

Limoges Painted Enamels

Dates	Tuesday 3 and Wednesday 4 December 2024
Times	18.00-20.00 GMT
Location	Online (Zoom)
Tutor	Suzanne Higgott
Level	All Levels



Martial Courteys, Dish: *Apollo and the Muses*, about 1580 (detail)

Course Description

Learn about one of the greatest artistic accomplishments of the French Renaissance: the production of richly decorated painted enamels for use and display. Made in family workshops in Limoges in central France, these beautiful and intriguing works of art were highly prized at the courts of François I and Henri II. We'll explore their development from their 15th-century origins to post-Renaissance decline, focussing on how they were made and for whom. You'll be introduced to the wide range of items produced, from devotional objects to tableware, portraits and decorative furnishings. Looking at the 19th century, which witnessed their stylistic revival, we'll also discover the high demand for Renaissance examples among collectors like Sir Richard Wallace.

Session One: From Kilns to Kings

We'll begin by placing the painted enamels for which Limoges is renowned within the context of the city's history. Looking at how the enamels were made, we'll explore the anonymous workshops of the late 15th to early 16th centuries and the devotional objects they created. We'll consider how the enamellers came to the attention of François I's court and elite patrons, and trace the diversification of their products and the secularisation of their subject matter.

Session Two: From Castles to Collectors

In session two, our investigation will move to the most prolific workshops, their major products and design sources. We'll see how the enamellers' elite market diminished and how their products evolved to meet the requirements of a more popular market, and why demand declined during the 18th century. We'll conclude with the 19th century, looking at the beautiful enamels produced in Paris in the Limoges revival style and the collectors' demand for historic Limoges painted enamels, which resulted in the production of copies and fakes.

Course Tutor

Suzanne Higgott was, until her recent retirement, Curator of Glass, Limoges Painted Enamels, Earthenware and Early Furniture at the Wallace Collection. Suzanne's publications include *The Wallace Collection Catalogue of Glass and Limoges Painted Enamels* (2011) and *'The Most Fortunate Man of His Day' Sir Richard Wallace: Connoisseur, Collector & Philanthropist* (2018). She has contributed essays and articles on Limoges painted enamels to exhibition catalogues and journals. Her research interests include Renaissance decorative arts and the history of collecting.

Previous Skills, Knowledge or Experience

None required. This course is designed as an introduction to the subject.

Joining Information and Format

This course will be taught through [Zoom Webinar](#). Each course session duration is 120 minutes, including a five-minute break and time for Q&A with the tutor.

Tickets are for both dates. Ticket holders will be emailed the Zoom link, Webinar ID and Passcode 24 hours in advance of the first course session, which should be retained for accessing both sessions of the course.

Course Recording

This course will be recorded. Within 48 hours of each course session, ticket holders will be emailed a link to view the recording, which will be available for two weeks.
