



# Events Calendar

## AUTUMN 2014

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](mailto:researchforum@courtauld.ac.uk).

**The 2014 Frank Davis Memorial Lecture Series**, *Courtauld Professorial Lectures*, highlight and celebrate the range and depth of research of some of The Courtauld's distinguished professors. The Series will include explorations of early and contemporary examples of globalisation; the populist dimension of postmodernism; Diderot's writings and their relationship to questions of materiality, portraiture and the interior; how technical examinations of paintings can inform art historical analysis; and an analysis of William Morris' printed fabrics. Sponsored by the F M Kirby Foundation, this year's Frank Davis Memorial Lecture Series is organised by Professor Deborah Swallow (Märit Rausing Director, The Courtauld Institute of Art).

## SEPTEMBER

Saturday, 27 September 2014  
10.00 - 17.00 (registration from 09.30)  
Kenneth Clark Lecture Theatre

### ***A Game in Hell': The First World War in Russia*** Conference

Speakers include: Dr Jonathan Black (Kingston University, London), Professor John E. Bowl (University of Southern California, Los Angeles), Natalia Budanova (The Courtauld, London), Professor Christina Lodder (University of Kent, Canterbury), Professor John Milner (The Courtauld, London), Dr Nicoletta Misler (Istituto Universitario Orientale, Naples), Irina Nikiforova (The State Pushkin Museum of Fine Arts, Moscow)

This full-day interdisciplinary conference coincides with the opening of the exhibition '*A Game in Hell': The Great War in Russia* at GRAD: Gallery for Russian Arts and Design. Curated by two of today's most prominent Russian scholars, Professor John Bowl and Dr Nicoletta Misler, the exhibition examines the artistic and historical significance of the Great War in Russia.

This year's centennial commemoration is an opportune time to examine this long-neglected period of Russian modern history. The Great War was succeeded so swiftly by the 1917 Revolution and the Russian Civil War that there was little time to process its impact during successive regimes.

Speakers will address the profound influence of the Great War on Russian society and culture from new perspectives, discussing topics that include the evaluation of military events on the Eastern Front; the response of avant-garde artists to the war; the role of women during the conflict; the changing uses of printed propaganda and photography; and the repercussions of wartime on Russian literary circles. The exhibition '*A Game in Hell': The Great War in Russia* is at GRAD: Gallery for Russian Arts and Design, London, 26 September to 27 November 2014. Exhibits are on loan from the Sergey Shestakov Collection, the State Mayakovsky Museum, the State Russian Archives of Film and Photography, and private collections in London.

Organised by: GRAD (Alexandra Chiriac) and Cambridge Courtauld Russian Art Centre (Natalia Budanova) in collaboration with The Courtauld Institute of Art (Professor John Milner)

Ticket/entry details: £16 (£11 concessions students and over 60, £8 GRAD members). BOOK ONLINE <http://courtauld-institute.digitalmuseum.co.uk> or send a cheque payable to 'Courtauld Institute of Art' to Research Forum Events Co-ordinator, Research Forum, The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, stating the event title '*A Game in Hell*' For further information, email [ResearchForumEvents@courtauld.ac.uk](mailto:ResearchForumEvents@courtauld.ac.uk)

## OCTOBER

Thursday, 2 October 2014

18.00, Kenneth Clark Lecture Theatre

### **Jasper Johns Regrets**

Dr James Boaden (Department of Art History, University of York)

This lecture aims to situate the new works by Jasper Johns, on display in The Courtauld Gallery (*Jasper Johns: Regrets*, 12 September - 14 December 2014), within the wider scope of the artist's work and to outline some of the connections it makes with the medium of photography. The works are all developed from a photograph retrieved from Francis Bacon's studio of Lucian Freud – the works by Johns represent an unusual foray into using photography as part of his working process and raise pertinent questions about the persistence of physical photographic prints in a digital age.

**James Boaden** (BA, MA, PhD The Courtauld Institute of Art) is a lecturer in modern and contemporary art at the University of York. He has published essays on Robert Rauschenberg, Bruce Conner, Pavel Tchelitchew and Jess in a variety of scholarly journals. He has also curated screenings of artists' films at Tate Modern, the BFI, and Nottingham Contemporary.

