

Events Calendar



SUMMER 2015

Please find below details of Research Forum events planned thus far. Further details for these and other events are placed on the website as soon as they become available. Please check our website: <http://www.courtauld.ac.uk/researchforum/index.shtml> and/or Research Forum notice boards regularly. Also note that some dates and times may change and these will be shown on the website. Unless otherwise stated, events are free and open to members of the public. If you would like to receive information via email on specific areas of interest, please contact us: researchforum@courtauld.ac.uk.

APRIL

Wednesday, 22 April 2015

11.30, Research Forum Seminar Room

Zolt Asta: 'Fired but unexploded'..... before and after

Zolt Asta (artist)

Zolt Asta (aka Zsolt Asztalos) is an artist born 1974 in Budapest. From 1993-2000 he studied at the Hungarian Academy of Fine Arts in Budapest, finally turning from painting as a practice to conceptual art. It was this 'turn' and his painterly eye that caught Sarah Wilson's attention when he represented Hungary in its gilded and mosaic-studded pavilion by Géza Maróti, at the 55th Biennale in Venice in 2013 (curator Gábor Gulyás). 'Fired but unexploded' comprised twenty videos, each presenting an unexploded projectile found in Hungary. The unexploded bombs resemble stills but for their fine movements, and a video with panorama projection shows the present-day history or everyday functioning of the places where the unexploded bombs were found. The present transposes the unexpressed tensions and conflicts into the people who live there.

Zolt Asta has exhibited in Budapest, Berlin Paris, Prague, Wien, Madrid, Rome etc. He usually makes conceptual videos, photographs, installations relating to historical memories, consumer society and sciences. <http://asztaloszsolt.com>

Thursday, 23 April 2015

18.00, Kenneth Clark Lecture Theatre

Terra Foundation for American Art Postdoctoral Fellow lecture

American Nights: The Nocturne in American Art and Visual Culture, 1890-1917

Hélène Valance (Terra Foundation for American Art Postdoctoral Fellow, The Courtauld Institute of Art) *American Nights* explores the fascination turn-of-the-20th-century artists and their audiences felt for landscapes of the night, interrogating not only artistic practices, but also the value of night as a visual metaphor in the culture of the time. Hélène Valance thus analyses the nocturnes as a response to the technological, scientific, political and socio-economic changes that affected the period, arguing they were an ambivalent reaction that blended both rejection and acceptance of modernity. This study shows how James McNeill Whistler's formula of the "nocturne" landscape became captivating for late 19th-century audiences, at a moment when electric lighting, but also scientific discoveries such as the X-Rays redefined darkness and light, the visible and the invisible. It examines the turn to obscurity and vagueness as a strategy adopted by artists who fought to distinguish themselves in an environment they perceived as increasingly occupied by sharp, brightly coloured, cheap imagery. *American Nights* considers the racial implications of the metaphor of night, which at the turn of the 20th century was repeatedly used to describe peoples oppressed by American imperialism and racism, be they the populations of Cuba and the Philippines, native Americans recast as "vanishing" through the night, or African-

American victims of lynching and discrimination in the Jim Crow era. Finally, this paper considers the urban night, and shows how darkness helped American audiences adapt to the new forms of sociability, a combination of promiscuity and anonymity, that opened at night in the city. Out of the night new relations emerged, as well as a new vision of America: through nocturne images of the city, artists fundamentally reshaped the representation of the American landscape.

Hélène Valance is the Terra Foundation for American Art Postdoctoral Teaching Fellow at The Courtauld in 2014-2015. She received a PhD from the Université Paris 7 Diderot in Paris, and was a fellow at the Cooper Hewitt library in New York in 2010 and at the Smithsonian American Art Museum in Washington in 2007 and in 2011. She has lectured at the University of Paris 7 Diderot and at Ghent University. Hélène Valance specializes in the study of representations of the American landscape in 19th and early 20th century-American art and visual culture. She is currently finishing a book based on her PhD dissertation on nocturnes in American art at the turn of the 20th century, entitled *Nuits américaines: le nocturne dans l'art des Etats-Unis, 1890-1917*, due to be published by the Presses de l'Université Paris-Sorbonne in September 2015. Her next project focuses on representations of destruction in American art. She is organizing a symposium on this topic at The Courtauld, 5 and 6 June 2015.

Friday 24 and Saturday 25 April 2015

Friday 24th, 14.00 - 18.00 (registration from 13.30)

Saturday 25th, 09.30 - 17.30 (registration from 9.00)

Kenneth Clark Lecture Theatre

William Fagg and the Study Of African Art Conference

Speakers: Professor Rowland Abioudun (Amherst College), Professor Sidney Kasfir (Emory University), Professor Elizabeth Harney (University of Toronto), Professor Philip Peek (Drew University), Professor John Mack (UEA and formerly of the British Museum), Professor John Picton (formerly of SOAS and the British Museum), Dr Charles Gore (SOAS), Dr William Rea (University of Leeds), Dr Barbara Plankensteiner (Weltmuseum Wien), Mrs Lisa Maddigan Newby (UEA), Mrs Angela Rackham, Dr Margaret Garlake
William Fagg was the great pioneer in Britain of the study of art in Africa. His interests ranged across all regions of the continent, and through all periods and forms. In his capacity as the leading authority on the subject at the British Museum, his appreciation of African art was informed by his friendships with artists such as Jacob Epstein, Henry Moore and Leon Underwood, as well as Roland Penrose, Director of the Institute of

Contemporary Arts, at a formative period in its history.

Though famed for his interests in sculpture, and in defining the canon for future generations to ponder, he was also concerned to promote respect for the aesthetic energies of, for example, ceramic and textile technologies. He benefitted from the opportunity to study collections in Europe at a time prior to the widespread faking that developed in the 1950s, and he was able to build upon that study by means of first-hand field research in West and Central Africa (and especially Nigeria where his brother, Bernard, was head of the Nigerian Government Department of Antiquities) at a time when the traditions inherited from the past were still largely intact. He also promoted the study of the engagement between African artists and Europe in his work on the Afro-Portuguese ivories.

Fagg was thus a major figure in the art world of postwar Britain, and a leading player in the work of the Royal Anthropological Institute. He also led the removal of the ethnographic department of the British Museum to its thirty-year sojourn as the Museum of Mankind, where he pioneered new ways of exhibiting African art. Today, William Fagg's insights still dominate the study of African art even when scholars of the present time sometimes find themselves fighting against those insights. The nature and substance of his leadership provides the subject of this conference.

