

Tudor and Jacobean Painting: Production, Influences and Patronage

2–4 DECEMBER 2010

AT THE NATIONAL PORTRAIT GALLERY AND THE COURTAULD INSTITUTE OF ART

PROGRAMME

THURSDAY 2ND DECEMBER (at the National Portrait Gallery)

10.00–11.00 **Registration** (refreshments provided)

11.00–11.10 **Welcome: Sandy Nairne, Director, National Portrait Gallery**
Introduction: Tarnya Cooper, Curator of Sixteenth Century Collections

Section 1: Materials, appearances, effects and the artists' workshop practices
(Chair: Susan Foister, National Gallery)

11.10–11.35 Maurice Howard (University of Sussex), The Imitation of Architecture: decorative wall surfaces in Tudor interiors

11.35–12.00 Aviva Burnstock (The Courtauld Institute of Art), Interpreting technical and analytical evidence in historical context

12.00–12.25 Libby Sheldon (University College London), Colour, Texture and Original Appearance: New discoveries and re-evaluations of Tudor and Jacobean painting practices

12.25–12.45 Discussion

12.45–14.00 Lunch (not provided)

Section 1: continued (Chair: Tarnya Cooper, National Portrait Gallery)

14.00–14.25 Ian Tyers (Dendrochronologist), Understanding the trade, production and use of wooden panels for paintings in sixteenth and seventeenth century England

14.25–14.50 Rachel Billinge (National Gallery), On underdrawing

14.50–15.15 Victoria Button (V&A/RCA), From drawing to painting: an exploration of the function of Holbein's portrait drawings

15.15–15.45 Break (refreshments provided)

15.45–16.10 Lucy Wrapson, (Hamilton Kerr Institute) East Anglian rood screens in the Tudor period

16.10–16.35 Rica Jones (Tate) George Gower, Serjeant Painter

16.35–16.55 Discussion

16.55–17.10 Larry E. Tise (East Carolina University) and Sara N. James (Mary Baldwin College), Case Study: A portrait of Elizabeth I at Manteo

17.10–18.00 Opportunity to look around the National Portrait Gallery

18.00–19.15 Drinks reception in the Tudor galleries

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FRIDAY 3RD DECEMBER (at the National Portrait Gallery)

10.00–10.30 **Registration**
10.30–10.35 **Introduction: Catharine MacLeod**

Section 2: Authorship: Native and Foreign artists (Chair: Catharine MacLeod, National Portrait Gallery)

10.35–11.00 Susan Foister (National Gallery), Native and foreign practice – distinctive or different?
11.00–11.25 Hope Walker (The Courtauld Institute of Art), Exploring the
London Stranger-Painters: Hans Eworth and his contemporaries
11.25–11.55 Break (refreshments provided)
11.55–12.20 Elizabeth Goldring (University of Warwick), Tudor and Jacobean Painter Heralds
12.20–12.45 David Taylor (Scottish National Portrait Gallery) Gesture Recognition: Adam de Colone
and the transmission of portrait types from the Low Countries and England to Scotland
12.45–13.00 Discussion
13.00–14.00 Lunch (not provided)

Section 2: continued (Chair: Maurice Howard, University of Sussex)

14.00–14.25 Karen Hearn (Tate), Jacobean émigré artists
14.25–14.50 Catharine MacLeod (National Portrait Gallery), Robert Peake: technical evidence and
patronage
14.50–15.15 Anita Jansen (Het Prinsenhof, Delft) & Johanneke Verhave (art historian and
paintings restorer, Rotterdam), Painting for the English: the English portraits in
the oeuvre of Michiel van Mierevelt
15.15–15.30 Discussion
15.30–15.45 David Evett (Cleveland State University), Case study: Spes Kneels to
the Queen: A remarkable appeal for Elizabethan royal patronage
16.30 & 17.00 Optional tours (Please sign up for these at lunchtime on day 1):

- Tudor Galleries NPG: Room 1 (Early Tudor portraits with Tarnya Cooper)
- Tudor Galleries NPG: Room 2 (Elizabethan portraits with Catherine Daunt)
- Visit to NPG Conservation Studio (with Sally Marriott and Polly Saltmarsh)
- Courtauld Institute Conservation Studio – see map (with Aviva Burnstock)

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SATURDAY 4TH DECEMBER (at The Courtauld Institute of Art)

10.00–10.30 **Registration**

10.30–10.35 **Introduction: Aviva Burnstock**

Section 3: Patronage for portraiture and the use of documentary and technical evidence (Chair: Aviva Burnstock, The Courtauld Institute of Art)

10.35–11.00 Tarnya Cooper (National Portrait Gallery), Towards a history of the market for portrait painting and commissioning practices in England 1550–1610

11.00–11.25 Frederick Hepburn (independent scholar), The earliest evidence for portraiture at the court of Henry VII

11.25–11.55 Break (refreshments provided)

11.55–12.20 Robert Tittler (Concordia University, Montreal and Carleton University, Ottawa), Circles of Patrons and Painters: Regional Portrait Activity in Kent and Cheshire

12.20–12.35 Discussion

12.35–12.40 CASE STUDIES on Portraits and Portrait Types
(Chair: Klaas Jan van den Berg, ICN, Amsterdam): introduction

12.40–13.00 Sally Rush and Erma Hermens (University of Glasgow) Portraits of James V of Scotland – adaptation and emulation

13.00–14.00 Lunch (provided)

14.00–14.25 Sally Marriott and Catherine Daunt (National Portrait Gallery), Evidence from portrait sets and multiple copies: Richard III in focus

Christine Slottved Kimbriel (Hamilton Kerr Institute) (co-author: Spike Bucklow, Hamilton Kerr Institute), The Fate of a Board: four paintings from Trinity College

14.25–14.45 Natasha Walker, Tate (co-authors: Jacqueline Ridge, National Galleries of Scotland, Karen Hearn, Tate and Joyce Townsend, Tate), The Face of a “Thug”: an example of sixteenth-century portraiture or a nineteenth-century pastiche

14.45–15.05 Marie Louise Sauerberg (Hamilton Kerr Institute), On eighteenth century portraits of Elizabeth I - a case study of a repainted Tudor portrait

15.05–15.25 Claire Chorley (The Royal Collection), Hans Holbein ‘Hans of Antwerp’

15.25–15.40 **Close (Maurice Howard)**

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