



Events Calendar

AUTUMN 2010

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 or on specific areas of interest, please contact us:

researchforum@courtauld.ac.uk

The **Autumn 2010 Frank Davis Memorial Lecture Series**, sponsored by the F M Kirby Foundation, is entitled *Resistance and Interpretation: Disciplinary Perspectives*. This series, organised by Dr Francesco Lucchini, proposes a range of ways of approaching the specific resistance found in objects of enquiry, calling attention to the ways in which contemporary scholarship attends to the conditions that set up resistances with respect to disciplinary investigation. Distinguished scholars from different disciplinary traditions are invited to consider how the notion of resistance is dealt with in their field of research and reflect on the ways in which material and cultural factors inhibit or disturb smooth assimilation of artefacts and cultural activities into theory and predetermined categories of interpretation.

OCTOBER

Saturday, 2 October 2010

10.00 - 17.30, Kenneth Clark Lecture Theatre
(registration from 9.30)

Street Life and Street Culture: Between Early Modern Europe and the Present

Final conference

Speakers: Niall Atkinson (University of Chicago), Georgia Clarke (The Courtauld Institute of Art), Ornette Clennon (Oxford Brookes University), Louise Duggan (CABE), Dan Jones (Sound artist and co-director, Sound&Fury Theatre company), Kristian Kloeckl (Senseable city lab: lead real time city group), Kate McGrath (producer, FUEL), Stephen Milner (University of Manchester), Fabrizio Nevola (University of Bath), Guido Rebecchini (Università degli Studi di Siena), David Rosenthal (Monash University)

'Street Life and Street Culture' involves art historians, architectural historians, historians, architects, planners, artists, critics, sound artists, actors and theatre producers to create an interdisciplinary, international community drawn from the UK, USA and Europe. The project has

been to consider how streets shaped and informed

the daily lives of urban communities in the past, and how this historical experience relates to contemporary realities. The final conference of this two-year AHRC-Funded Network, under the 'Beyond Text' initiative, considers major themes that have emerged during the course of the project:

- the street as locus for celebration, religion and rituals
- the relation between ephemeral performances and permanent urban change
- street sounds
- the performative siting of violence, punishment and protest
- surveillance, policing and control
- gossip and the circulation of news

Ticket/entry details: The conference is free and open to all but advance booking is required **by 30 September**. Lunch is not provided, but there will be tea/coffee in the afternoon break. Please register by email to Claire Hogg (C.Hogg@bath.ac.uk)

Sunday, 10 October 2010 (note date and venue)
17.00 - 18.30, Dulwich Picture Gallery, Gallery
Road, London, SE21 7AD

London seminar for *Early Modern Visual Culture*

Private View to exhibition:

Salvator Rosa. Bandits, Wilderness and Magic

This seminar series has been organised jointly by
The Courtauld Institute of Art's Research Forum
and University College London.

Ticket/entry details: Private visit to the exhibition
at Dulwich Picture Gallery

(<http://www.dulwichpicturegallery.org.uk>). The
Gallery is charging the concession price of £4.00
per person for this exclusive private view (normal
ticket price: £9.00). Please meet at 5.00pm in the
reception area of the Gallery. It would be helpful
in estimating numbers if you would let
joanna.woodall@courtauld.ac.uk or
r.sanjuan@ucl.ac.uk know if you intend to come.

Tuesday, 12 October 2010

17.30 - 18.30, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series

Resistance and Interpretation: Disciplinary Perspectives

Interpretation Through the Looking-Glass

Miguel Tamen (Professor, Director of Programme
in Literary Theory, University of Lisbon; and
Regular Visiting Professor, University of Chicago)

"I have only one, very simple, idea about
interpretation: interpretation should not be kept
separate from other human activities. There are
three main advantages to this, or so I will argue:
the first is that we need not assume any
difference in kind between interpreting and e.g.
solving problems, describing your position
relative to the world or other people, asking
questions, contesting arguments or drawing
inferences; the second, that interpretation is not
to be seen as a special mental process, a
consequence of certain peculiarities of things, or
an emanation of any fancy arrangements
between ever-pliant minds and ever-resisting
matter. The third is that the problem of
interpretation can be addressed in a relatively
nontechnical way and that much is gained from
retaining such nontechnical bluntness. My main
precursor and constant source of inspiration is
Alice, the heroin of Lewis Carroll's *Through the
Looking Glass*." Miguel Tamen.