Organised by: Professors Christopher Green and Deborah Swallow with doctoral student Cathy Corbett (The Courtauld Institute of Art), Professor John Picton (formerly of SOAS and the British Museum) and Professor John Mack (UEA and formerly of the British Museum) in collaboration with the Royal Anthropological Institute

Ticket/entry details: £26 (£16 students, Courtauld staff/students and concessions) **BOOK ONLINE:** <http://ci.tesseract.com/internet/shop>. Or send a cheque made payable to 'The Courtauld Institute of Art' to: Research Forum Events Co-ordinator, Research Forum, The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, stating 'William Fagg'. For further information, email ResearchForum@courtauld.ac.uk

Tuesday, 28 April 2015

17.30, Kenneth Clark Lecture Theatre

Corpus of Romanesque Sculpture in Britain and Ireland Annual Lecture 2015

Evidence Set in Stone? Twelfth-century Sculptors and Workshop Practices in Northern Palencia, Spain

Tessa Garton (Professor Emerita, College of Charleston, South Carolina)

The northern region of Palencia, close to the pilgrimage route to Santiago de Compostela,

contains a remarkable number of well-preserved and richly carved Romanesque churches, concentrated in the region around Aguilar de Campoo, and close to quarries with excellent quality stone for sculpture. The repetition of similar designs at many different locations suggests a system of professional production by a workshop engaged on multiple commissions, and the mass-production of standard motifs. Signatures and inscriptions provide evidence of the increasingly professional status of sculptors; most remarkable is the portal at Revilla de Santullán, where Micaelis depicts himself next to the apostles and in the act of carving the tablecloth for the Last Supper. The discovery of marginal engravings on a group of sculptures recently removed from the church at Santa María de Piasca, in Cantabria, provides further insights into the working practices of the masons.

Tessa Garton studied History of Art at the University of East Anglia with Peter Lasko and Eric Fernie, and at The Courtauld Institute of Art with George Zarnecki, writing her PhD on Early Romanesque Sculpture in Apulia. She taught at the University of Aberdeen and at the College of Charleston, South Carolina, and has recently retired. Her major area of interest is Romanesque sculpture; she served as an investigator for the Corpus of Romanesque Sculpture in Ireland, and has studied Romanesque sculpture in Apulia, Scotland, Ireland, France and Spain. Her recent research has been focused on northern Spain, on the pilgrimage route to Santiago de Compostela and the region of northern Palencia.

Wednesday, 29 April 2015

17.30, Research Forum Seminar Room

Research seminar: Medieval Work in Progress
Mnemonic Use and Social Agency: A Sinai Icon of the Last Judgement

Niamh Bhalla (The Courtauld Institute of Art)

The image of the Last Judgement was executed in Byzantium for the impact that it was thought to have in the lives of individuals and communities. The mnemonic use of the image of the Last Judgement formed a large part of the social agency of these images. The funerary and commemorative contexts of many Last Judgement images necessarily implicated them in memorial practices. The image was itself also specifically designed to prompt and facilitate memory. On a simplistic level, it occasioned the remembrance of sin, death and judgement on the part of its original viewers and prompted them to pray for the departed, as well as for their own souls. Its mnemonic use expanded greatly beyond this, however. In committing social structures to collective memory, through individual use, the image played a role in the construction and

consolidation of communities. This paper discusses the mnemonic nature of an eleventh-century icon of the Last Judgement, which forms part of the Sinai hexptych, as being unique to Sinai. It will be particularly considered in relation to the identity of the Georgian subgroup found there and explored as a locus of social dialogue, formation and negotiation.

Thursday, 30 April 2015

10.00 - 18.00, Research Forum Seminar Room
Giotto's Circle presents Berlin Remixed: Papers on Italian Art from the RSA Conference
Symposium

Speakers: include: Bryony Bartlett-Rawlings (The Courtauld Institute of Art); Federico Botana (Queen Mary, University of London); Joanna Cannon (The Courtauld Institute of Art); Caroline Campbell (National Gallery); Donal Cooper (University of Cambridge); Paul Hills (The Courtauld Institute of Art); Scott Nethersole (The Courtauld Institute of Art); Eva Papoulia (The Courtauld Institute of Art – t.b.c.); Federica Pich (University of Leeds); Alexander Röstel (The Courtauld Institute of Art); Janet Robson (Independent Scholar); Michaela Zoeschg (The Courtauld Institute of Art /Victoria and Albert Museum).

This informal event is an opportunity for speakers who attended RSA, and who are connected with The Courtauld and/or with Giotto's Circle, to hear each other's presentations, and to present their papers in different combinations, beyond the original sessions for which they were prepared. The event aims to stimulate further reflection on some of the new work on early Italian Art presented in Berlin.

To conclude the event there will be a reception marking the publication of Péter Bokody's book *Images-within-Images in Italian Painting (1250-1350): Reality and Reflexivity*, Ashgate 2015.

Friday, 1 May 2015

12.30 - 14.00, Research Forum Seminar Room

Addressing Images

Brown Bag Discussion Group

Dr Rebecca Arnold (Oak Foundation Lecturer in History of Dress & Textiles, The Courtauld Institute of Art)

This series of brown bag events opens up discussion of dress' significance within imagery – whether paintings, prints, photographs, advertisements, film stills or drawings. It brings together dress and art historians, as well as those interested in exploring issues and meanings within representation. A single image will be shown in each session, giving participants the opportunity to re-examine familiar, and confront new representations of fashion and dress. We will

rethink images through the lens of dress history, and consider what is shown from the perspective of participants' own research. The aim is to provide a forum to debate, share reactions to images, and to consider ideas about fashion, dress and representation in an informal environment. This is part of our celebration of fifty years of History of Dress at The Courtauld, and reflects our desire to share and build upon the innovative work being undertaken in this field at the Institute with the wider community, and beyond.

Taking place over the lunch hour, these sessions are open to all - though it is necessary to register to attend - and a packed lunch will be provided.

Ticket/entry details: Open to all, free admission.

