

The Courtauld Institute of Art 24th Annual Medieval Postgraduate Student Colloquium

Scaling the Middle Ages: Size and scale in medieval art

Biographies

Sylvia Alvares-Correa (University of Oxford)

The use of architecture in a 15th century panorama of the Passion of Christ in Jerusalem: structuring composition or ideology?

Sylvia studied for a BA (2013) at St Andrews University and a MA (2014) at The Courtauld in Early Netherlandish Art. She is now PhD candidate at the University of Oxford, looking at the transfer of Flemish art to Portugal in the 15th century. She is particularly interested in how artworks were made and how they functioned to serve the devotional and aesthetic concerns of a Portuguese audience.

Francesco Capitemmino, Independent Scholar

The ambo of the Cappella Palatina in Palermo, a reduced scale of the Cefalù prototype

Francesco completed his Art History studies (BA, 2010; and MA, 2013) at the University of Tuscia (Italy) where he studied under Professor Maria Andaloro. In 2018 he has completed a MA in Museum Studies at UCL, supervised by Professor Jeremy Tanner. Francesco's research is mainly centred around the cross-cultural exchanges within the Mediterranean with a particular focus on Architecture and Liturgical furnishing in Norman Sicily. Over the past years, as an independent scholar, he has been publishing and presenting his research within international journal and conferences. Part of the research he is presenting today will be soon published within *Bollettino d'Arte*, the Italian Ministry of Cultural Heritage journal.

Nicolas Flory, The Courtauld Institute of Art

Scaling Patronage in the Duchy of Burgundy: Isabella of Portugal and her Carthusian donations

Nicholas studied for a BA (2014) and MA (2015) at The Courtauld Institute of Art. He is currently in the second year of his PhD, funded by CHASE, focusing on female patronage of the Carthusian Order in the Burgundian Netherlands and Spain in the fifteenth century, supervised by Professor Susie Nash. He also works as a Consultant to the Old Master Paintings department at Christie's auction house.

Matko Matija Marušić, Institute of Art History, Zagreb

Medieval Crosses: Size, Scale and Typology

Matko studied for a BA (2012) and MA (2014) at the University of Zagreb and is now a junior researcher at the Institute of Art History. His work focuses on late medieval art and devotion in medieval and early modern Adriatic.

Niko Munz, University of York

Architectural ventriloquism in pre-Eyckian panel painting

Niko completed his undergraduate and MPhil degrees at the University of Cambridge, specialising in 1960s German art. His WRoCAH-funded PhD research at the University of York looks at architecture in fifteenth-century Netherlandish painting and is supervised by Dr Jeanne Nuechterlein. He was previously an assistant curator at Royal Collection Trust, where he worked on the exhibition Charles I: King and Collector (Royal Academy, 2018) and an accompanying digital inventories project

Harry Prance, The Courtauld Institute of Art

Miniature materials/ concrete connections: The spaces of Byzantine liturgical objects

Harry Prance read Classics at Cambridge (2010-3). His interest in Byzantine Art brought him to the Courtauld for an MA with Antony Eastmond. Harry is now in the second year a CHASE-funded PhD with Professor Eastmond, working on Middle Byzantine Eucharistic objects, particularly the collection in the Tesoro di San Marco, Venice, and material approaches to Eucharistic experience.

Sheridan Rawlings, University of Manchester

Scale Matters: the intentional use of size to depict Christ in John Rylands Library's Latin MS 344

Sheridan studied for a BA (1999) and Norwich University in Vermont in Art History and an MA (2018) at the University of Manchester in Medieval Studies. She is currently working on a voluntary committee for the arts and artist community in Preston, Lancashire and also researches and writes articles on various medieval, and contemporary art topics.

Antonella Ventura, Independent Scholar

Playing with scales: relationships between monumental architectures and reliquary structures. Umbria and Apulia in the fourteenth century

Antonella has a Masters' degree in History of Art. She graduated in 2018 with full marks and honor at University 'Aldo Moro' of Bari, with a thesis in History of Sumptuary Arts in the Middle Ages, supervised by Professor Marcello Mignozzi and Professor Gioia Bertelli. She studies holy metals, enamels and reliquaries. She's currently publishing papers for magazines

and books, concerning medieval sumptuary art of Bari in the Middle Ages and a monograph about the *Œuvre de Limoges* in Apulia.

Charlotte Wytema, The Courtauld Institute of Art

From abstract idea to scaled-up image: The case of the Virgin with fifteen symbols

Charlotte Wytema is a second-year PhD student at The Courtauld Institute of Art. Supervised by Prof Susie Nash, she is undertaking a CHASE-funded doctoral research project on the emergence, function and reception of the 'Virgin with Fifteen Symbols' imagery in France and the Southern Netherlands c. 1477-1546. Charlotte completed her BA (2013) and MA (2016) in the History of Art and Curatorial Studies at the University of Groningen in the Netherlands. Following internships at the British Museum, the Groeningemuseum and the Metropolitan Museum of Art, she worked as a curatorial assistant at the Mauritshuis, and currently holds a position as Print Room Assistant in The Courtauld Gallery's Prints and Drawings Room.

Angela Websdale, University of Kent

Replication and Reproduction: Evoking the Cult of St Edward the Confessor and the Visual Culture of Westminster Abbey and Palace at St Mary's Church, Faversham.

Angela studied for a BA (2015) and MA (2017) at the University of Kent and is now undertaking a CHASE-funded PhD on a scheme of 'lost' Gothic wall paintings c.1305 in St Mary's Church, Faversham, Kent. Angela is in the second year of her PhD at the University of Kent and is supervised by Dr Emily Guerry. She is looking forward to sharing her research so far, she will also be giving papers on this topic at the International Congress on Medieval Studies at Kalamazoo (May 2019) and the International Medieval Conference at Leeds (July 2019) in a panel organised by the BAA.