Monday, 6 October 2014

18.00, Research Forum South Room

### **Research seminar: Modern and Contemporary**

*The Stuff of Dreams? Approaching Surrealist Objects as Instruments of Magic*

Will Atkin (The Courtauld Institute of Art)

Tuesday, 7 October 2014

17.30 - 18.30 (registration from 17.00)

Kenneth Clark Lecture Theatre

### **Frank Davis Memorial Lecture Series**

#### **Courtauld Professorial Lectures**

*Elite Art in an Age of Populism*

Professor Julian Stallabrass (Professor of Art History, The Courtauld Institute of Art)

Postmodernism was characterised by a strong strain of populism that celebrated the tastes of ordinary people. Venturi and his collaborators celebrated the architecture and urban fabric of Las Vegas, for example. There remains a powerful trend to a branded, populist art in contemporary art. Yet this is different from the earlier version because museums have had increasingly to commercialise themselves, collecting has become more instrumental (driven by investment) and internationalised, and art work is increasingly seen on social media and is subject to public comment. If modernism was attached to the technologies of production (cars, planes, ocean liners) and postmodernism to the technologies of reproduction (TV and video), the new populist stage may see a synthesis of the two in networked computer technology. The elite now frame rather than manufacture what is popular, and elite culture is eroded as a result.

**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), *Internet Art: The Online Clash Between Culture and Commerce* (Tate Publishing, London 2003), *Paris Pictured* (Royal Academy of Arts, London 2002), *High Art Lite: British Art in the 1990s* (Verso, London 1999) and *Gargantua: Manufactured Mass Culture* (Verso, London 1996). He curated the 2008 Brighton Photo Biennial, 'Memory of Fire: Images of War and the War of Images'. In 2013 his edited reader *Documentary* for the MIT/ Whitechapel Documents of Contemporary Art appeared, and his edited book based on the Brighton Biennial, *Memory of Fire*, published by Photoworks, Brighton.

Ticket/entry details: Open to all, free admission, however due to limited capacity advance booking is strongly recommended. Book online: <http://courtauld-institute.digitalmuseum.co.uk>. Online booking will close at **15.00 on 6 October**. If any queries, email: [researchforum@courtauld.ac.uk](mailto:researchforum@courtauld.ac.uk) or call 020 7848 2909

Wednesday, 8 October 2014

17.30, Research Forum South Room

### **Research seminar: Medieval Work in Progress**

*An (Il)legible Capital at Moutiers-St-Jean*

Professor Kirk Ambrose (University of Colorado Boulder)

Monday, 13 October 2014

18.00, Research Forum South Room

### **Research seminar: Early Modern**

#### **Urbanities and Strategies of Public Space:**

*Venice, Print, and the Public Life of Islands*

Professor Bronwen Wilson (Department of Art History and World Art Studies, Sainsbury Institute for Art, University of East Anglia)

The insular topography of Venice was instrumental in its foundation and in forging its medieval and early modern urban and political identities. As this talk argues, the distinctive character of this cityscape also fostered new possibilities for public life. Importantly, islands are places in between other places —“mental stepping stones” in John Gillis' apt phrase. Thus Bronwen Wilson will consider the symbolic and diagrammatic dimensions of this in-between character by focusing on the bridge in the local context, and the city's increasing public visibility in the *isolario*, the island book. As visual representations of space, the bridge and the island are forms of thought that were given impetus by their multiplication in manuscript and print. In this way, these urban structures bring forward the shuttle between traditional expressions of civic authority and new uses for them that activated early modern public-making.

**Bronwen Wilson** teaches art history at the Sainsbury Institute for Art at the University of East Anglia. She completed her PhD in 1999, and has taught at McGill University and the University of British Columbia. Fellowships include Villa i Tatti, the Liguria Center for

the Arts and Humanities, the Folger Shakespeare Library, and the Newberry Library. She is currently a co-investigator in the international collaborative research project, *Early Modern Conversions: cultures, religions, and cognitive ecologies*, funded by the Social Sciences and Humanities Research Council of Canada. Recent volumes include the *Erotics of Looking and Netherlandish Art* (co-edited with Angela Vanhaelen, 2012) and a new book, *The Face of Uncertainty: portraiture, physiognomy, and naturalism at the end of the Renaissance* (forthcoming).

Her talk draws on research from three books: *The World in Venice: print, the city, and early modern identity* (2005), *Making Publics in Early Modern Europe: things, people, and forms of knowledge* (co-edited with Paul Yachnin, 2010), and a study nearing completion: *Inscription and the Horizon in Early modern Mediterranean Travel Imagery*.

**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.

Wednesday, 15 October 2014

17.30, Research Forum South Room

**Research seminar: Joint Renaissance and Medieval Work-in-Progress**

title to be advised

Dr Peter Dent (University of Bristol)

Monday, 20 October 2014

18.00, Research Forum South Room

**Research seminar: Modern and Contemporary**

*Reading Race in some Passing Gestures of the 1960s*

Levi Prombaum (The Courtauld Institute of Art)

Tuesday, 21 October 2014

17.30 - 18.30 (registration from 17.00)

Kenneth Clark Lecture Theatre

**Frank Davis Memorial Lecture Series**

**Courtauld Professorial Lectures**

*Globalisation Before Globalisation: 'Magiciens de la Terre'?*

Professor Sarah Wilson (Professor of Art History, The Courtauld Institute of Art)