Places are limited so ADVANCE BOOKING is required: <http://ci.tesseract.com/internet/shop>

Tuesday, 5 May 2015

17.30, Research Forum Seminar Room

Research seminar: History of Photography

Claude Cahun's Photographic Self-Portraits:

Staging the Self and the Aesthetics of Resistance

Dr Liena Vayzman (Assistant Professor of Fine Arts, LaGuardia Community College, City University of New York)

Androgynous, rag doll, Buddha, Devil, Medusa, magician of the self – French Surrealist artist, writer and activist Claude Cahun (1894-1954) played all these roles in her enigmatic photographs. Cahun's photographic self-images and photomontages, at times made in collaboration with her partner Marcel Moore, destabilize fixed notions of identity especially in terms of gender, sexuality, and religion through performance and staging.

In an analysis of selected photographs, particularly from the period 1938-39 when Cahun and Moore moved from Paris to Jersey, Channel Islands, Dr. Vayzman explores photographic strategies including mirroring, multiple exposures, collaboration, and other photographic manifestations to elucidate the theme of borders and their transgression. The talk investigates how the thematic of the borderline, the liminal, and the edge point to larger cultural, erotic, and political meanings. How can self-representation and innovative photographic formal strategies connect with a progressive cultural position? Cahun and Moore's active resistance to the Nazi occupation of Jersey during WWII signals how avant-garde aesthetic strategies transmute into courageous political activism against fascism.

The talk situates Cahun's self-representational strategy, adamant queer identity, and interest in narcissism in relation to both historical avant-garde self-portraits and current strategies in photography, art, video, and performance. The final part of the seminar looks at the alchemical translation of

Claude Cahun's photographs from the 1920s-40s and photomontages and text from Cahun's book *Aveux non avenus* (1930) into cinematic language in Sarah Pucill's film *Magic Mirror* (London, 2013). Please note that the exhibition *Magic Mirror: Claude Cahun/Sarah Pucill* is currently on view at the Nunnery Gallery, Bow Arts, London, 17 April to 14 June, 2015.

Liena Vayzman earned the MA and PhD in History of Art at Yale University. She completed a doctoral dissertation on 'The Self-Portraits of Claude Cahun: Transgression, Self-Representation and Avant-Garde Photography, 1917-1947'. Dr. Vayzman is Assistant Professor of Fine Arts at LaGuardia Community College, City University of New York. Liena Vayzman's writing appears in *X-TRA Contemporary Art Quarterly*, *Art Practical*, *Radical Society*, *Proximity Magazine*, *Yale University Art Gallery Bulletin* and most recently in the exhibition catalogue *Magic Mirror: Claude Cahun/Sarah Pucill* (Bow Arts, London, 17 April to 14 June, 2015).

Friday, 8 May 2015

18.00 - 19.00, Kenneth Clark Lecture Theatre

Leonardo da Vinci Society Annual Lecture 2015

Leonardo, Luca Pacioli and the Venetian optic c.1480-1510

Professor Paul Hills (Professor Emeritus of Renaissance Art, The Courtauld Institute of Art) Venetian painting around 1500 is marked by a distinctive geometry and a special regard for light. This may be explained, in part, by the repeated presence in Venice of the mathematician and friend of Leonardo, Luca Pacioli. Less concerned with linear perspective as a system for delineating a recessional space than with the construction of complex regular bodies, Pacioli's teaching stressed proportion and interval. Carpaccio, Giovanni Bellini and the young Giorgione were receptive to this Paciolian culture of 'divine proportion'. By attending to the Venetians' pictorial construction of reflections and shadows we will trace similarities and significant differences between their work and that of Leonardo.

Paul Hills is Professor Emeritus of Renaissance Art at The Courtauld Institute of Art. Before teaching at The Courtauld he directed the University of Warwick's History of Art programme in Venice. He has been Visiting Professor at the IFA in New York, at Villa I Tatti, and the Royal College of Art. His publications include *The Light of Early Italian Painting*, 1987; *Venetian Colour: Marble, Mosaic, Painting and Glass*, 1999, (both Yale University Press); and *The Renaissance Image Unveiled: from Madonna to Venus*, 2010 (National Galleries of Scotland). He is currently completing *Veils and Drapery in Renaissance Art: Material and Metaphor*.

Saturday, 9 May 2015

10.00 - 17.30 (registration from 09.30)

Kenneth Clark Lecture Theatre

The Third Annual Postgraduate Renaissance Symposium

Between Heaven and Earth: Ecclesiastical Patronage in Europe, 1400 - 1600

Speakers: Adrian Bremenkamp (Freie Universität Berlin), Emma Capron (The Courtauld Institute of Art), Cloe Cavero de Carondelet (European University Institute, Florence), Elizabeth Dwyer (University of Virginia), Lara Langer (University of Maryland), Filip Malešević (Université de Fribourg, Switzerland), Francesco Marcorin (IUAV, University of Venice), Richard Nemeč (Universität Bern), Christel Theunissen (Radboud University, Nijmegen), Katharina Weiger (Kunsthistorisches Institut in Florenz), Claudius Weykonath (Bibliotheca Hertziana), Anna Wyszynska (Jagiellonian University, Cracow)

In recent years, the artistic commissions of ecclesiastical and lay patrons – both individual and collective – have been a fruitful area of scholarship. Research addressing issues of sacred space, devotional practice, and the materiality of extant objects has generated new insights into the artistic provisions made for patronal commemoration and salvation. Often, however, the interests of lay and ecclesiastical patrons have been considered separately, with a lesser focus on how the differences in their status mediated a shared pursuit of commemoration in death. Clerical patronage of art in Renaissance Europe allowed for an expression of political identity and dynastic power during life, but how did their status and role in society affect their choices for the afterlife? Were ecclesiastical patrons more acutely aware of a pressing need to make provision for their personal salvation than their lay counterparts? If so, was this reflected when commissioning commemorative or devotional art? Was the desire to secure a wider intercessory audience expressed more consciously or emphatically in the art of the clergy?

This conference seeks to shed light on the ways in which ecclesiastical patrons utilised devotional and commemorative art. Was there a dialogue between their individual selves and the institutions in which they chose to locate their foundations? Crucially, how do these foundations comment on ecclesiastical life and afterlife? By examining a category of patrons that was highly aware of devotional and commemorative practice, this conference seeks to gain a better understanding of art commissioned for churches by those appointed to participate in and lead them.

