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Medieval Collaborations

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THE
COURTAULD
Institute of Art

The Sackler
Research
Forum

Medieval Collaborations

10.00 – 18.00, Saturday 4 February 2017, (with registration from 9.30)

Kenneth Clark Lecture Theatre, The Courtauld Institute of Art, Somerset House, WC2R 0RN

Speaker abstracts and bios

Ella Beaucamp, Ludwig-Maximilians-University Munich

A joint venture from Venice: Medieval rock-crystal miniatures

The paper will explore the production of rock-crystal miniatures in medieval Venice. This art form relied not only on the city's unique access to raw materials through trade and colonial territories, but also on collaboration between the city's craftsmen and guilds. Crystal cutters, glass workshops, wood sculptors and miniature painters worked together to produce artefacts with miniatures on vellum behind foils of rock-crystal and semi-precious stones or glass paste. Far from being a low-priced 'imitation ware' of Byzantine enamel, this specific 'Venetian' form of decoration was used on altarpieces, candlesticks, frames and chessboards, which were commissioned by both sacred and secular clients, and exported to distant regions. How was the manufacture and distribution of rock-crystal miniatures organized in the lagoon and why did this craft come to an end in the fourteenth century? As we will see, the 'collaborative' structure of the Venetian guild system was one important reason for the success of this medieval industry.

Ella is a doctoral candidate in the Junior Research Group 'Premodern Objects. An Archaeology of Experience' at the Ludwig-Maximilians-University Munich under the direction of Dr. Philippe Cordez. She completed her study of Art History at the LMU in June 2016 with a master thesis on the so-called 'Patere and Formelle' - marble reliefs from the palaces of medieval Venice. From 2013 to 2014 she spent one year as student assistant at the Kunsthistorisches Institut in Florence in the department of Prof. Dr. Gerhard Wolf.

Costanza Beltrami, The Courtauld Institute of Art

Building and rebuilding the cloister of Segovia Cathedral (1436-1530): collaborations across space and time

In the early fifteenth century, the late-gothic master Juan Guas added a new cloister to the Old Cathedral of Segovia. Commissioned in 1471, the cloister was completed in just eight years, several months earlier than required by its contract. Guas' speed can be explained by his reliance on skilled stonecutters that followed him from one site to another. As is often noted, such network of 'employees' determined the master's success as a sophisticated late-gothic 'architect.' Nevertheless, non-hierarchical collaborations in space and time also shaped Guas' work. In fact, the cloister was begun in the 1460s by Juan de Toro, and then significantly altered in the 1520s, when Juan Campero disassembled and moved it to a new site following the Old Cathedral's destruction. Rather than focusing on Guas' innovative workshop structure, this paper analyses his 'collaboration' with his

predecessors and followers, masters of similar expertise whose contributions dilute the concept of individual authorship.

Costanza is a second-year PhD candidate. Her thesis, supervised by Dr Tom Nickson, is titled 'A reconsideration of Juan Guas (active 1453-1496) and the Hispano-Flemish style.' It discusses the leading master mason of late medieval Castile, using this figure to question modern assumptions on collaboration, artistic exchange, individual creativity, identity, and stylistic hybridity. She is also interested in architectural drawings, and has recently authored Building a Crossing Tower: a design for Rouen Cathedral of 1516 (Paul Holberton Publishing, 2016).

Eleonora Cagol, Technische Universität Dresden

The workshop of Jörg Arzt and Jörg Feiss: winged altarpieces as evidence of artistic collaboration in South Tyrol at the end of the Middle Ages

The wooden altar of Saint Juliana, realised for a Church dedicated to the martyr in Vigo di Fassa in Trentino-South Tyrol, is a perfect example of artistic collaboration. Sculptures, reliefs, paintings, ornaments and architecture merge in this liturgical altar creating a complex artwork. At least five different artists were involved in its realisation, including the inventor, painter and "Fassmaler" Jörg Arzt and the sculptor Jörg Feiss. According to the few remaining archival sources, Arzt and Feiss led a very active workshop in Bolzano in the first twenty years of the cinquecento. The analysis of the production and the organization of this workshop enables us to understand how different artists worked together to create a "Gesamtkunstwerk", a synthesis of arts. Moreover, the examination of the workshop of Arzt and Feiss shows how artistic collaboration was planned and executed in the workshop and how crucial this cooperation was to realise a winged altarpiece.