2014 is a year of significant birthdays: the 25th anniversary of *Magiciens de la Terre* at the Centre Georges Pompidou and the 20th anniversary of Jacques Derrida's *Archive Fever*, originally a talk at The Courtauld Institute of Art which Sarah Wilson hosted. The 30th anniversary of Jean-François Lyotard's *Les Immatériaux* at the Pompidou is celebrated one year early in Dusseldorf. Professorial lectures must look back – and of course look forward. Looking back one notes the remarkable change in the

modern and contemporary curriculum over the past decades as regards methods and theories as well as geographical expansions of The Courtauld's remit and mission. And as an aficionado — and disciple — of the School of Paris, Sarah Wilson considers its hospitality and discourse for artists from all over the world, before as well as after 1989 as vitally contemporary, when artists such as André Fougeron, Claude Parent and Carlo Cruz Diez star in this year's Liverpool Biennale together with younger generations. Her continuing networking and conference project, 'Globalisation before globalisation: academies, avant-gardes, revolutions', has political as well as artistic dimensions, extending from Paris to the world-wide Comintern network, to the forthcoming first Asian biennale (China: Guangzhou) and back to Barbara Kruger's superlatively democratic message for *Magiciens de la Terre* in 1989.

**Sarah Wilson's** interests extend from postwar and Cold War Europe and the USSR to contemporary global art. In 2014 she was appointed to the curatorial team of the first Asian Biennale (China-Guangzhou). She was educated at the University of Oxford (English Literature) and at The Courtauld where she took her MA and PhD degrees. She began teaching at The Courtauld some time ago. In 1997 she was awarded the title Chevalier des Arts et des Lettres for services to French art and culture. She held a *chaire d'excellence* at the Université de Versailles-Saint Quentin in 2012-2013. She was Head of the Modern and Contemporary Department at The Courtauld from 2005 to Spring 2008 and is Head of Diploma programmes for 2014-2015.

Ticket/entry details: Open to all, free admission, however due to limited capacity advance booking is strongly recommended. Book online: <http://courtauld-institute.digitalmuseum.co.uk>. Online booking will close at **15.00 on 20 October**. If any queries, email: [researchforum@courtauld.ac.uk](mailto:researchforum@courtauld.ac.uk) or call 020 7848 2909

Wednesday, 22 October 2014

17.30, Research Forum South Room

**Research seminar: Medieval Work in Progress**

*The Contested Body. Montecassino, Architecture, and Praesentia*

Dr Michele Vescovi (University of York):

Friday, 24 October 2014

18.00 - 19.30, Kenneth Clark Lecture Theatre

**Jack of Diamonds Dispute 1**

Speaker(s): to be advised

The Jack of Diamonds was an enormously influential Russian Artists' Association based in Moscow and active from 1910-1917. Its large exhibitions brought together the latest Western art from Paris, Munich and elsewhere in confrontation with the latest innovative Russian art. One result of this was to trigger a very lively debate about Russian culture, and whether it needs to pay any attention at all to Western precedents. This issue of a culture split between East and West had existed since Peter the Great founded

St Petersburg as his window onto the West. The vast inventive richness of French and German art before World War I had a great impact in Russia, but also provoked a vigorous reaction. To accommodate these powerful debates the Jack of Diamonds Artists' Association held a series of lively debates that they billed as Disputes.

The two Disputes being held at The Courtauld on 24 October and 7 November 2014 are aimed at acknowledging these debates, or Disputes, by recreating their innovative arguments, acted out in character, complete with audience participation, and at highlighting the special display of paintings in The Courtauld Gallery, Thursday 18 September 2014 to 18 January 2015.

Ticket/entry details: to be advised

Monday, 27 October 2014

18.00, Research Forum South Room

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

*Urbanity and Public Space; the Maydan in Isfahan*

Speakers: Dr Sussan Babaie and graduate students (The Courtauld Institute of Art)

**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.

Wednesday, 29 October 2014

18.00, Research Forum South Room

**Research seminar: Art & Vision Science**

**The Sackler Centre Seminar Series: 1**

*Synaesthesia, Embodiment, and our Multi-sensory World*

Professor Jamie Ward (Professor of Cognitive Neuroscience, University of Sussex)

Vision acts as a gateway to our other senses – a fact that has been profitably exploited in works of art. Although all of our sensory organs (eyes, ears, skin, etc.) are separate, the information that is extracted and processed from these organs by the brain is highly interconnected. What we see influences what we hear, touch, taste and smell, and this can be illustrated through our susceptibility to some fascinating multi-sensory illusions. In effect, our brain constructs a model of our perceptual world based on sparse (and sometimes conflicting) information and on prior experiences. Within the social realm, watching the actions and feelings of other people may lead to a 'mirroring' of those states in the spectator thereby enabling us to 'embody' works of visual art. At the more abstract level, there are near universal principles that enable vision to conjure the other senses: for instance, a bright object tends to be interpreted as loud. Synaesthesia may represent an

extreme variant of this tendency. For a synaesthete, a loud sound may trigger a bright flash of light or seeing someone in pain may trigger a literal feeling on their own body. In this lecture, Professor Ward outlines our current state of knowledge of multi-sensory perception and synaesthesia, and considers how this impacts on art practice and appreciation.