Ticket/entry details: £16 (£11 students, Courtauld staff/students and concessions **BOOK ONLINE:** <http://ci.tesseract.com/internet/shop>. Or send a

cheque made payable to 'The Courtauld Institute of Art' to: Research Forum Events Co-ordinator, Research Forum, The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, stating 'Renaissance Postgraduate Symposium'. For further information, email ResearchForum@courtauld.ac.uk

Monday, 11 May 2015

18.00, Research Forum Seminar Room

Research seminar: Early Modern Urbanities and Strategies of Public Space:

Exile in the City: the Duc de Chartres, the Fronde des Princes and the Politics of the Garden of Monceau, 1771 - 1781

Gabriel Wick (Queen Mary, University of London)

In April 1771 the Princes of the Blood, cousins of the king and key figures in the absolutist regime, quit Versailles in protest at Louis XV's repression of the Parlements. This self-imposed exile was intended to demonstrate to the public and the government the princes' dismay at the crown's policies and their support for the nascent party of opposition -- the *partie patriote*. The most enthusiastic of the princely exiles was the duc de Chartres -- mercurial, phenomenally rich, and dangerously unemployed. This heir to the house of Orléans revelled in the prominence and adulation that his boldly oppositional stance garnered him in Paris. While exiles from court had traditionally been forced to endure the rigours of life at their rural seats, the duc de Chartres had difficulty supporting the ennui of country life. His solution was Monceau -- a country retreat and a landscape garden in microcosm, just within the city limits of Paris. This paper will explore Monceau not as it has traditionally been understood -- as a private pleasure ground for the duke and his guests, but rather as a key element in Chartres' attempt to redefine his public identity and to insert himself into political life. It will argue that following the winter of 1771 Monceau was reconceived as a stage upon which Chartres could represent his physical and ideological distance from court and his frustrations with the meagre prospects for advancement and autonomy his position in the princely hierarchy offered. In the context of Chartres' subsequent embrace of radical politics, this paper will frame the practice of landscape gardening in the English-inflected picturesque mode as having been a means for the princely élite to express dissent while not running afoul of traditional notions of fidelity and unquestioning loyalty to the monarchy.

Gabriel Wick is a doctoral candidate at Queen Mary, University of London. His doctoral research, under the supervision of Colin Jones and Miles Ogborn, examines the political significance of the French high nobility's embrace of English-inflected

modes of landscape design in the decade from 1771 - 1781. He is the author of *Un Paysage des lumières: le jardin anglais du château de La Roche-Guyon* (Paris: Artlys, 2013) and an adjunct professor of architectural history at the American University of Paris and Parsons / the New School - Paris.

The 2014-15 Early Modern Seminar Series

focuses on the topic of urbanity and the making of the public space. Scholars from diverse geographies of the early modern period consider facets of urban history and representations of the city in the period between the 15th and the 17th centuries. The series includes occasional gatherings of doctoral candidates at The Courtauld for a workshop to explore the kinds of questions the theme of the series might raise or reflect upon.

Tuesday, 12 May 2015

17.30 - 18.45, Kenneth Clark Lecture Theatre

Research Forum Visiting Professor Lecture

The Back of the Painted Beyond

Michael Ann Holly (Robert Sterling Clark Visiting Professor, Williams College; and Starr Director Emeritus of the Research and Academic Program, Clark Art Institute)

This talk will be devoted to the enchantments of faraway and distant backgrounds in early modern Northern paintings. Foregrounds typically tell stories; backgrounds open onto other more invisible realms. Where do vanishing points go when they vanish? What lies beyond? There has been much speculation of late about "animate" art. Might painted backgrounds contribute to this new phenomenological awareness? Works of art by Patinir, Aertsen, van Eyck, Elsheimer, and Breughel, among others, will be addressed in the attempt to give words to the allure of the painted beyond.

Michael Ann Holly is the Robert Sterling Clark Visiting Professor at Williams College and Starr Director Emeritus of the Research and Academic Program at the Clark Art Institute (director from 1999-2013). Co-founder of the Visual and Cultural Studies program at the University of Rochester, she was also chair of the Art and Art History Department there for thirteen years. Holly is the author or co-editor of several books on the subjects of the historiography and the critical theory of the history of art – *Panofsky and the Foundations of Art History* (1984), *Visual Theory* (ed. with N. Bryson and K. Moxey, 1991), *Visual Culture* (ed. with Bryson and Moxey), 1994), *Past Looking* (1996), *The Subjects of Art History* (ed. with M. Cheetham and Moxey, 1998), *Art History, Aesthetics, and Visual Studies* (ed. with Moxey, 2002), *What is Research in the Visual Arts?* (ed. with M. Smith, 2008), and *The Melancholy Art* (2013).

Ticket/entry details: Open to all, free admission, *first-come-first-served*

Wednesday, 13 May /2015

17.30, Research Forum Seminar Room

Research seminar: Medieval Work in Progress

Tondino di Guerrino and Family: A Sieneese Goldsmithing Dynasty of the Trecento

Glyn Davies (Curator, Sculpture section, Victoria and Albert Museum)

During the fourteenth century, Siena achieved a European pre-eminence in the field of goldsmiths' work, even challenging the traditional supremacy of Paris for such luxury items. Unusually, many of the key Sieneese goldsmiths are known by name, several with a number of attributable surviving works. This has allowed for a type of 'personality'-based art history that is unusual in media other than painting and sculpture. Research over the last century has gradually identified one Sieneese family as of the greatest importance, the family 'dei Tondi', whose most well-known personality is Tondino di Guerrino, maker of the extraordinary chalice today at the British Museum. Based on an important cache of new documents, along with a detailed look at the objects themselves, this paper explores the fortunes of the family 'dei Tondi', and looks particularly at workshop practice and artistic identity. It also studies the impact of different artistic personalities on goldsmiths' work made in Siena over the course of the century.

Glyn Davies completed his PhD, *Chalices in Central and Northern Italy: Forms, Uses and Meanings 1200-1520*, at The Courtauld Institute of Art in 2014 under the supervision of Dr Joanna Cannon.

