

Leonardo in Britain: Collections and reception (London, 25–27 May 16)

Birkbeck College, National Gallery, Warburg Institute, May 25–27, 2016

The National Gallery

This conference explore the important role and impact of Leonardo's paintings and drawings in key British private and public collections

With a focus on the reception of Leonardo in Britain, this conference also looks at the broader British context of the reception of his art and science by addressing selected manuscripts and the first English editions of his 'Treatise on Painting', as well as historiographical approaches to Leonardo.

Initially conceived as a collaborative project between the late Romano Nanni, former director of the Biblioteca Leonardiana, Vinci and Juliana Barone at Birkbeck College, University of London, the conference has developed into a wider collaboration between these two institutions and the National Gallery, the Warburg Institute, London, and the Kunsthistorisches Institut, Florence.

The conference has received support from the Paul Mellon Centre, the British Museum, and the Leonardo da Vinci Society, London.

This is a three-day conference, with each day held at the different partner institutions:

25 May, Birkbeck College, London: Free admission (book tickets)

26 May, National Gallery, London: £55/£48 senior citizens/£45 Members and Leonardo da Vinci Society members/£28 students

27 May, Warburg Institute, London: £15

CONFERENCE PROGRAMME:

DAY 1: 25 May 2016, Birkbeck College, London

4.45pm Registration

5.15pm Welcome and introduction: Juliana Barone (Birkbeck College) and Susanna Avery-Quash (National Gallery)

5.30pm Martin Kemp (Oxford University) – 'Spinning a yarn or two: Leonardo's two matching Madonnas'

6.30pm Q&A and drinks

DAY 2: 26 May 2016, National Gallery, London Collections

10am Registration

10.30am Welcome and introduction: Juliana Barone (Birkbeck College) and Susanna Avery-Quash (National Gallery)

10.45am Panel 1: Drawings collections Martin Clayton (Royal Collection Trust, Windsor) – 'The 'Windsor' Leonardos after Arundel'

11.15am Jacqueline Thalmann (Christ Church Picture Gallery, Oxford) – 'Leonardo in the collection of General John Guise (1682-1765)'

11.45am Hugo Chapman and Sarah Vowles (British Museum, London) – 'Leonardo drawings in Bloomsbury and beyond'

12.15pm Discussion and Q&A

12.45pm Lunch (not provided)

1.45pm Panel 2: Originals, versions, and copies Carmen Bambach (The Metropolitan Museum, New York) – 'The St Anne Burlington cartoon: function, provenance and dating'

2.15pm Caroline Campbell and Larry Keith (National Gallery) – 'Some observations on the provenance and conservation history of the London Virgin of the Rocks'

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2.45pm Pietro Marani (Università Cattolica, Politecnico, Milan) – 'Clarifications and novelties on the issue of the copy of the Last Supper at the Royal Academy and its reception in England in the first half of the 19th century'

3.15pm Discussion and Q&A

3.45pm Refreshment break

4.15pm Panel 3: What was thought to be a Leonardo?

Margaret Dalivalle (Centre for Medieval and Renaissance Studies, Oxford University) – 'Said to be of Leonard de Vincia: Or out of his Scoule: Appraising Leonardo in 17th-century England'

4.45pm Susanna Avery-Quash (National Gallery) – 'Sir Charles Eastlake at the National Gallery (1843-1865): towards a clearer picture of Leonardo as an artist'

5.15pm Discussion and Q&A

DAY 3: 27 May 2016, The Warburg Institute, London

10am Registration

10.10am Welcome and introduction: Juliana Barone (Birkbeck College) and Susanna Avery-Quash (National Gallery)

10.15am Panel 1: Leonardo on art and science J.V. Field (Birkbeck College) – ‘Leonardo’s after-life in the world of new philosophy’

10.45am Domenico Laurenza (Museo Galileo, Florence) – ‘Leonardo’s science in 17th-18th-century England: the Codices Leicester, Arundel, and Huygens’

11.15am Discussion and Q&A

11.30am Refreshment break

12pm Panel 2: Around the Treatise on Painting Juliana Barone (Birkbeck College) – ‘The Treatise on Painting: British collectors’ manuscript copies and the first English printed edition’

12.30pm Harry Mount (Oxford Brookes, Oxford) – ‘Leonardo’s Treatise and the empirical undertow in British art theory’

1pm Discussion and Q&A

1.15pm Lunch (provided)

2.15pm Panel 3: Teaching and theoretical knowledge
Charles Saumarez Smith (Royal Academy, London) – ‘Leonardo’s legacy in London: The teaching programme at the Royal Academy’

2.45pm Francesco Galluzzi (Accademia Belle Arti, Carrara) – ‘Alexander Cozens, Leonardo da Vinci and landscape painting in England between the 18th and 19th century’

3.15pm Discussion and Q&A

3.30pm Refreshment break

4pm Panel 4: Re-reading Leonardo Francesca Fiorani (University of Virginia, Virginia) – ‘Kenneth Clark’s Leonardo’

4.30pm Alessandro Nova (Kunsthistorisches Institut, Florence) – ‘John Shearman’s Leonardo’

5pm Claire Farago (University of Colorado at Boulder, Colorado) – ‘Re-reading Richter and MacCurdy in conversation with Carlo Pedretti: Lessons in translation’

5.30pm Discussion and Q&A, concluding remarks

Reference:

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