Miguel Tamen's main interests include
philosophy and literature. He is the author of six
books, among which *Friends of Interpretable
Objects* (2001). He is a regular contributor to
Common Knowledge. In 2010/11, he is a
Rockefeller Foundation Fellow at the National

Humanities Center, where he is in residence
finishing a book tentatively entitled *The Alice
Books*.

Wednesday, 13 October 2010

17.30, Research Forum South Room

Research seminar: Medieval Work in Progress

Alix Bovey (University of Kent)

*Kinship, Friendship and the Wollaton Antiphonal
(Nottingham University Library MS 250)*

Thursday, 14 October 2010

13.00 - 15.00, Research Forum South Room

Victor and Margarita Tupitsyn Double Lecture

A) Dr Margarita Tupitsyn

Don't Forget a Woman Artist

One would think that equality between men and
women in the art world should have long been
established. Rather than there being a shift in
male consciousness, feminist issues have
become primarily a subject of political
correctness. This is why today we still encounter
situations where female artists are the first to be
dropped from histories written by men, and the
critical power of feminist discourse is habitually
neutralised. This talk surveys the curatorial
projects that Margarita Tupitsyn organised
between 1983 and 2010, and that proposed
paradigms of the inclusion of radical female
practices in mainstream Soviet and Russian
culture.

B) Dr Victor Tupitsyn

*Historical Inferences and Margins of Error (Tribal
Practices in Academia, Communal Life, and
Conceptual Art)*

In spite of ideological difference, culture and cult
continue to copy each other. In the academic
world in the US, the tradition of mutual citation is
a tribal rule. However, there is no altruism
involved, just as there is no sense of professional
responsibility. Citing and mentioning each other
in bibliographies and footnotes is a mutually
advantageous exchange. A special role in this is
played by 'name-dropping', used for the purpose
of marking the territory or ensuring that one has
the support of influential authors.

Wednesday, 20 October 2010

17.30, Research Forum South Room

Research seminar: Renaissance

Professor Paul Hills (The Courtauld Institute of
Art)

*Narrative Threads: Veils and Cintole from Duccio
to Filippino Lippi*

Saturday, 23 October 2010
09.30 - 18.15, Kenneth Clark Lecture Theatre
(registration from 09.00)

SocialEast Seminar on Networks and Sociability in East European Art

Speakers: Ewa Borysiewicz (Warsaw University), Anthony Gardner (The Courtauld Institute of Art), Beata Hock (Central European University, Budapest), Anda Kļaviņa (independent scholar and curator, Riga), Maria Matuszkiewicz (Museum of Modern Art, Warsaw), Dorota Monkiewicz (Contemporary Museum, Wrocław), Angelika Richter (independent scholar and curator, Berlin), Miško Šuvaković (University of Belgrade), Jasmina Tumbas (Duke University), Jutta Vinzent (University of Birmingham), Sarah Wilson (The Courtauld Institute of Art); plus Zofia Kulik (Warsaw) and Goran Trbuljak (Zagreb) in conversation

The SocialEast Seminar on Networks and Sociability in East European Art provides a forum for the presentation of new research into practices of informal exchange and patterns of alternative communication between experimental artists in the Eastern Bloc. This seminar explores the ways in which unauthorised artistic ideas were able to transgress national and ideological boundaries through networks of friendship and artistic collaboration that flew in the face of an official culture of isolationism, censorship and political control. It focuses on processes of artistic exchange that took shape at a grass-roots level, inventive strategies to surmount bureaucratic obstacles, and the specific meaning of 'networking' in the context of communist Eastern Europe.

The SocialEast Forum is a platform for innovative, transnational research on the art and visual culture of Eastern Europe initiated by Dr. Reuben Fowkes in 2006. Based on active collaboration with institutes of art history across Europe and the involvement of prominent academics, curators and artists, SocialEast is an internationally-recognised generator of pioneering research.

The SocialEast Seminar on *Networks and Sociability in East European Art* is co-organised with Dr. Klara Kemp-Welch at The Courtauld Institute of Art as part of her Leverhulme Trust funded project, 'Networking the Bloc. Unofficial International Relations in Late Socialist Art'. The seminar is supported by the Leverhulme Trust and The Courtauld Institute of Art's Research Forum.

