THREE-DAY CONFERENCE

Histories of British Art
1660-1735 Reconstruction and Transformation

THE KING’S MANOR
UNIVERSITY OF YORK
20-22 SEPTEMBER 2012

PROGRAMME

Histories of British Art is the third and final conference organised as part of ‘Court, Country, City: British Art 1660-1735’, a major research project run by the University of York and Tate Britain, and funded by the Arts and Humanities Research Council.

Conference organisers: Dr Claudine van Hensbergen and Lydia Hamlett

PROJECT RESEARCH TEAM

Research Staff
Principal Investigator: Professor Mark Hallett, Professor of History of Art, University of York
Co-Investigator: Professor Nigel Llewellyn, Head of Research, Tate Britain
Co-Investigator: Dr Martin Myrone, Curator, Tate Britain

Post-doctoral Research Assistants
Dr Lydia Hamlett
Dr Richard Stephens
Dr Claudine van Hensbergen

Research Students
Caroline Good
Peter Moore

Project Administrator
Clare Bond
**DAY 1 THURSDAY 20 SEPTEMBER**

11.00-12.00pm K/123  Registration
Tea and coffee

12.00-12.30pm  K/123  Lunch

**K/133  12.30-1.00pm**

**WELCOME**

Mark Hallett  
(University of York)

and

Penelope Curtis  
(Director, Tate Britain)

1.00-2.30pm

**K/133 KEYNOTE ADDRESS**

Malcolm Baker  
(University of California, Riverside)

‘Masons, statuaries and sculptors: reconsidering the place of sculpture in British art and its histories 1660-1735’

Chair: Mark Hallett

2.30-3.00pm  K/123  Tea and coffee

3.00-5.00pm  SESSION 1

**K/122 Panel 1: Netherlandish influences on British Art**
Chair: Charles Ford

_Sander Karst_ (Vereniging Rembrandt)
‘The participation of Dutch migrant artists in the London art market at the end of the 17th century’

_Karen Hearn_ (Tate Britain 1990-2012, now UCL)
‘Constructing physical perfection? Patches and spots in late 17th-century British and Netherlandish portraits’

_Craig Ashley Hanson_ (Calvin College, Michigan)
‘Looking to the lowlands: Anglo-Dutch relations and artistic continuities in the decades after 1688’

**K/111 Panel 2: Aristocratic patronage**
Chair: Anthony Geraghty

_Lydia Hamlett_ (University of York/Tate Britain)
‘Rupture through Realism: Louis Laguerre’s murals at Marlborough House’

_Susan E. Gordon_ (University of Leicester)
‘The English garden, c.1660-1735: breaking the mould at Castle Howard’

_Lauren Dudley_ (University of Birmingham)
‘Reconstructing the fragments of the past: British identity built on ruins?’

**KG/07 Panel 3: Art writing in Britain**
Chair: Nigel Llewellyn

_Caroline Good_ (University of York/Tate Britain)
‘Graham’s _Short Account_ (1695) and Buckeridge’s _Essay Towards an English School_ (1706)’

_Amy Todman_ (University of Glasgow)
‘John Dunstall and _The Art of Delineation, or Drawing_’

_Peter Forsaith_ (Oxford Brookes University)
‘Protestantism, piety and portraiture: religion and painting in times of transition’

**K/133 Panel 4: British portraiture**
Chair: Martin Postle

_Sarah Moulden_ (University of East Anglia)
‘Turning turk: Andrea Soldi’s portraits of Levant Company merchants, c.1730-36’

_David A. Brewer_ (Ohio State University)
‘Authors and objecthood’

_Jacqueline Riding_ (University of York)
‘Highmore’s portrait of The Lee Family (1736)’

_Kate Retford_ (Birkbeck College)
‘Connoisseurial conversations: Gawen Hamilton’s _Sir James Thornhill Showing his Poussin to his Friends_’

6.30-8.00pm

**Drinks Reception at York City Art Gallery**

_In order to generate debate and avoid disruption, delegates are kindly requested not to move between panels_
DAY 2 FRIDAY 21 SEPTEMBER

