Century Case Study
Naomi Speakman, British Museum

17.00 **Reception**

18.00 **Finish**

Sunday 6 July

The British Museum, Stevenson Lecture Theatre

09.30 **Registration**

10.00 **Introduction**

Naomi Speakman, Curator of Late Medieval Collections, British Museum

10.15 **Keynote**

Why the Embriachi?
Michele Tomasi, Université de Lausanne

Session One

New Perspectives on Embriachi Carving

10.45 When is a Workshop not a Workshop?
Re-considering Embriachi Bone Carving
Glyn Davies, Victoria and Albert Museum

11.05 The Embriachi Collection of the Museum of Decorative Arts, Paris
Monique Blanc, Musée des Arts Décoratifs, Paris

11.25 **Coffee break**

Session Two

Questions of Iconography

11.55 The Son of Man Crowned in Thorns: Gothic Ivories and the Invention of Tradition in 13th-century Paris
Emily Guerry, University of Oxford

12.15 A Workshop Reconstructed: Construction and Content
Sarah Guérin, Université de Montréal

12.35 Twin Plates from the State Hermitage Museum and Budapest Museum of Applied Arts. Iconographical Study
Marta J Kryzhanovskaia, The State Hermitage Museum, Saint Petersburg

12.55 **Lunch**

Session Three

Relationships with Other Media

14.00 The Use of Gothic Ivories as a Basis for the Iconography of the Tomb of Lady Inês de Castro (Alcobaça Monastery – ca. 1358-1362)
Carla Varela Fernandes, Fundação para a Ciência e a Tecnologia, Lisbon

14.20 Christ Crucified Between Two Thieves in the Wallace Collection London
Geoffrey Rampton, Independent Scholar, London

14.40 Ivory, Parchment, Paper: Ivory Sculpture and the Arts of the Book, 14th-16th Century
Catherine Yvard, The Courtauld Institute of Art, London

15.00 **Refreshments**

Session Four

Collectors and Ivories, 19th- 20th Centuries

15.30 Collected with Love and Care': Gothic Ivory in the Neutelings Collection of Medieval Sculpture
Lars Hendrikman, Bonnefantenmuseum, Maastricht

15.50 Paul Thoby, MD: a Constant Collector
Camille Broucke, Musée Dobrée, Nantes

16.10 De Aves Venando in Eburibus: Two 19th- or 20th-century Ivories Acquired by Sir William Burrell
Anisha Birk, British Museum, and Robert Gibbs, University of Glasgow

16.30 **Concluding remarks**

16.45 **Finish**