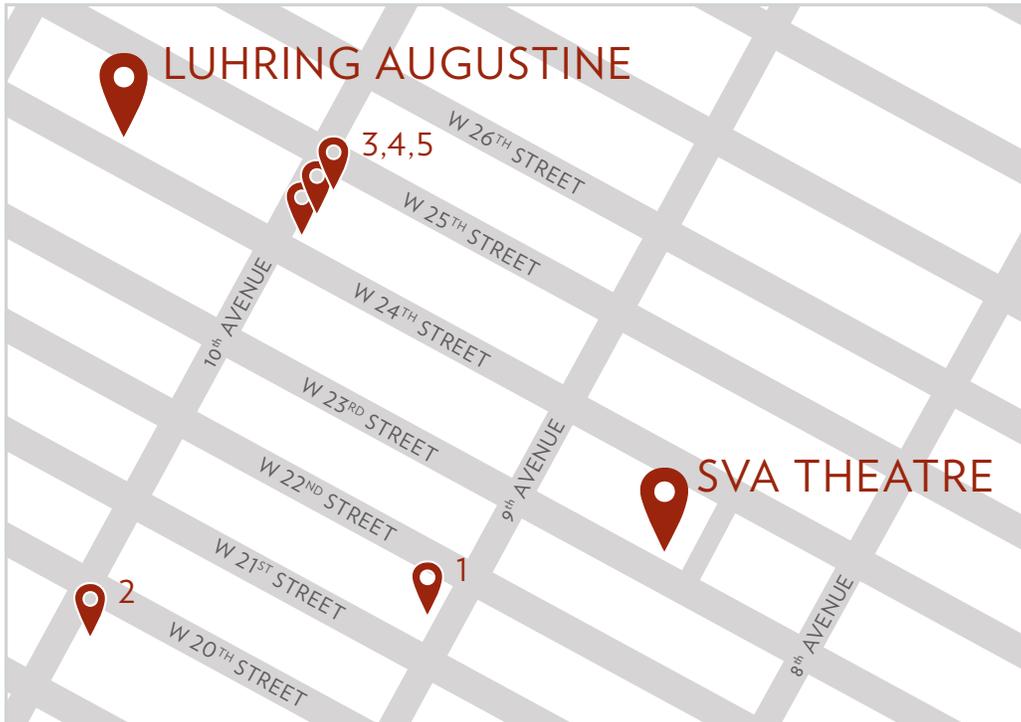


Sam Fogg Luhring Augustine

SVA Theatre
333 West 23rd Street • 212 592 2980

Luhring Augustine
531 West 24th Street • 212 206 9100



RESTAURANT GUIDE

1. Blossom

187 9th Ave • 212 627 1144

Vegan dishes, wine, and an intimate setting in a historical building

2. Cookshop

156 10th Ave • 212 924 4440

Energetic, greenmarket-driven hot spot by the High Line serving American fare

3. The Orchard Townhouse

242 10th Ave • 646 970 5670

Vegetable forward farm-to-table brasserie style restaurant featuring simple takes on classic dishes

4. Bottino

246 10th Ave • 212 206 6766

Tuscan cooking and boutique wines served in a setting that includes a spacious year-round garden

5. Chop Shop

254 10th Ave • 212 820 0333

Casual Pan-Asian dining within a stylishly streamlined interior

Sam Fogg Luhring Augustine

Restoring the Past: Destruction, Restoration and Preservation of Medieval Art and Architecture

Sam Fogg and Luhring Augustine at the SVA Theatre

The intense reactions surrounding the restoration of the cathedral of Notre Dame, Paris, and its treasures were triggered by the fact that restoration of medieval art and architecture continues to be clouded by controversy and changeable trends. It was only in the late 19th century that an attempt to systematize restoration and to recognize it as a distinct field of study was first made. In the one hundred years since those early studies, ethical standards and popular trends have changed dramatically – often to the confusion of the collector, the museum curator and the scholar. Springing off from the plethora of issues currently surrounding the efforts to restore Notre Dame and to reinstate its artworks, this conference will focus on the past, the present and the future of restoration in an attempt to uncloud some of the confusion and to examine the enduring life of medieval art from its creation in the Middle Ages to today. We hope to make this conference relevant to the types of issues that museums, collectors and scholars face when studying the condition of objects, their long and often turbulent histories, and their future.

CONFERENCE SCHEDULE

10:20am Registration

10:40am Introduction

SESSION 1

Chaired by Dr. Jana Gajdošová, Sam Fogg, London

10:50am *Notre-Dame in Paris: Past, Present and Future*
Dr. Alexandra Gajewski, Burlington Magazine, London

11:10am *A Lucky Escape? The Preservation of the Painted Interior of St Stephen's Chapel, Westminster Palace*
Dr. Lloyd de Beer, British Museum, London

11:30am *The Treatment of Medieval Stone Sculptures: Past and Present Authenticity*
Lucretia Kargère, The Metropolitan Museum of Art, New York

11:50am Discussion

12:05pm Coffee break

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SESSION 2

Chaired by Dr. Charles T. Little, The Metropolitan Museum of Art, New York

- 12:25pm *Material Consequences of Theft: A Reconstruction of the Life of Christ and the Virgin Tapestry at Canterbury Cathedral*
Dr. Rosamund Garrett, The Memphis Brooks Museum of Art, Memphis, Tennessee
- 12:45pm *The Creation and Expulsion Window of Valentin Bousch: Restoration and Research*
Dr. Timothy B. Husband, The Metropolitan Museum of Art, New York
- 1:25pm Discussion
- 1:45pm Break for Lunch

