

Byzantine Art in the Making

A Study Day at the British Museum

Friday 27 February 2009, 11-17.00

How was Byzantine art made? In what ways did manufacturing techniques affect appearance? What difference does it make to use stone or glass in a mosaic, to use elephant ivory or bone, beaten silver or silver-gilt? Exactly how do you make an enamel? How did the Byzantines sculpt and on what? And what goes into a Byzantine coin? These and other similar questions will be discussed by speakers at this study day devoted to making Byzantine art. Come and discover how the objects now on display at the Royal Academy came into being.

Speakers:

10.30-11: Registration

11-11.10: **Liz James**: Welcome and Introduction

11.10-11.40: **Antony Eastmond**, Byzantine ivories: 101 uses for a tusk

11.45-12.15: **Ruth Leader-Newby**, Byzantine silver: heavy metal

12.20- 12.50: **Rowena Loverance**, Byzantine sculpture: rare and precious

1pm-2pm Lunch (**Dave the Moneyer** will be making money in the foyer)

2.00-2.30: **Paul Hetherington**, Byzantine enamels: precious and delicate colour

2.40-3.10: **Ginevra Kornbluth**, Byzantine gems: making a cameo appearance

3.20-3.50: **Daniel Howells**, Byzantine gold glass: don't try this at home

4.00-4.30: **Marco Verità**, Analysing the glass in Byzantine mosaics: a 5th century workshop in Gortina, Crete

4.30-5.00: **Will Wootton**, Making Byzantine floor mosaics: technique and tradition

The Study Day is organised by Prof Liz James, Sussex Centre for Byzantine Cultural History, University of Sussex, and Dr Tony Eastmond, the Courtauld Institute of Art. It is associated with the exhibition Byzantium 330-1453 at the Royal Academy of Arts and the Leverhulme International Network for the Composition of Byzantine Glass Mosaic Tesserae (housed at Sussex). The event is funded by the London Centre for Arts and Cultural Enterprise.

Venue: The Sackler Room, BM, Great Russell St, London WC1B 3DG.

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