**Jamie Ward** is Professor of Cognitive Neuroscience at the University of Sussex and member of the Sackler Centre for Consciousness Science, an internationally leading research group in this area. He is well known for his research on synaesthesia, of which he is one of the world's leading experts. Jamie Ward has contributed to the public understanding of science through numerous talks and extensive media coverage, including a documentary produced for the BBC's *Horizon* series. He is the editor-in-chief of *Cognitive Neuroscience*, and the author of several books including *The Frog Who Croaked Blue: Synaesthesia and the Mixing of the Senses* (Oxford: Routledge, 2008).

For images by artist Samantha Moore see:

[https://www.flickr.com/photos/sam\\_moore/sets/72157621932964704](https://www.flickr.com/photos/sam_moore/sets/72157621932964704)

Thursday, 30 October 2014

18.00, Kenneth Clark Lecture Theatre

**The Invisible Secrets of Tibetan Thangkas**

Claudio Seccaroni (Cultural Heritage Section of the National Agency for New Technologies [ENEA], Italy)

A thangka is a devotional image characteristic of Tibetan Buddhism. It is used in meditation, in prayer, and in religious ceremonies. The Museo Nazionale d'Arte Orientale 'Giuseppe Tucci' in Rome has a large collection of thangkas collected during a number of scientific expeditions between 1928 and 1954 in Nepal and Tibet by the Italian scholar Giuseppe Tucci (1894-1984). A considerable number of artworks from this collection was investigated using non-destructive techniques such as x-radiography, infrared reflectography, x-ray fluorescence, etc., which aimed at collecting information on materials, setting-out techniques, underdrawings and colour notations. The pigments used included azurite, malachite, indigo, cinnabar, red lakes, red lead, orpiment, gold, etc., while the impurities detected in the preparation of the canvases fit very well with the chronological and geographical attributions for their production. The x-radiography and infrared reflectography aimed at revealing the secrets of their making. While little, but significant, changes were detected, it was possible to read the otherwise invisible mantras written under the paint layers. The presence of colour notations underneath the paint layers, made of numbers or, more frequently, letters or group of letters, are of particular interest, if we consider that in some thangkas these notations exceed more than 180 unities, making thangkas a rather complex colour-by-numbers artwork.

**Claudio Seccaroni** is chemical engineer. He works at ENEA, the Italian National Agency for New Technologies, Energy and Sustainable Economic

Development. For over twenty five years, he has collaborated with the Istituto Centrale per il Restauro in Rome and the Opificio delle Pietre Dure in Florence. His main interests are focused on pigments and painting techniques.

## NOVEMBER

Monday, 3 November 2014

18.00, Research Forum South Room

**Research seminar: Modern and Contemporary**  
*Whistler's Mother: An International Misunderstanding*  
Dr Hélène Valance (Terra Foundation for American Art Postdoctoral Fellow, The Courtauld)

Tuesday, 4 November 2014

17.30 - 18.30 (registration from 17.00)

Kenneth Clark Lecture Theatre

**Frank Davis Memorial Lecture Series**

**Courtauld Professorial Lectures**

*Material Matters: Looking Through Paintings*

Professor Aviva Burnstock (Head of Conservation and Technology, The Courtauld Institute of Art)

Technical and material examination of paintings can reveal aspects of artistic process and practice and highlight how images have changed. Thus technical evidence can inform historical interpretation of works of art and influence decisions about conservation and display. The lecture will highlight examples of paintings where technical examination has yielded important evidence about making, history and condition, and cases where interpretation is key.

**Professor Aviva Burnstock** is Head of the Department of Conservation & Technology at The Courtauld Institute of Art, London, where she took a Ph.D. (1991) and a Postgraduate Diploma in the Conservation of Easel Paintings (1984). She was a Joop Los Fellow at the Institute for Molecular Physics (FOM/AMOLF) in Amsterdam, Netherlands (2003-5). From 1986-1992 she worked in the Scientific Department of the National Gallery, London, after a year as a conservator in Australia with the Regional Galleries Association of New South Wales. She has a BSc. in Neurobiology from the University of Sussex, England. She has published widely in the field of painting techniques and materials and aspects of conservation practice.