SESSION 3

Chaired by Prof. Susie Nash, The Courtauld Institute of Art, London

- 3:15pm *Changing Practices in the Restoration and Conservation of Canterbury Cathedral Stained Glass*
Prof. Madeline Caviness, Tufts University, Medford and Somerville, Massachusetts
- 3:35pm *New Light for the Black Prince: Recent Technical Investigations of the Tomb Effigy in Canterbury Cathedral*
Emily Pegues, National Gallery of Art, Washington, D.C.
- 3:55pm *The Recent Restoration of Chartres Cathedral: Decision-making Methods and their Consequences*
Prof. Michele Marincola, Conservation Center of the Institute of Fine Arts, New York
- 4:15pm Discussion
- 4:30pm *Different Perspectives: A panel discussion*
Sir Paul Ruddock, Sam Fogg, Dr. Griffith Mann, and Lucretia Kargère
Chaired by Matthew Reeves, Sam Fogg, London
- 5:30 pm Concluding remarks
- 6:00pm Drinks and the opening of *Gothic Spirit: Medieval Art from Europe* at Luhring Augustine

WiFi information

Network Name: SVA Theatre Guest | Password: Welc0me2SVA

Sam Fogg Luhring Augustine

Gothic Spirit: Medieval Art from Europe *in association with Sam Fogg*

January 25 – March 7, 2020

Conference: Saturday, January 25, 10:30am–6pm

Luhring Augustine is pleased to partner with London-based gallery Sam Fogg to present *Gothic Spirit: Medieval Art from Europe*, opening in Luhring Augustine's Chelsea flagship on January 25, 2020. The world's leading dealer in the art of the European Middle Ages, Sam Fogg has for the past thirty years mounted ground-breaking exhibitions that challenge and redefine perceptions of Medieval and Renaissance art. Following *Of Earth and Heaven*, the acclaimed 2018 collaborative exhibition between the two galleries, *Gothic Spirit* will present for the first time in a contemporary context roughly thirty masterpieces that are among the finest Medieval art to be found in private hands. The exhibition will be on view through March 7, 2020 and is accompanied by a fully illustrated catalogue.

Exhibition highlights include a massive pair of Romanesque marble lions (figure 1) supporting eight-foot columns on their backs, believed to have been carved at the beginning of the thirteenth-century for the Cathedral of Reggio Emilia in Northern Italy. Another pair from the same building is now in the Cloisters Collection at the Metropolitan Museum of Art in New York, making this occasion the first time in nearly two hundred years that the set is reunited in the same city. A golden orb (figure 2) made in the 1170s to crown a monumental reliquary shrine in the chapel of Saint Ursula in Cologne will be among a group of exquisite treasury objects on view. It represents a completely new discovery, having been removed by the city's Napoleonic occupiers in around 1800, and is now recognized as a missing fragment from one of the earliest and most impressive shrines of its type. A monumental stained-glass window (figure 3) depicting a lavishly dressed donatrix kneeling before two female saints represents a significant and rare example of female patronage from the Middle Ages. It was made for one of the richest churches of Cologne in the late 1520s and has endured five hundred years of iconoclasm, war, and neglect in almost pristine condition.

The exhibition also features two limewood works: a nearly life-sized sculpture (figure 4) of a grieving Virgin, carved in a French workshop around 1150 and later acquired by William Waldorf Astor for Hever Castle, and a relief (figure 5) by the German Renaissance sculptor Hans Leinberger, carved as part of a famous performative and didactic sculpture called the *Landsbut Marianum* in 1516. Another remarkable piece is a painting of the Nativity (figure 6) created circa 1430 by the single most important proponent of Viennese painting.

For information on the exhibition, please contact Rana Saner at 212.206.9100 or rana@luhringaugustine.com.
For information about the conference, please contact Jana Gajdošová, jana@samfogg.com.

Sam Fogg Luhring Augustine



1.
Workshop of Anselmo Da Campione
A pair of monumental lions, c. 1210-20
(lions and columns), with 19th-century
capitals copying those of Parma baptistry
Italy, Emilia, possibly the Cathedral of
Reggio-Emilia
Verona marble
Overall height with columns and capitals
attached: 119 1/2 inches (303.6 cm)



2.
An enameled orb from the Shrine of Saint
Ursula, c. 1170
Cologne, Church of Saint Ursula
Gilt and champlevé enameled copper, on
an ebony stand made by Josef Hoffmann
for the Palais Stoclet in c. 1905-11
Orb: 4 inches (10.5 cm) height
Colonnette: 6 inches (15.3 cm) height
Overall: 17 inches (43 cm) height



3.
Saints Margaret and Elizabeth presenting a
female donor, c. 1525-30
Germany, possibly from the church of Saint
Peter, Cologne
Red, purple, blue, green, and clear glass with
vitreous paint and silver stain
46 x 23 3/4 inches (117 x 60.5 cm)



4.
The Astor Virgin, c. 1150
Mosan France
Limewood with later poplar additions (on
forearms)
55 1/4 x 9 x 7 inches (140.5 x 23 x 18 cm)



5.
Hans Leinberger (c. 1485-1535)
The Presentation in the Temple, c. 1516-18
Germany, Bavaria, Landshut, Church of St.
Martin
Polychromed limewood with traces of gilding
17 x 18 inches (43 x 45.5 cm)



6.
Master of the St. Lambrecht Votive Panel
The Nativity, c. 1430
Austria, Vienna
Oil and gilding on panel
33 x 39 inches (82 x 66.7 cm)