Friday, 15 May 2015

18.00, Kenneth Clark Lecture Theatre

Dmitry Prigov Lecture Series

DAP and Russian Art Now

Speakers: Antonio Geusa (independent curator and author of the *History of Russian Video Art* vols. 1, 2, 3) and Dmitry Ozerkov (curator of the Hermitage 20/21 Project), moderated by Elizaveta Butakova (The Courtauld Institute of Art)

Bringing together two key figures in the study and display of contemporary Russian art, this evening of short lectures followed by a panel discussion will pick up the thread following the recent major retrospective 'From the Renaissance to Conceptualism and Beyond' at the State Tretyakov Gallery, Moscow to examine the profound impact of Dmitry Alexandrovich Prigov (DAP) on contemporary art in Russia.

How did Prigov's work as a poet, performer and new media artist shape the post-modern context in the late Soviet period? Can we trace the legacy of

his position as a dissident commentator today in the practice of activist groups such as Voina, and young artists' relationship to the post-Soviet?

Antonio Geusa is a curator, art critic and leading expert in Russian new media art. He is the author of the three-volume catalogue *The History of Russian Video Art* and since 2012 is Head of Educational Programmes at the National Centre for Contemporary Art, Moscow. His recent curatorial projects include *Lost in Translation* at the 55th Venice Biennale (in collaboration with MMOMA Moscow, Ca Foscari Esposizioni, Venice).

Dmitry Ozerkov is Director of the 20/21 Project at the State Hermitage Museum, St Petersburg and has been responsible for bringing leading international contemporary art to the museum, including collaborating on 2014's Manifesta 10. He has published widely on such diverse subjects as Eros and 18th Century French art, Anthony Gormley and the Chapman brothers. In 2012, he oversaw the opening of a permanent Prigov installation in the new wing of the Hermitage.

Organised by: Elizaveta Butakova and Dr Maria Mileeva in conjunction with The Prigov Foundation and the Cambridge Courtauld Russian Art Centre (CCRAC). Sponsored by The Prigov Foundation and The Courtauld Institute of Art Research Forum.

Saturday, 16 May 2015

10.00 - 18.00 (registration from 09.30)

Kenneth Clark Lecture Theatre

***Women Make Fashion / Fashion Makes Women
A Conference Celebrating 50 Years of Dress
History at The Courtauld***

Speakers: Keynote Speakers: Cheryl Buckley (University of Brighton) and Judith Clark (London College of Fashion) . Speakers: Dr Rebecca Arnold (Oak Foundation Lecturer in History of Dress & Textiles, The Courtauld), Elizabeth Kutesko (PhD candidate, The Courtauld), Dr Eugenie Shinkle (University of Westminster), Alexis Romano (PhD candidate, The Courtauld), Kathryn Brownbridge (Manchester Metropolitan University), Rosemary Harden (Fashion Museum, Bath).

As part of our celebration of fifty years of History of Dress at The Courtauld, this one-day conference explores the relationship and significance of women in designing, wearing, promoting, curating and writing about dress and fashion. Speakers will consider this both from the perspective of those working professionally in the field, and those who consume, wear and document fashion. The conference will provide the opportunity to question how changes in dress, and its representation and exploration through the media, academia, and exhibiting, has impacted relationships between women and fashion, since 1965.

Women, including Stella Mary Newton, who set up the first Courtauld course in the History of Dress, have been central to developing the discipline and exploring dress' multifaceted meanings. They have also been important in the design and dissemination of fashion as a product and as an idea. This conference celebrates and critiques the role women have taken in making fashion, and, by extension, the role fashion plays in making women - by defining and constructing notions of gender, sexuality, beauty and ethnicity. We will take a global, interdisciplinary perspective to seek an overview of women's significance to fashion and dress and vice versa.

As part of our preparations for the conference, we are interested in hearing stories of studying dress history at The Courtauld from alumnae. If you would like to contribute a story, please send it to Elizabeth.kutesko@courtauld.ac.uk

Ticket/entry details: Open to all, free admission.

Places are limited so advance booking is required.

BOOK ONLINE: <http://ci.tesseract.com/internet/shop>

Wednesday, 20 May 2015

17.30, Research Forum Seminar Room

Research seminar: Renaissance

Into the Streets? Temporary Art Exhibitions in Early Modern Venice

Dr Elsje van Kessel (University of St Andrews)

Early modern Venice had two annually returning temporary art exhibitions, one on the Piazza San Marco and one on the Campo San Rocco. As Giorgio Vasari attests, 'the exhibition of the Ascension' on the Piazza had already become common practice in the middle of the sixteenth century, and a wealth of other open air exhibitions, large and small, in the centre and in the neighbourhoods, were organised throughout the early modern period. Fleeting and elusive as these exhibitions were, art history has largely ignored them, and it is the purpose of my paper to assess what the study of such ephemeral practices could contribute to our field. Analysing the political meaning of these events as well as their role in the formation of artistic canons, this paper argues for a Venetian art history of the street.

Elsje van Kessel is a Lecturer in Art History at the University of St Andrews. She received her PhD from Leiden University and specialises in Italian Renaissance art. Currently, she is preparing a book entitled *The Social Lives of Paintings in Sixteenth-Century Venice*, in which, integrating archival research, art historical analysis, social history and anthropology, she demonstrates how and why Venetian viewers treated certain paintings as living beings. Other research interests include portraiture, the history of display, presentation and collecting in the early modern period, the history of temporary

exhibitions, and object biography. Elsje was a fellow at the Centre allemand d'histoire de l'art in Paris, and is the author of articles in *Studiolo* and *Art History*. With Caroline van Eck and Joris van Gastel, she edited *The Secret Lives of Artworks* (2014).

Friday, 22 May 2015

18.00 - 20.00, Kenneth Clark Lecture Theatre

The Dissolution of Photography

Speakers: Jessica Barker (The Courtauld Institute of Art, London), Alexander Garcia Duttmann (University of the Arts, Berlin), Olivier Richon (Royal College of Art, London), Julian Stallabrass (The Courtauld Institute of Art, London)

Today, photography is commonly understood to be in a post-medium age; chemical photography has been superseded by digital means, and the photographic industry now has little use for film-based photographic work. Images circulate in their digital form and the screen of the computer or the phone is the most common way of apprehending still and moving images. Are we moving towards an increasing dematerialisation of the photographic image that has dissolved its physicality? Has the communication and information value of the photographic image superseded its materiality?

The panel members will discuss the identity of the photograph, and its possible dissolution. How do the terms analogue and digital make us rethink the dissemination of images? Does the digital dissolve the photographic image, and in doing so, occlude its own history? Can we account for degrees of dissolution by identifying key moments in the history of photographic practice, theory and criticism that precede digitalisation?

