

# THE PROGRAMME OF ACTIVITIES

## June to December 2008

- 5 June            **Visit** Exhibition *China Design Now* at the V&A
- 15 Sept           **Monday Morning Visit** to Courtauld Gallery  
Exhibition – **Cezanne**  
Afternoon **Visit to *China Landscape*** at the British  
Museum
- 9, 16, 23 Oct    **Lectures *Cosimo Medici's artistic patronage***
- 6 Nov             A special ***guided visit*** to Winchester Cathedral  
including ***guided tours*** to crypt, library, the  
Winchester bible and museum
- 20, 27 Nov       **Lectures on *Portraits*** followed on **4 Dec** by a visit to  
National Portrait Gallery and the National Gallery to  
view the ***Exhibition Renaissance Faces: Van Eyck to  
Titian***

The lectures during this period will start at 1000hrs and finish at 1200hrs and will be held at the refurbished Winchester Library (WINCHESTER DISCOVERY CENTRE) as its lecture rooms are equipped with the latest computer assisted equipment. Timings and costs of the various activities vary and are noted on individual applications.

## SYNOPSIS OF LECTURES

### *Cosimo de Medici' artistic patronage*

Although Giotto working in the 14<sup>th</sup> C is recognized as one, if not the first genius of the art of the Italian Renaissance it is the 15<sup>th</sup> C that marks a pivotal time in art history. A time when art in Italy shifted from the Gothic and Byzantine styles of the Middle Ages to the Renaissance style. A time when the independent, city-states were led by rich, fiercely competitive men. One of these was Cosimo de Medici, the fabulously rich banker who became the leading citizen of Florence and the city's most important patron of art. As well as enjoying and understanding art he and his competitors viewed art and humanist learning as instruments of propagating power and influence.

The artists' response to this new demand allied to a renewed interest in the sciences led to fundamental developments in art. Among the greatest changes were the development of a more naturalistic style, one point (or linear) perspective and a new concern for the correct proportioning of the human form. During Cosimo's rule and that of grandson Lorenzo the Magnificent, Florence became the cultural centre of Europe and the cradle of the *New Humanism*. Today we can still admire the fruits of this patronage through the works of Fra Angelico's San Marco altarpiece to the Medici Palace as well the works of such masters as Lorenzo Ghiberti, Filippo Brunelleschi, Donatello, Leon Battista Alberti and Paolo Uccello. Although their works are familiar to most of you I intend during the lectures and discussions to tease out various aspects of some of their masterpieces that are not immediately apparent.

## ***An introduction to Renaissance Portraiture***

Portraits have always been more than just a record. They have been used to show the power, importance, virtue, beauty, wealth, taste, learning or other qualities of the sitter. Portraits have almost always been flattering, and painters who refused to flatter tended to find their work rejected. The lectures will explore the world of portraiture from a number of vantage points and asks key questions about its nature such as - How has portraiture changed over the centuries? How have portraits represented their subjects, and how have they been interpreted? Issues of identity and gender will be considered within a cultural and historical context.

The exhibition at the National Gallery ***Renaissance Faces: Van Eyck to Titian*** will trace the development of 15<sup>th</sup> & 16<sup>th</sup> centuries portrait painting in both northern and southern Europe. The Exposition will comprise around seventy paintings, featuring many of the great masters of the Renaissance, including Leonardo da Vinci, Titian, Michelangelo, Botticelli, Holbein, Cranach, Van Eyck and Dürer. Through these portraits it will explore issues of likeness, memory and identity.