

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,
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Post-doctoral Research Assistants

Dr Lydia Hamlett
Dr Richard Stephens
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Caroline Good
Peter Moore

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THE UNIVERSITY *of York*

TATE



Arts & Humanities
Research Council

The conference organisers would like to
acknowledge the support of Beningbrough Hall
and the National Portrait Gallery

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'

KG/07 Panel 8: Print, copies and communication

Chair: Mark Hallett

Martin Myrone (Tate Britain)
'Engraving's third dimension'

Anne Puetz (Courtauld Institute)
Useful, profitable and curious: the emergence of the
design print in late 17th- and early 18th-century Britain

Peter Moore (University of York/Tate Britain)
'Portrait Prints in British Colonial America, c. 1718-
1728: Reconstructions and Transformations'

1.00-1.45pm K/123 Lunch

1.45pm Meet at Porter's Lodge, King's Manor, to be
escorted to coaches in Marygate.

VISIT TO BENINGBROUGH HALL



2.00pm Coaches set off from
Marygate to Beningbrough Hall

2.30-5.30pm
Visit to Beningbrough Hall
(National Trust)

5.30pm
Depart Beningbrough for York



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requested not to move between panels**

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'*

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

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/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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