Ticket/entry details: Open to all, free admission, however due to limited capacity advance booking is strongly recommended. Book online: <http://courtauld-institute.digitalmuseum.co.uk>. Online booking will close at **15.00 on 3 November**. If any queries, email: [researchforum@courtauld.ac.uk](mailto:researchforum@courtauld.ac.uk) or call 020 7848 2909

Wednesday, 5 November 2014

17.30, Research Forum South Room

**Research seminar: Renaissance**

*Flesh or Stone? Michelangelo's Statue of Lorenzo in the Medici Chapel*

Professor Dr Luca Giuliani (Wissenschaftskollegs zu Berlin)

Friday, 7 November 2014

18.00 - 19.30, Kenneth Clark Lecture Theatre

**Jack of Diamonds Dispute 2**

Speaker(s): to be advised

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Ticket/entry details: to be advised

Saturday, 8 November 2014

Timings to be advised, Kenneth Clark Lecture Theatre

**Sixth Early Modern Symposium**

*The Intelligent Hand, 1500-1800*

Speaker(s): to be advised

The hand - the "instrument of instruments" - has fascinated artists, scientists and philosophers from Aristotle onwards. Its remarkable dexterity, anatomical complexity, and the ability to manipulate were seen as defining features distinguishing humanity from animality, as well as indicators of the superiority of the former.

Taking as its starting point the sixteenth-century humanist Dominicus Lampsonius' claim that 'the Netherlander / Has intelligence in his hand', this one-day Symposium will investigate the hand both as the means and the subject of representation in Early Modern art and visual culture.

Participants are to explore the hand as the locus where the relations between manual labour and *ingenium*, workshop and academy, the 'low' and the 'high' are defined and negotiated in the production of artistic value and new knowledge. Traditionally held to be subordinate to the creative drive of the mind, the artist's hand may also be considered as an autonomous agent, manifesting itself on the surface of artworks through individual style, the manipulation of media or as an iconographic motif.

Ticket/entry details: to be advised

Monday, 10 November 2014

18.00, Research Forum South Room

**Research seminar: Early Modern**

***Urbanities and Strategies of Public Space:***

*The Square, the Streets, and Denizens of Istanbul in Ottoman Court Narratives: Practices of Urban Space and Shifts in Visuality*

Professor Çiğdem Kafescioğlu (Department of History, Boğaziçi University, Istanbul)

Exploring intersections of spaces, practices, and representations of urbanity and the city in late sixteenth-century Istanbul, the paper traces the emergence of a set of new themes centred on the street and on the main public square of the Ottoman capital in illustrated court histories of the period. It considers visual and textual images of the city that located actors – elite and commoner – in public spaces in view of the changing urban life of an expanding metropolis and its frequently conflicted political environment. It proposes an expanded interpretative framework for these products of the court that incorporates a perspective on the urban, and argues for a changing regime of visuality that shaped the city centre and its images at the turn of the seventeenth century.

In attempting to locate and understand images of city and urbanity at this particular juncture, the paper simultaneously pursues questions of connectivity within a larger Eurasian sphere of cultural production and circulation. The images discussed here were produced through a broad web of connections within and beyond the Ottoman world, as their makers entered into dialogues with a diverse range of representational practices: they responded to Persianate book painting of the later sixteenth century; they reinterpreted European city views circulating in the Ottoman domains in manuscript and print; they evoked the poetic genre of the *shehrensiz*, which in turn evoked related genres of city poetry in contemporary Persian and Mughal realms.

**Çiğdem Kafescioğlu** is associate professor at the Department of History at Boğaziçi University in Istanbul. She works on the urban, architectural, and visual culture of the early modern Ottoman world, with current research interests in representations of city and urbanity in arts and letters in connection to urban and spatial practices. She has contributed chapters and articles to a number of books and journals, and is the author of *Constantinopolis/Istanbul: Cultural Encounter, Imperial Vision, and the Construction of the Ottoman Capital* (Pennsylvania State University Press, 2010), which won the Spiro Kostof Award of the Society of Architectural Historians.

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reflect upon.

Wednesday, 12 November 2014

17.30, Research Forum South Room

**Research Seminar: History of Photography**

*The Creative Force of Nonhuman Photography*

Joanna Zylińska (Goldsmiths, University of London)

This talk offers an exposition of the concept of 'nonhuman photography'. What is meant by nonhuman photography here is not just photos taken by agents that are not human, such as CCTV cameras, body scanners, space satellites or Google Street View, although some of these examples will be referenced throughout the argument. Yet the principal aim of Joanna Zylińska's talk is to suggest that there is more to photography than meets the (human) eye and that all photography is to some extent nonhuman. While this nonhuman aspect of photography can no doubt produce inhumane practices, Zylińska also wants to suggest that it is precisely in its nonhuman aspect that photography's creative, or world-making, side can be identified. Rather than therefore contribute to recent jeremiads about photography, what with it being seen as supposedly dying in the digital era because it is no longer authentic or material enough, or imploding due to its excessiveness and banality as evidenced on Instagram and in the much maligned selfie phenomenon, Zylińska will argue that it is precisely through focusing on its nonhuman aspect that we can find life in photography.