Olivier Richon was born in Lausanne in 1956. He studied film and photographic arts at the Polytechnic of Central London. He is Professor and Head of the Photography programme at the Royal College of Art. A monograph of his work, *Real Allegories*, is published by Steidl (2006).

Forthcoming publications include: *Acedia: on Idle Images* (Encore, Istanbul). *Kitchen Corner: on Walker Evans* (One Work, Afterall). Recent exhibitions include *Anima Mundi*, Max Lust Gallery, Vienna (2015); *Waren und Wissen*, Weltkulturen Museum Frankfurt (2014); *Acedia*, Ibid. London (2013), *Another London*, Tate Britain (2012). He is represented by Ibid. London & Los Angeles.

Alexander García Düttmann is a philosopher with an interest in aesthetics and art. Currently Professor of Philosophy and Visual Culture at Goldsmiths (University of London) and Visiting Professor at the Royal College of Art, he lectures internationally, and has repeatedly taught courses on art theory. His most recent publication is a book called *Derrida and I: The Problem of Deconstruction*, published in German by Transcript Verlag (Bielefeld 2008).

Julian Stallabrass is a writer, photographer, curator and lecturer. He is Professor in art history at The Courtauld Institute of Art, and is the author of *Art Incorporated*, Oxford University Press 2004. He is the editor of *Documentary*, in the MIT/

Whitechapel Documents of Contemporary Art series; and *Memory of Fire: Images of War and the War of Images*, Photoworks, Brighton 2013.

Jessica Barker is the Henry Moore Foundation Postdoctoral Research Fellow at The Courtauld Institute of Art. She studied History at the University of Oxford, followed by a Masters and PhD in medieval art at The Courtauld Institute of Art. Her current research explores the relationship between medieval funerary monuments and the viewer. This involves a study of photography, with particular emphasis on the tension between the presentation of tomb sculptures in photographs and the experience of these monuments in situ.

Organised by: Professors Olivier Richon (Royal College of Art) and Julian Stallabrass (The Courtauld Institute of Art)

Wednesday, 27 May 2015

17.30, Research Forum Seminar Room

Research seminar: Medieval Work in Progress *Specimen, Surgeon, Speculum, Self. The Weirdest Portrait in Medieval England*

Dr Jack Hartnell (The Courtauld Institute of Art) Portraiture, in the sense that we understand it today, is a difficult idea to get to grips with in the material of the pre-modern world. In the Middle Ages in particular, notions of the individual and the corporate often collided, and it can be difficult for the historian to unpick the network of links between portrait and personification, as well as between spiritual and corporeal personhood. But building on recent significant strides forward in understanding the medieval history of the genre, this paper seeks to bring the portraiture debate into the realm of medicine, addressing what is undoubtedly the weirdest portrait to survive from medieval England: a bizarre image of the famed proctological surgeon John Arderne.

Friday 5 and Saturday 6 June 2015

Friday 5th, 13.30 - 19.00 (registration from 13.00)

Saturday 6th, 10.30 - 17.30 (registration from 10.00)

Kenneth Clark Lecture Theatre

Crash and Burn: Destruction in American Art Conference

Speakers: Keynote: Wendy Bellion (University of Delaware). Other speakers: Maggie Cao (Columbia University), Andrianna Campbell (CUNY), Amanda Douberley (School of the Art Institute of Chicago), Jason E. Hill (New-York Historical Society), Liz Kim (The Courtauld Institute of Art), Lauren Kroiz (University of California, Berkeley), Joshua Lubin-Levy (NYU), Jody Patterson (Plymouth University), David Peters Corbett (University of East Anglia), Oliver Shultz (Stanford University), Catherine Spencer (University of St Andrews), Taylor Walsh (Harvard University), Andrew Witt (University

College London), Tatsiana Zhurauliova (University of Chicago)

Destruction has long occupied a central position in the construction of an American national image. From Cotton Mather's description of Boston as 'the City of Destruction' to the 9/11 attacks and Hurricane Katrina, the sheer visual force of destruction has repeatedly left an indelible mark on the collective psyche. As historians such as Richard Slotkin and Kevin Rozario have demonstrated, violent and destructive episodes have been inextricably linked with the apparently opposing forces of creation and regeneration so central to American self-imaging. This symposium will elaborate on such historical accounts to examine how the idea of destruction has shaped and been shaped by American art and visual culture. The symposium will attempt to establish a genealogy for the destructive impulse as it was specifically activated in American art, charting its evolution from the colonial era to the present. How do American artists reconcile destruction with their own processes of creation? What motivated artists to incorporate destruction into their art, and how have these contextual meanings changed over time? The symposium will interrogate destruction as a theme addressed by artists through their work, but also consider those external forces that have seen the artwork itself subjected to the forces of destruction. Papers will consider works of art of all mediums and periods, as well as a wider range of visual and material culture.

Organised by: H  l  ne Valance (Terra Foundation for American Art Postdoctoral Fellow, The Courtauld Institute of Art) and Alex J. Taylor (Terra Foundation Research Fellow in American Art, Tate)
Ticket/entry details: Open to all, free admission
with advance booking required: Booking not yet open

Monday, 8 June 2015

18.00, Research Forum Seminar Room

Research Seminar: Contemporaneity in South Asian Art

The Progressives and The Expat Experience (title tbc)

Speaker(s): include Krishan Khanna (artist)

Ticket/entry details: to be advised

Tuesday, 9 June 2015

18.00, Research Forum Seminar Room

Research seminar: Art & Vision Science

The Sackler Centre Seminar Series: 3

Helmholtz, Gombrich, and the Beholder's Share

Professor Anil Seth (Co-Director of the Sackler Centre for Consciousness Science, University of Sussex)

Science and art have long realized that experience depends on the involvement of the experiencer. In art history this is Gombrich's "beholder's share", and in science this traces to Helmholtz's concept of perception as inference. The shared idea is that our perceptual experience – whether of the world, of ourselves, or of an artwork – depends on the active interpretation of sensory input. Perception becomes a generative act, one in which biological and sociocultural influences conspire to shape the brain's 'best guess' of the causes of its sensory signals. In the third of three seminars for 2014-15 led by the Sackler Centre for Consciousness Science, Professor Anil Seth will trace the links between these ideas, calling informally on distinct artistic styles (such as Impressionism, Expressionism, and Cubism) and (in a more informed way) on recent developments in the cognitive neuroscience of predictive perception, emotion, and embodied selfhood. This is not neuroaesthetics – the attempt to reveal the brain basis of aesthetic responses. Instead, Anil Seth will hope to show how art and brain science can be equal partners in revealing deep truths about human experience.