Eleonora has been a PhD student at the Technische Universität Dresden since April 2015. She studied in Italy and in Belgium before moving to Dresden, where she has worked at the Gemäldegalerie Alte Meister and obtained a Masters in Art History. She is currently working on her PhD project about winged altars from the south Tyrolean workshop of Arzt and Feiss under the supervision of Prof. Jürgen Müller (TUD) and Prof. Massimo Ferretti (SNS).

Aude Chevalier, Paris Nanterre Université

Collaborations in medieval copperware craftsmanship: the case study of French copper alloy censers (11th-17th centuries)

In a craft such as medieval copperware each artisan was limited to specific parts. However, the sum of their collaborations was essential to the creation of these objects. The case study of French copper alloy censer manufacture is a revealing example of the variety of collaborations involved in such craftsmanship. From miners extracting ores and charcoal, to merchants selling the final object, censer production involved many different stakeholders through each step of the process. Close and organized cooperation between these stakeholders was therefore mandatory to the finished product. This overview of the censer-making process aims to show the weight of collaboration in such a production, by focusing on three main steps of these objects' conception: their aesthetic development, their manufacture and their sale.

Aude is a PhD candidate at Paris Nanterre Université (France) and a former student at Ecole du Louvre. Her research deals with the production, uses and iconographies of non-precious censers produced in France between the 11th and the 17th centuries, especially in the Auvergne region. Her research proposal was awarded a French Ministry of Culture grant in 2016. Aside from her research, she lectures on early Christian and High Middle Ages art at her university.

Maggie S. Crosland, The Courtauld Institute of Art

Commission as Collaboration: Untangling Agency in the Book of Hours of Philip the Bold

The *Grandes Heures* of Philip the Bold, the only known book of hours made for Philip, presents an ideal case study through which to explore the complicated process of commissioning a manuscript. The hours is well documented in the Burgundian archives, from 1376, when the duke's confessor Guillaume de Valen was charged with its making, to 1379 when the scribe Jean L'Avenant was paid for its completion. However, no contract for the manuscript survives, leaving questions regarding who – the duke, the confessor, the scribe, or the unnamed artists – was responsible for the extensively illuminated manuscript. To what degree can we understand the role that each man played in choosing the contents of the manuscript? To what extent does this differentiation in agency even matter in our understanding of the functionality of this object? This paper aims to consider these questions alongside both the manuscript's contents and the broader context of royal manuscript production and use in late fourteenth-century Paris.

*Maggie is a second-year PhD student at The Courtauld. Supervised by Dr Alixe Bovey and Dr Susie Nash, she studies usage and function of illuminated prayer books in fourteenth and fifteenth-century France, using Philip the Bold's book of hours as a case study. Maggie completed her BA at Bowdoin College and her MA at The Courtauld, and has held research positions at the J. Paul Getty Museum and the Art Institute of Chicago. She is an editor of The Courtauld postgraduate journal *immediations*.*

Esther Dorado-Ladera, Independent Scholar

Reuse of Hispanic Muslim architecture during the Middle Ages: Christian interventions in the Aljaferia Palace

The appropriation of Hispanic Muslim architecture and the requirements resulting from the continuous movement of the borders during the Reconquista gave rise to the Christian reuse of Andalusian constructions. This paper will focus on the architectural interventions made in the Aljaferia Palace by Christian royalty. There is evidence of successive extensions and maintenance works in the palace, but the purpose and importance of the interventions by Peter IV and Ferdinand II were crucial. The different constructional approaches and the changing attitude towards the Islamic building throughout the Middle Ages will be discussed. Furthermore, the Christian works at the Aljaferia and the artistic activity of the whole region were deeply influenced by the remains of the Muslim palace. I will argue that the preservation of a large part of the initial construction led not just to the reuse of building materials and the acquisition of new techniques, but more importantly to the transfer of an entire visual culture.