**Joanna Zylińska** is Professor of New Media and Communications at Goldsmiths, University of London. She is the author and editor of many books on technology, culture, art and ethics, including *Bioethics in the Age of New Media* (MIT Press, 2009) and *Life after New Media: Mediation as a Vital Process* (MIT Press, 2012, with Sarah Kember), and a fine art photographer. In 2013 she was Artistic Director of Transitio\_MX05 'Biomediations', which is the biggest Latin American festival of new media art, held in Mexico City. She is also a curator of the experimental open access online project Photomediations Machine.

**The History of Photography research seminar series** aims to be a discursive platform for the discussion and dissemination of current research on photography. From art as photography and early photographic technology to ethnographic photographs and contemporary photography as art, the seminar welcomes contributions from researchers across the board, whether independent or affiliated with museums, galleries, archives, libraries or higher education, and endeavours to provide scholars with a challenging opportunity to present work in progress and test out new ideas.

The seminars usually take place once a term, on Wednesday evenings at 5.30pm in the Research Forum. The papers, and formal discussion, are followed by informal discussion and refreshments.

Monday, 17 November 2014

18.00, Research Forum South Room

**Research seminar: Modern and Contemporary**

*The Mission of a Contemporary Parsifal: How Christoph Schlingensiefel Opened up the Wounds of a Traumatized Germany*

Sarah Hegenbart (The Courtauld Institute of Art)

Tuesday, 18 November 2014

17.30 - 18.30 (registration from 17.00)

Kenneth Clark Lecture Theatre

**Frank Davis Memorial Lecture Series**

**Courtauld Professorial Lectures**

*Interior Fictions: Dressing-gowns and Shipwrecks in Diderot's 'Regrets'*

Professor Katie Scott (Professor of Art History, The Courtauld Institute of Art)

The subject of this lecture is an essay or short story by Denis Diderot, 'Regrets sur ma vieille robe de chambre', sometimes considered a digression in his *Salon 1769*, and one of the rare pieces of his writing on art published during his lifetime. Held together by an ironic narrative on the subject of gift giving, the essay raises questions about materiality, portraiture and the interior of a methodological, evidential, and interpretative kind. What is the relation between the sitter and the material world? Can we use fiction to better our understanding of the discourses on portraiture and the interior by moving beyond simple questions of true or false? Is the notion of the accessory or attribute and its relation to the subject sufficiently complex to account for the semantic role played by material objects in portraiture? Can fictional worlds help in the reconstruction of experiences in the historical past?

**Katie Scott** did her BA at University College, London, in the history of art. She continued there as a PhD student under the supervision of Professor Helen Weston and, with the support of a junior research fellowship at Christ's College Cambridge, completed her thesis on the Rococo Interior in 1988. Her thesis was later published as a book by Yale University Press. She has continued to work on ornament and decoration and has published articles in *Art History*, the *JWCI* and the *Oxford Art Journal*. She is currently completing a book length study of the origins of intellectual property law in the arts in early modern France.

Ticket/entry details: Open to all, free admission, however due to limited capacity advance booking is strongly recommended. Book online: <http://courtauld-institute.digitalmuseum.co.uk>. Online booking will close at **15.00 on 17 November**. If any queries, email: [researchforum@courtauld.ac.uk](mailto:researchforum@courtauld.ac.uk) or call 020 7848 2909

Wednesday, 19 November 2014

17.30, Research Forum South Room

**Research seminar: Medieval Work in Progress**

*Lancaster Castle Revealed*

Dr John Goodall (Architectural Editor, *Country Life*)

Thursday, 20 November 2014

16.00 - 17.30, Research Forum South Room

**The Material Archive. From Material Knowledge to Material Literacy since 1800**

Dr Ann-Sophie Lehmann (Associate Professor, Department of Media and Culture Studies, Utrecht University)

To obtain knowledge about materials is crucial for artists, art historians, scientists, conservators and all those involved in making, understanding and conserving works of art. While this knowledge is usually transmitted through word and image, there are also the actual materials that embody and provide knowledge. Due to their very materiality however, materials are difficult to archive; they take up space, are cumbersome in their sheer endless specificity, evade systems, form and order, or rather require an overarching "world order", impossible to realise. Following some theoretical thoughts on the necessity of archiving materials and the ensuing ambition to create material awareness and literacy, Ann-Sophie Lehmann's lecture discusses a number of historical and more recent efforts to collect materials for educational, scientific, commercial and artistic purposes since 1800, ranging from Pestalozzian pedagogy to the Suisse Material Archiv Verbund, that has created a near ideal balance between the collaborative collecting of actual materials in different spaces and a joined digital catalogue.