For more information please see the SocialEast Forum website: <http://www.socialeast.org>

Ticket/entry details: £15 (£10 concessions and Courtauld staff and students), includes coffee, and reception. Please send a cheque made payable to 'Courtauld Institute of Art' to: Research Forum Events Coordinator, The Courtauld Institute of Art Research Forum, Somerset House, Strand, London WC2R 0RN, clearly stating that you wish to book for the 'SocialEast Seminar on Networks and Sociability in East European Art'. For credit card bookings call 020 7848 2785. For further information, please email ResearchForumEvents@courtauld.ac.uk

Monday, 25 October 2010
18.00, Research Forum South Room
Research seminar: Modern and Contemporary

Martina Caruso (The Courtauld Institute of Art)
Misericordia in Italian Humanist Photography

Tuesday, 26 October 2010
17.30 - 18.30, Kenneth Clark Lecture Theatre
Frank Davis Memorial Lecture Series
Resistance and Interpretation: Disciplinary Perspectives

Peter Burke (Emeritus Professor of Cultural History, University of Cambridge, and Fellow of Emmanuel College)

Traditions of Resistance: The Case of History
Like art historians, general historians have paid too much attention to the victors, to innovation, to the vanguard. It is good news that this series of lectures will seek to compensate for that trend by emphasizing the ideas of the vanquished, the rearguard in the culture wars. This lecture is concerned with the discipline of history itself, especially in Britain 1950-2000, asking what was resisted (social and then cultural history for instance, quantitative methods, foreign models imported from Paris or Chicago, and so on); by whom, when, where and why? Having experienced most of these debates as they occurred, Professor Burke feels that he cannot pretend to be above the battle, but will do his best to combine the points of view of a contemporary witness and a -slightly - later historian.

Peter Burke (1937) taught at the University of Sussex 1962-78 before moving to Cambridge. He has written more than 20 books, translated into more than 30 languages, including *Culture and Society in Renaissance Italy* (1972), *Popular Culture in Early Modern Europe* (1978), *The Fabrication of Louis XIV* (1992), *The European Renaissance* (1998), *Languages and Communities in Early Modern Europe* (2004).

Wednesday, 27 October 2010

18.00 - 19.00, Kenneth Clark Lecture Theatre
Professor David Park (Director of Wall Painting
Department, The Courtauld Institute of Art)

**Georgia's Wall Painting Heritage: Significance
and Preservation**

From the wide expanses of the Gareja Desert in the south to the northern peaks of Svaneti in the High Caucasus, Georgia retains a vast amount of wall painting, with spectacular examples especially from the 11th to 14th centuries. Until now, these paintings have not been fully appreciated outside Georgia itself, but recent developments present exciting possibilities for their study and conservation.

This illustrated lecture will discuss the art-historical and conservation aspects of Georgian wall paintings, and celebrate the collaboration between the different bodies and individuals – the authorities in Georgia, the British Georgian Society, the Friends of Academic Research in Georgia and an anonymous US donor – which has enabled a student from Tbilisi to study wall painting conservation at The Courtauld over the next three years.

The lecture will be followed by a reception in the front hall generously sponsored by the Embassy of Georgia to the UK and will be attended by the Ambassador of Georgia H.E. Mr Giorgi Badridze.

NOVEMBER

Monday, 1 November 2010

18.00, Research Forum South Room

**London seminar for Early Modern Visual
Culture**

Professor Walter Melion (Asa Griggs Candler,
Emory University)

*Corporalium Rerum in Spiritu Exprimuntur
Imagines: The Augustinian Doctrine of the
Spiritual Image in Theodore Galle's Life of the
Blessed Ignatius of Loyola of 1610*

This seminar series has been organised jointly by
The Courtauld Institute of Art's Research Forum
and University College London. Contact: Rose
Marie San Juan (r.sanjuan@ucl.ac.uk) and
Joanna Woodall
(joanna.woodall@courtauld.ac.uk)

Tuesday, 2 November 2010

17.30, Kenneth Clark Lecture Theatre

**Terra Foundation for American Art Visiting
Professor**

Richard Meyer (Terra Foundation for American
Art Visiting Professor, The Courtauld; and
Associate Professor of Art History and Fine Arts,
University of Southern California)