Esther is an architect. She completed her PhD in Theory and History of Architecture in the Universitat Politècnica de Catalunya (Barcelona) in April 2015 with a thesis on the symbolic value of geometric ornamentation in medieval Iberian architecture. Since then her research interests have turned to the artistic interchange among the several ethnic communities that coexisted in the Iberian Peninsula during the Middle Ages and the transferring of visual culture elements between different architectural traditions.

Amanda Hilliam, National Gallery / Oxford Brookes University

Carlo Crivelli and the Goldsmith's Art: shared aesthetics and technologies

The affinities between Carlo Crivelli's treatment of gold and the art of precious metalwork have been noted on several occasions in the literature on the Venetian painter. However, no attempt has been made to unpick the complex visual relationship between Crivelli's resplendent, mixed-media polyptychs and the reliquaries, processional crucifixes, religious regalia and secular accessories that were being expertly produced contemporaneously in the Marches, where Crivelli was active from c.1468 – c.1494. This paper will take the document in which the goldsmith Mariano di Venanzio Meneconi, who had partnered with the Marchigian goldsmith and sculptor, Pietro Vannini, is paid in relation to the 1482 triptych for San Domenico, Camerino, as a starting point for discussion. What role might Meneconi have played in the making of this object, which combines painted surfaces with raised, gilded gesso ornamentation, elements in wooden relief, attached precious stones and an elaborately tooled gold ground?

Amanda Hilliam is a collaborative doctoral researcher at the National Gallery, London and Oxford Brookes University. Her research explores the interaction between painting and sculpture in the work of Carlo Crivelli. She received her BA from the University of Bristol and her MSt from the University of Oxford in History of Art and Visual Culture.

Bryan C. Keene, The J. Paul Getty Museum / The Courtauld Institute of Art

Pacino / Pacinesque: Collaborative Choir Book Commissions in Early Trecento Florence

Scholarship on early Trecento Florentine manuscript illumination centres on numerous anonymous "masters"—like the Master of the Dominican Effigies or the Master of the Codex of Saint George—who appear to have collaborated at times with artists generally associated with Pacino di Bonaguada, an individual known from a single signed altarpiece and from two archival sources, yet considered today to have been the head of a prolific workshop. The term "Pacinesque" is an attribution often used for broadly associated works on parchment and on panel, including over thirty choir books made for every major religious community and for various parish churches in the region. This paper considers new methodological approaches for understanding collaborative choir book commissions, including a look at marginal instructions for illuminators, evidence from technical analysis about colour palette, codicological features, and an examination of related contemporaneous commissions for altar furnishings by panel painters, glass workers, and weavers.

Bryan is a specialist in Italian manuscript illumination and painting and is interested in the global Middle Ages, especially the nexus of Afro-Eurasian book culture (the subject of his forthcoming book). He has curated exhibitions and published on painting and illumination at the time of Giotto, Renaissance gardens and landscape painting, art of the Northern Italian courts, and on Giovanni di Paolo. He is completing his PhD at The Courtauld Institute of Art.

Eowyn Kerr-Di Carlo, The Courtauld Institute of Art

Santa Maria degli Angeli or not? Considering Florentine artistic networks and the painter-illuminators of Fitzwilliam MS 30

This paper examines evidence of an artistic network connecting the scriptorium of Santa Maria degli Angeli to the Badia, Florence's Benedictine Abbey, in the early years of the fifteenth century. While both ecclesiastical institutions were known as centres of manuscript production in their own right neither has been considered in relation to the other. Indication of this cooperative working arrangement can be found in the commission and decoration of Fitzwilliam MS 30, a luxury Missal produced for Cardinal Angelo Acciaiuoli between 1402-1405 while acting as commendatory abbot of

the Badia. The four artists responsible for MS 30's illuminations are all directly associated with Santa Maria degli Angeli yet they also regularly rented workspaces from the Badia. The close proximity of the Badia's commercial workshops, and supporting documentary material indicating the activities of their tenants, suggests a more collaborative relationship between the illuminators, binders and stationers than previously considered.