Anil Seth is Professor of Cognitive and Computational Neuroscience at the University of Sussex and Founding Co-Director of the Sackler Centre for Consciousness Science. He is Editor-in-Chief of *Neuroscience of Consciousness* (Oxford University Press) and was Conference Chair of the 16th Meeting of the Association for the Scientific Study of Consciousness (ASSC16, 2012). He has published more than 100 academic papers in a variety of fields, and he holds degrees in Natural Sciences (MA, Cambridge, 1994), Knowledge-Based Systems (M.Sc., Sussex, 1996) and Computer Science and Artificial Intelligence (D.Phil., Sussex, 2000). He was a Postdoctoral and Associate Fellow at the Neurosciences Institute in San Diego, California (2001-2006). Anil is Editor and Co-Author of *30 Second Brain* (Ivy Press, 2014), was Consultant for *Eye Benders* (Ivy Press, 2013; winner of the Royal Society Young People's Book Prize 2014) and contributes regularly to a variety of media including the *New Scientist*, *The Guardian*, and the BBC.

Ticket/entry details: Open to all, free admission
with advance booking required: Booking not yet open

Wednesday, 10 June 2015

17.30, Research Forum Seminar Room

Research Seminar: History of Photography

Polished Steel and Palpitating Flesh: Photography Between Image and Object

David Company (artist, curator and lecturer; University of Westminster)

"My photographs do not lend themselves to reproduction. The very qualities that give them life would be lost in reproduction. The quality of touch in its deepest living sense is inherent in my photographs. When that sense of touch is lost, the heartbeat of the photograph is extinct - dead. My interest is in the living. That is why I cannot give permission to reproduce my photographs."

Who might have written these words? What kind of photographer may refuse reproduction on the basis that their images are un-reproducible objects? David Campany considers this and other examples from the long-standing tension between the photograph as image and object.

David Campany writes, curates exhibitions and makes art. His books include *A Handful of Dust* (MACK 2015), *The Open Road: photographic and road trips across America* (Aperture 2014), *Walker Evans: the magazine work* (Steidl 2014) and *Art and Photography* (Phaidon, 2003). In 2013 he curated two major shows of the work of Victor Burgin and Mark Neville: *Deeds Not Words*, for The Photographer's Gallery, London. He teaches at the University of Westminster.

Monday, 15 June 2015

18.00, Research Forum Seminar Room

Research seminar: Modern and Contemporary Affective violence. Władysław Strzemiński's *To my Friends the Jews*

Luiza Nader (Institute of Art History, University of Warsaw)

Władysław Strzemiński's is perceived as being one of the most prominent Polish avantgarde artists producing art in the spirit of great belief in the powers of Reason. His extraordinary work *To my Friends the Jews* was created just after the end of the World War II. It consists of ten collages, neither signed nor dated. Strzemiński combined drawings, photographs (from the ghetto and the death camps) and expressive descriptions. All the representations the artist involved could be perceived as fragments or remnants of the lost archive of the ruined world. Apart from the violence literally present in the representations, there is a certain aggression in the procedures and materials the artist employed: Strzemiński cut out the documentary photographs and glued them to his drawings, drew over the photographs and intervened in their material structure, broke the lines of his poem and opened his work widely for the language of the insanity. One may pre-sume his work represents different degrees and kinds of violence and in the same gesture violently pierces the viewer's aesthetic and ethical judgements. And yet, in her analysis, Luiza Nader would like to counter the interpretations of this work based on the pattern of trauma studies. She attempts to think about this cycle as a form of

ethical and political engagement – symbolic violence, beneficial in its painful, affective operations on objects, matter and subjects. She endeavours to trace the signs of violence within the artwork and thinks about them as a form of transgression of void, pain and numbness in the direction of flow of affects. Nader's analysis will finally create a category of "affective violence", opening the artwork as the challenge for the subjective change and as a call to remember breaking up with disempowerment, melancholy and solitude.

Luiza Nader is art historian, assistant professor at the University of Warsaw, Institute of Art History. Her interests are focused on avantgarde and neoavantgarde art, affect theories, art historiography, memory and archive, exclusively in the Central European context. Currently her research is dedicated to the construction of affective art history after 1939 and its critical potentialities. She published interviews (e.g. interviews with Silvia Kolbowski, Douglas Crimp, Hal Foster, Piotr Piotrowski) and texts in catalogues, periodicals (e.g. *Teksty drugie*, *Artium Quaestiones*, *Ikonotheke*, *Obieg*, *springerin*), books and anthologies (e.g. in *Memory/haunting/discourse*, 2005; *Art After Conceptual Art*, 2006; *Notes From the Future of Art. Selected Writings by Jerzy Ludwiński*, 2007; *Avant-garde in the bloc*, 2009; *Władysław Strzemiński. Readability of images*, 2012). Her book *Konceptualizm w PRL* [Conceptual art in Polish Peoples Republic] released in 2009 was nominated for the prestigious Jan Długosz award. She co-curated the exhibition *Włodzimierz Borowski. The net of time* (Muzeum Sztuki Nowoczesnej, Warsaw, 2010-11). Her next book is dedicated to the series of collages by Władysław Strzemiński *To my friends the Jews* (1945-1946), its historical/political frames, memory and affective powers.

Tuesday, 16 June 2015

18.00, Research Forum Seminar Room

Sacred Traditions and the Arts Seminar

God or Not? Francis Bacon, Paul Nash and David Jones

Speakers: Dr Rina Arya (Reader in Visual Communication, University of Wolverhampton) and Professor Paul Hills (Professor Emeritus, The Courtauld Institute of Art)

This seminar will explore from two perspectives how 20th-century art has responded to the felt godlessness of that century - or else has questioned it. Francis Bacon was a resolute atheist who opposed religious readings of his work, and this also explained the critical (in both senses of the word) neglect of discussion of the religious significance of his work. His repeated use of

religious symbols throughout his oeuvre, however, cannot be ignored. Our first talk will argue that Bacon was a militant atheist who used his art, and in particular religious images, to react against a tradition that he felt was untrue or untenable and how he needed these symbols to express his unbelief. The irony is that, in his negation of the symbols, he ended up reinforcing the religiosity of the symbols because his deconstruction is a form of reconstitution, where we as viewers are reminded of the significance of the symbols in question. Our second talk will explore how the horrors of 20th-century experience, especially in the context of war, are given a negative valence in Paul Nash's work, but are turned in the hands of David Jones towards something more hopeful.