Submerged: On Sexuality and American Art

Writing sexuality into the history of art means redrawing the boundaries of what counts both as art and as history. If Americanists have been at the forefront of this task, this is not to say that their work has been warmly received or openly supported within the broader reaches of the discipline. This paper argues for an expanded field of sexuality in the scholarly study of nineteenth- and twentieth-century American art. Taking the life, work, and (contested) reception of the photographer Alice Austen as a case study, it traces a dialectic between visibility and suppression as formative of art-historical knowledge. Richard Meyer's talk concludes with a discussion of the constraints and challenges posed by a recently completed book project titled *Art and Queer Culture, 1885-present*, a survey text co-edited with the lesbian artist and critic Catherine Lord. The unequal visibility of male and female homoeroticism within American art (and the ethical and interpretive questions that follow from it) will be addressed in some detail.

Richard Meyer is Associate Professor in the Department of Art History and Director of the Contemporary Project and the Visual Studies Graduate Certificate at the University of Southern California. He is the author of *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century American Art* (Oxford University Press, 2002) and co-author of *Weegee and Naked City* (University of California Press, 2008). Most recently, he curated *Warhol's Jews: Ten Portraits Reconsidered* at the Jewish Museum in New York City and the Contemporary Jewish Museum in San Francisco. His essay, "Artists Sometimes Have Feelings" received the 2008 *Art Journal* award from the College Art Association. He is currently completing two books, a survey text co-edited with Catherine Lord titled *Art and Queer Culture, 1885-present* (Phaidon, 2010) and a short history of 20th-century art titled *What was Contemporary Art?* to be published by MIT Press. His teaching interests include contemporary art, censorship and the public sphere, the history of photography, gender and sexuality studies, and visual culture.

As Terra Foundation for American Art Visiting Professor at The Courtauld in 2010-11, he will lead a series of seminars on 'Feminist and Queer Art History' as part of Professor Mignon Nixon's M.A. Special Option *Informed: Art, Sex, War, and Gender Politics since 1960*. For further information about the Terra Foundation for American Art and this initiative see www.terraamericanart.org

Wednesday, 3 November

17.30, Research Forum South Room

Research seminar: Medieval Work in Progress

Hanna Vorholt (Warburg Institute)

The Liber Floridus diagrams in a fifteenth-century manuscript at Tongerlo

Thursday, 4 November 2010

17.30, Research Forum South Room

The Autumn Lecture of the Society for the Promotion of Byzantine Studies

The Most Reverend Metropolitan Kallistos (Ware) of Diokleia

The Council of Ferrara-Florence (1438-9)

Revisited: Why was it "a success that failed?"

Metropolitan Kallistos held a lectureship at the University of Oxford teaching Eastern Orthodox Studies for thirty-five years between 1966 and 2001, when he retired. He was chairman of the board of directors of the Institute for Orthodox Christian Studies in Cambridge. He continues to serve as chairman of the Friends of Orthodoxy on Iona and on the advisory board of the Orthodox Peace Fellowship.

Friday, 5 November 2010

15.00 - 19.00, Research Forum South Room

Material Life of Things Symposium

Hands On: Seven Perspectives on the Material Transformation of Art

Speakers: Moya Carey (V&A); Francesca Dell'Acqua (Università degli Studi di Salerno); Rebecca Farbstein (independent); Sally Korman (independent); Luisa Mengoni (V&A); Nat Silver (UCL/ The Frick Collection); Maria Elena Versari (Duquesne University, Pittsburgh)

Ticket/entry details: All welcome but numbers are limited. Advance booking **by 12 noon Tuesday 2 November** is essential. Please contact:

ResearchForumEvents@courtauld.ac.uk

Monday, 8 November 2010

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

Richard Meyer (Terra Foundation for American Art Visiting Professor, The Courtauld; and Associate Professor of Art History and Fine Arts, University of Southern California)

What was Contemporary Art?

This workshop will consider the idea of contemporary art as it was understood in the early 20th century. Its point of departure is an undergraduate course taught by Alfred Barr at Wellesley College in Spring, 1927 titled 'Tradition and Revolt in Modern Painting'. Dazzling in its

multidisciplinarity, the course included the study of French, Russian, German, Italian, English, and American painting; of architecture and the industrial arts, including the design of automobiles, office furniture, and household appliances; of comic strips, magazine illustrations, typography, and advertising; of theatre, dance, music, film, and criticism. We will examine the iconoclastic pedagogy and expansive, even revolutionary, sense of modernity that shaped Barr's class. In closing, we will consider the possibilities for adapting Barr's pedagogy to the field of contemporary art history as it is now constituted.