Eowyn is currently a PhD candidate at The Courtauld. Her research focuses on the techniques of late fourteenth-century painters and illuminators working within the circle of Lorenzo Monaco. She holds an MA in Art History from The Courtauld and an MA in Art Conservation from SUNY Buffalo. Eowyn worked for over ten years as a paintings conservator, and came to London as a Kress Conservation Fellow for the V&A's Medieval and Renaissance Galleries.

Oliver Mitchell, The Courtauld Institute of Art

Collaboration and conflict in Hugo de Folieto's Liber de rotae religionis et simulationis

Soon after the composition of Hugo de Folieto's *Liber de rotae religionis et simulationis*, illustrators began to embellish the author's simple wheel diagrams with figures and captions in the manner of a Wheel of Fortune. This collaboration is not without conflict, as – in their likeness to the Wheel of Fortune – these novel illustrations diverge from Hugo's own conception of the images. His individual authorship is thus contested by later collaborators, but this reworking of the original makes *De rotae* the fascinating work that it is. This paper will explore image-text relations in *De rotae*, tracing the changing wheel diagrams in its early manuscripts and showing how these differed from the wheels described in the text. It will be shown that this reworking, though far from seamless, contributed to what popularity *De rotae* achieved by engaging with the vast interpretative potential of the Wheel of Fortune at this early point in its history.

Oliver studied for a BA (2015) and MA (2016) at The Courtauld Institute of Art and is now undertaking a CHASE-funded doctoral research project on the Wheel of Fortune in medieval art c. 1100-1500 supervised by Prof John Lowden and Dr Alixe Bovey.

Maeve O'Donnell-Morales, The Courtauld Institute of Art

It Took a Village: Collaborations at the Medieval Altar between Donors, Artists and Clerics

The furnishing and funding of the medieval altar was equally affected by its liturgical function, the wishes of generous donors and the abilities of artists and craftsmen. Indeed, many facets of the altar's appearance required collaboration between parties with different concerns. Collaboration can be observed in individual objects destined for the altar, such as the chalice of Queen Urraca (eleventh century), and in the furnishing and design of individual chapels and their altar ensembles, such as the altarpiece and frontal created in-situ for Pedro López de Ayala's family chapel (1396). As a central gathering or reference point for the associated community at large, both lay and clerical, it is important to explore the ways in which it "took a village" to furnish, use and maintain the medieval altar.

Maeve gained her BA in Art History from NYU and her Masters from Hunter College. She is in the last year of her PhD, under the direction of Dr Tom Nickson and with the support of the Ochs Scholarship. Her dissertation aims to present a social history of altars and altar furnishings in 13th and 14th century Castile.

Marie Quillent, University of Picardy Jules Verne

Artistic Collaboration in Medieval Funeral Sculpture in the North of France: the Tomb of Adrien de Hénencourt in the Cathedral of Amiens

This contribution deals with artistic collaboration in the conception and realisation of medieval funeral monuments in the North of France. Focusing on the particular case of the tomb of Adrien de Hénencourt, dated to the beginning of the sixteenth century in the cathedral of Amiens, it examines the documentary evidence for this tomb's execution. These documents reveal the names and specialisms of the artists involved, including painters and sculptors working in different media. Thanks to this evidence we are also able to understand the process through which the tomb was realised. As such, this case invites questions regarding the links between artists of differing specialisms, and in a more general sense, the methodologies of attributing sculpted artworks, which often focus on the sculptor and neglect the other artistic collaborators.

Marie is a French doctoral student affiliated to the University of Picardy Jules Verne. She is interested in medieval History of Art, Museology and Archaeology. In addition to her first degree in History of Art at the University of Picardy Jules Verne, she also holds a Museology diploma from the Ecole du Louvre and has taken part in archaeological excavations in the South of France. She is currently working on medieval funeral monuments in Northern France.