**Ann-Sophie Lehmann** is associate professor at the Department of Media and Culture Studies, Utrecht University, where her research investigates how materials, tools and practices shape visual artefacts and their ensuing meanings and uses. She is on the editorial boards of the *Netherlands Yearbook for Art History* and *Kunstschrift* and recently co-published *Meaning in Materials* (NKJ 62), Leiden 2013. Dr Lehmann was a Getty Scholar in 2012/13.

Friday 21 and Saturday 22 November 2014

timings to be advised, Kenneth Clark Lecture Theatre

**Ad Vivum?**

Conference

Speaker(s): to be advised

The term *ad vivum* and its cognates *al vivo*, *au vif*, *nach dem Leben* and *naer het leven* have been applied since the thirteenth century to depictions designated as from, to or after (the) life. This one and a half day event will explore the issues raised by this vocabulary in relation to visual materials produced and used in Europe before 1800, including portraiture, botanical, zoological, medical and topographical images, images of novel and newly discovered phenomena, and likenesses created through direct contact with the object being depicted, such as metal casts of animals.

It has long been recognised that the designation *ad vivum* was not restricted to depictions made directly after the living model, and that its function was often to advertise the claim of an image to be a faithful likeness or a bearer of reliable information. Viewed as an assertion of accuracy or truth, *ad vivum* raises a

number of fundamental questions about early modern epistemology – questions about the value and prestige of visual and/or physical contiguity between image and original, about the kinds of information which were thought important and dependably transmissible in material form, and about the roles of the artist in this transmission. The recent interest of historians of early modern art in how value and meaning are produced and reproduced by visual materials which do not conform to the definition of art as unique invention, and of historians of science and of art in the visualisation of knowledge, has placed the questions surrounding *ad vivum* at the centre of their common concerns.

This event will encourage conversation and interchange between different perspectives involving a wide range of participants working in different disciplines, from postgraduate students to established academics.

Ticket/entry details: to be advised

Monday, 24 November 2014

18.00, Research Forum South Room

**Research seminar: Early Modern**

***Urbanities and Strategies of Public Space:***

*The Decline of London's 'Common Squares', c. 1690-1750*

Todd Longstaffe-Gowen (Landscape Architect and Gardens Adviser to Historic Royal Palaces, London)

**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.

Thursday, 27 November 2014

18.00, Research Forum South Room

**Sacred Traditions and Arts Seminar**

*Solve Calceamentum de Pedibus Tuis: Locus Enim, in Quo Stas, Terra Sancta Est' (exod. 3: 5): Liturgical, Theological, Architectural, and Art Historical Perspectives on the Ethiopian Church*

Speakers: Dr. Erica C D Hunter (Senior Lecturer in Eastern Christianity, School of Oriental and African Studies) and Jacopo Gnisci (art historian specialising in Ethiopian art)

The Ethiopian Church, today known as the Ethiopian Orthodox Tewahedo Church, is unique in many ways. The first part of this seminar will provide an overview of the rich history of Christianity in Ethiopia, following its official espousal in the fourth century, then will explore the role and significance of the tabot (Ark of the Covenant) in the Ethiopian Church. The second part of the seminar will examine how the theology and spirituality of the Ethiopian Church have shaped certain aspects of Ethiopian medieval iconography.

**Dr Erica C D Hunter** is Senior Lecturer in Eastern Christianity, Department for the Study of Religions, at the School of Oriental and African Studies (SOAS), University of London.

**Jacopo Gnisci** is an art historian specialising in Ethiopian art. His current research focuses on representations of the Passion in Ethiopia between the thirteenth and the early sixteenth centuries.

## DECEMBER

Monday, 1 December 2014

18.00, Research Forum South Room

**Research seminar: Modern and Contemporary**

*Gustave Caillebotte and the Working Man's Body in the Cultural Imaginary of the Early French Third Republic*

Samuel Raybone (The Courtauld Institute of Art)

Tuesday, 2 December 2014

17.30 - 18.30 (with registration from 17.00), Kenneth Clark Lecture Theatre

**Frank Davis Memorial Lecture Series**

***Courtauld Professorial Lectures***

*Dyeing, Bleaching, Printing: Morris and Abundance*  
Professor Caroline Arscott (Professor of Nineteenth-century British Art, The Courtauld)

William Morris addressed themes of nature's abundance and envisioned integrated social systems that would allow all to access plenty. His understanding of beauty was linked to these ideas about the natural world and social organisation. This lecture looks at the way that colour and dyestuffs in the Morris & Co. printed fabrics contribute to the aesthetic effect and can be understood to have social significance. It looks at the multi-colour printing methods that were developed in the Morris & Co workshops. The lecture considers the poetics of the indigo discharge process by making reference to allegorical allusions to dyeing, bleaching and printing in William Morris's own late romance *The Water of the Wondrous Isles* (1897).