- Dr Rina Arya (Reader in Visual Communication, University of Wolverhampton)
Francis Bacon: Painting in a Godless World
- Professor Paul Hills (Professor Emeritus, The Courtauld Institute of Art)
Paul Nash and David Jones: from the Wasteland to Allegories of Redemption

As is usual in the Sacred Traditions and the Arts seminar, the two papers will each be around 20 minutes long, and the discussion that follows will permit opportunities to discuss and explore both congruence and contrasts between them.

The seminar on Sacred Traditions and the Arts is a joint venture between the Department of Theology and Religious Studies at King's and The Courtauld Institute of Art. It seeks to place researchers in dialogue who are working on any aspect of the sacred and visual culture. It is open to all scholars and students who have an interest in exploring the intersections of religion and art regardless of period, geography or tradition.

There will be ample time for discussion and questions following the papers. The event will be concluded by an informal reception.

Organised by: Professor Ben Quash (King's College London) and Dr Scott Nethersole (The Courtauld Institute of Art)

Wednesday, 17 June 2015

17.30, Research Forum Seminar Room

Research seminar: Renaissance

On Michelangelo as a Sculptor, Pupil of Benedetto da Maiano

Professor Francesco Caglioti (Universita' di Napoli)

Respondent: Caroline Elam

According to the earliest and most authoritative biographers of Michelangelo (Giorgio Vasari and Ascanio Condivi), he was formed as a sculptor entirely within Lorenzo the Magnificent's sculpture garden near San Marco in Florence. There, like nowhere else, the young and promising artist would have been stimulated and fulfilled, both socially and

intellectually. All the same, the coterie he encountered in the garden was inadequate to the task of training him in the technical mastery necessary to realise his early masterpieces. Notwithstanding such a contradiction, modern scholars have hardly explored the early training of the artist beyond the myth of Michelangelo as a sculptor in the Medici garden. Some have even consciously disregarded the investigations undertaken by Margrit Lisner between 1958 and 2001, when she sought to demonstrate that the young artist must have spent time in the workshop of Benedetto da Maiano. This lecture will take up and develop her ideas, confirming her hypothesis and shedding new light on Michelangelo and the history of Florentine sculpture at the threshold between the early Renaissance and the *maniera moderna*.

Francesco Caglioti studied in Naples, obtained a PhD from the Scuola Normale Superiore at Pisa and taught there as ricercatore for ten years before moving to the University of Naples in 2001, where he is now Professore ordinario. Francesco is a world-expert on fifteenth- and early sixteenth-century Florentine sculpture, especially Donatello, on whom he has written fundamental contributions.

Friday 19 and Saturday 20 June 2015

timings to be advised

Kenneth Clark Lecture Theatre

Piero della Francesca and Disegno

Conference

Keynote Speaker: Professor Emeritus James R. Banker (North Carolina State University).

Confirmed Speakers: Carmen Bambach (The Metropolitan Museum of Art), Roberto Bellucci (Opificio delle Pietre Dure), Ciro Castelli (Opificio delle Pietre Dure), Frank Dabell (Temple University, Rome), Francesco P. Di Teodoro (Politecnico di Torino and Centro Linceo Interdisciplinare "B. Segre", Accademia Nazionale dei Lincei), David Franklin (Archive of Modern Conflict, Toronto and London), Cecilia Frosinini (Opificio delle Pietre Dure), Giacomo Guazzini (Scuola Normale Superiore di Pisa), Amanda Lillie (University of York), Rocco Sinisgalli (University of Rome, La Sapienza), Elena Squillantini (Fondazione di Studi di Storia dell'Arte Roberto Longhi)

The role of design (*disegno*) is fundamental to understanding the working practice of Piero della Francesca. While none of his works on paper survive, research conducted in the past decade by the Opificio delle Pietre Dure and the Sherman Fairchild Paintings Conservation Center at the Metropolitan Museum of Art has revealed Piero's obsessive working and reworking of compositions. *Disegno*, in the period sense of the term, was also

a problem-solving tool, a catalyst for invention, and an effective means of communication.

Problems raised by Piero's earliest known work, the Baptism (National Gallery, London) which was part of the San Giovanni d'Afra triptych (Museo Civico, Sansepolcro), introduce the practical and conceptual implications of Piero's approach to *disegno* and will serve to open this conference.

The following sessions will be dedicated to the composition of his frescoes, the role of underdrawings in his paintings, the use of geometrical figures in his mathematical treatises, and the transmission of his style.

James R. Banker is Professor Emeritus of Italian history at North Carolina State University, and lives for most of the year in Florence and Sansepolcro.

An expert on the life and works of Piero della Francesca and Sassetta, two artists closely associated with San Sepolcro, his research has emphasized the role of lay religion in the lives of early Renaissance Italians, and the role of patrons, lay and clerical, in the paintings of both Sassetta and Piero. Author of numerous articles on Renaissance themes, his books include *Death in the Community: Memorialization and Confraternities in an Italian Commune and The Culture of San Sepolcro During the Youth of Piero della Francesca* (2003). His most recent books are both dedicated to Piero della Francesca: *Piero della Francesca: Artist and Man* (2014) and *Documenti fondamentali per la conoscenza della vita e dell'arte di Piero della Francesca* (2013).

Organised by: Professor Emeritus James R. Banker (North Carolina State University), Professor Tom Henry (University of Kent), Dr Machtelt Brügger Israëls (University of Amsterdam), Dr Scott Nethersole (The Courtauld), Dr Nathaniel Silver (Isabella Stewart Gardner Museum), and Dr Caroline Campbell (National Gallery, London)

Ticket/entry details: £26 (£16 students, Courtauld staff/students and concessions) BOOK ONLINE:

<http://ci.tesseract.com/internet/shop>