9.00-10.30am K/133 KEYNOTE ADDRESS
Diana Dethloff & Charles Ford
(University College London)
‘Where spheres collide: the public, private and intimate business of Roger North’
Chair: Nigel Llewellyn

10.30-11.00am K/123 Tea & coffee

11.00-1.00pm SESSION 2

K/122 Panel 5: Art & Virtuosi
Chair: Mark Jenner

Stephen Lloyd (Independent Art Historian)
‘…il celebre David Paton pittor di chiaroscuro…’: an Edinburgh limner at Ham House and the Medici court’

Helen Pierce (University of Aberdeen)
“This Ingenious young Gent and excellent artist”: William Lodge (1649-1689) and the York Virtuosi’

Arlene Leis (University of York)
“Ladys and Virtusae” in the portrait print collection of Samuel Pepys’

K/133 Panel 6: The Later Stuarts (1):
Charles II and court culture
Chair: Brett Dolman

Erin Griffey (University of Auckland)
‘The art of display at the court of Charles II’

Helen Wyld (National Trust)
‘Charles II and tapestry’

Susan Jenkins (English Heritage)
‘Collecting patterns: artists from the court of Charles II in the collection at Audley End House’

K/111 Panel 7: Prospects
Chair: Sarah Monks

Simon Turner (Independent Art Historian)
‘Things resembling graves & solid rocks’: Wenceslaus Hollar and Tangier in 1669’

Ailsa Hutton (University of Glasgow)
‘John Slezer’s Theatrum Scotiae: prospects of 17th-century Scotland’

Emily Mann (Courtauld Institute)
‘Making plans, improving prospects: a printed prospectus of English settlements in West Africa’

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DAY 3 SATURDAY 22 SEPTEMBER

K/133 9.00-10.30am
KEYNOTE ADDRESS

David Solkin
(Courtauld Institute)

‘From The Escape of Charles II’ to The Life of Charles I: The first revolution in English history painting’

10.30-11.00am  K/123 Tea & coffee

11.00am-1.00pm  SESSION 3

K/111 Panel 9: Rebuilding projects
Chair: Christine Stevenson

Anya Matthews (Courtauld Institute)
‘With honour yet frugality: the rebuilding of the Livery Company Halls after the Great Fire of London’

Eleonora Pistis (University of Oxford)
‘Oxford 1708-1714: Nicholas Hawksmoor and the renovatio urbis’

Peter N. Lindfield-Ott (University of St. Andrews)
‘Early Gothic-Revivalism: the reconstruction and transformation of medieval architecture, and the formation of Gothic-Revival furniture’

K/133 Panel 10: The Later Stuarts (2):
Image and reception
Chair: Diana Dethloff

Claudine van Hensbergen (York/Tate Britain)
‘Queen Anne by the seaside: Sir Jacob Bancks, Francis Bird and the Minehead commission (1715)’

Brett Dolman (Historic Royal Palaces)

Sebastian Edwards (Historic Royal Palaces)
‘The empty bed: the reception of the monarch at the country house between the Restoration and the Hanoverian succession’

Panel 11: Other painting histories
Chair: Mark Hallett

Margaret Dalivalle (University of Oxford)
‘Surrogates, stand-ins and charming imposters’: the status of copies in 17th-century England

Darragh O'Donoghue (Trinity College, Dublin)
‘Irish naïve painting in the first half of the 18th century’

K/122  Panel 12: Artists and collecting
Chair: Martin Myrone

Richard Stephens (University of York)
‘The Palace of Westminster as a centre of the art trade’

Rudolf Dekker (Huizinga Institute, Amsterdam)
‘Constantijn Huygens Jr: art advisor to King William III’

Richard Johns (Royal Museums Greenwich)
‘Death of the artist: the sale of James Thornhill’s collection’

1.00-2.00pm  K/123 Lunch

K/133 2.00-3.15pm

ROUNDTABLE

‘Court, Country, City? Reflections on the present state of the field’

Chaired by
Martin Myrone (Tate Britain)

Panel:
Nigel Llewellyn (Tate Britain)
Sarah Monks (UEA)
Christine Stevenson (Courtauld Institute)

3.15pm  K/133 CLOSING REMARKS

Mark Hallett (University of York)

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