**Caroline Arscott** has been a member of faculty at The Courtauld since 1988. In 2014-15 she is Senior Fellow at the Paul Mellon Centre for Studies in British Art preparing a book on Victorian art and physics and biology in the 1870s. Her publications include articles on a wide range of Victorian artists including William Holman Hunt, Millais, Leighton, Poynter, Whistler, Sickert, Tissot, Fildes, Scharf and Frith. In 2008 she published *William Morris and Edward Burne-Jones: Interlacings*, with Yale University Press. She is primary investigator on a UK Research-Council-Funded project Scrambled Messages working with colleagues in KCL English Department and Engineering Material Science at University College London. This four-year interdisciplinary project looks at the transatlantic telegraph as a source of metaphor in Victorian literature and art.

Ticket/entry details: Open to all, free admission, however due to limited capacity advance booking is strongly recommended. Book online: <http://courtauld->

[institute.digitalmuseum.co.uk](http://institute.digitalmuseum.co.uk). Online booking will close at **15.00 on 1 December**. If any queries, email: [researchforum@courtauld.ac.uk](mailto:researchforum@courtauld.ac.uk) or call 020 7848 2909

Wednesday, 3 December 2014

17.30, Research Forum South Room

**Research seminar: Renaissance**

*Dosso and Battista Dosso and their Workshop*

Dr Alessandra Pattanaro (Universita' di Padova)

Friday 5 and Saturday 6 December 2014

Timings to be advised, Kenneth Clark Lecture Theatre

**Religion, Art and Conflict: disputes, destruction and creation**

Conference

Keynote speakers: Professor James Carley (Oxford/Kent) and Dr Sussan Babaie (The Courtauld).

Other speakers are Naomi Billingsley (Manchester), Dr Michael Carter (The Courtauld), Dr Madeline Clements (East London), Lloyd De Beer (British Museum), Anna Kim (Virginia), Agnes Tothne Kriza (Cambridge), David Low (The Courtauld), Ariana Maki (Colorado University Museum), Dr Maria Aurora Molina-Fajardo (independent scholar), Dr Scott Nethersole (The Courtauld), Eva Papoulia (The Courtauld), Emily Pegues (The Courtauld), Jayne Wackett (Kent) and Lieke Wijnia (Tilburg).

Throughout history religion and belief have been the catalyst for the creation of great buildings and works of art. However, religious art has frequently been disputed, despised and destroyed. This one and a half day conference will examine the role of reform, ideology and conflict in the destruction and preservation of religious art and architecture. The conference will also investigate how theological disputes and religious conflicts have been the impetus for new intellectual and creative approaches to the visual and material arts.

The papers presented at the conference will cover 600 years of art history, from fifteenth-century Florence to depictions of Islam after 9/11, and a breadth of topics from medieval monasticism to William Blake's theology of art, from Bhutanese seventeenth century art to the Vatican's relationship with contemporary art, and much more.

Ticket/entry details: to be advised

Tuesday, 9 December 2014

17.30 - 18.30, Kenneth Clark Lecture Theatre

**Richard McDougall Lecture Autumn 2014**

*G.M. Woodward's Coffee-House Characters and Evolving Notions of British Humour*

Ann Bermingham (Professor Emeritus, University of California, Santa Barbara)

Preserved in the Yale Center for British Art is a small 34-page autograph book titled *Coffee-House Characters, or Hints to the Readers of Newspapers Exemplified in Eight Characteristic Designs with Letter Press Elucidations to Each Plate* by the amateur cartoonist George M. Woodward. The nine watercolour drawings accompanying the text depict

patrons of coffee-houses circa 1808. As is typical of Woodward's work, the satire directs its barbs away from the sharp and moralizing course so often associated with Hogarth, and visual satire of the eighteenth-century, and toward something gentler and more indulgent. This talk will explore Woodward's *Coffee-House Characters* in relation to social change and evolving notions of British humour.

**Ann Bermingham** is a specialist in British art of the eighteenth- and nineteenth-centuries and a research professor in the history of art at the University of California, Santa Barbara. She is the author of *Landscape and Ideology*, *The English Rustic Tradition, 1740-1860* and *Learning to Draw: Studies in the Cultural History of a Polite and Useful Art*; the editor of *Sensation and Sensibility: Viewing Gainsborough's 'Cottage Door'* and, with John Brewer, *The Consumption of Culture: Image, Object, Text, 1600-1800*.