Tuesday, 9 November 2010

17.30 - 18.30, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series

Resistance and Interpretation: Disciplinary Perspectives

Dr Peter Stewart (Reader in Classical Art and its Heritage, and Acting Dean, The Courtauld Institute of Art)

Art-Archaeology: The Materiality of Classical Art History

All art history involves inherent tensions between the materiality of the works of art – their rootedness in time and space – and the mobility of the ideas and imagery that they embody. The tension is all the more striking in the study of ancient art. On the one hand, classical art history, with its traditional dependence on archaeology, deals with perishable, intractable objects dug up in particular places. On the other hand, it has always been concerned with the intangible spread of Graeco-Roman styles and iconography, with abstract typologies, material and visual cultures and how they transcend material constraints. This lecture explores some of the forms of material resistance which have filtered our experience of ancient art, including the accidents of archaeological survival. But such limitations affect not only the objects that we study, but also the processes of studying them. Our construction of the past, the books and articles we read and write, the photographs we reproduce or view, the dissemination of ideas on paper or on the web... These too have their hidden material constraints.

Dr Peter Stewart is Reader in Classical Art and its Heritage and Acting Dean at The Courtauld. He previously taught at the Universities of Cambridge and Reading. His publications include, *Statues in Roman Society* (2003), *Roman Art* (2004), and *The Social History of Roman Art* (2008).

Wednesday, 10 November 2010
17.30, Research Forum South Room

Research seminar: Renaissance

Dr Roland Krischel (Deputy Director, Wallraf-Richartz Museum & Fondation Corboud, Cologne)

Multi-media Altarpieces (tbc)

Thursday, 11 November 2010
16.00, Kenneth Clark Lecture Theatre

Antonio Negri

Formare, deformare, inaugurare

In alcuni testi degli anni '50, il filosofo francese Maurice Merleau-Ponty assegna alla creazione artistica una valenza ontologica, e ne qualifica la potenza: si tratta di una deformazione coerente radicata all'interno di un'esperienza soggettiva, ma che non presuppone nessun "soggetto" stabile (chi crea viene a sua volta preso dentro il movimento della creazione: colui che costruisce è allo stesso tempo costruito, ed è questo chiasma che sta alla base della nostra differenza ontologica), e procede per "squilibri" dell'ordine prosaico del mondo, per spostamenti e inaugurazioni di linee di forza, per svuotamenti e reinvestimenti dell'esistente: insomma, per quell'attività che non distingue più tra il trasformare e l'inventare, e alla quale Merleau-Ponty darà il nome di "prosa". Ma negli stessi testi, non mancano le allusioni alla necessità di spostare l'analisi, nei medesimi termini, dal mondo della creazione artistica alla politica. Con quali forze, quali energie, quali linee di rottura? E ancora: dall'interno della carne del mondo, in virtù di quale tipo di inaugurazione?

Antonio Negri (1933) è stato docente di Teoria dello Stato presso l'università di Padova (Italia), e ne ha diretto l'Istituto di Scienze politiche. Ha successivamente insegnato in Francia, all'università di Paris VIII, all'Ecole Normale Supérieure e al Collège International de Philosophie. Ha pubblicato numerosi libri sulla storia della filosofia politica moderna (in particolare su Spinoza e Marx) e alcuni saggi di teoria giuridica e politica. Ricordiamo in particolare, insieme a Michael Hardt, la trilogia *Empire* (Harvard U.P., 2000), *Multitude* (Penguin Books, 2004) e *Commonwealth* (Harvard U.P., 2009)

Monday, 15 November 2010
18.00, Kenneth Clark Lecture Theatre

Joint London Seminar for Early Modern Visual Culture and Modern and Contemporary Research Seminar

Wendy Ikemoto (Terra Foundation for American Art Postdoctoral Teaching Fellow)

Canvas to Canvas: Companion Paintings in the 19th-century United States

This paper examines the 'why' and 'how' of companion paintings in the antebellum United States. Why did the paired form proliferate in 19th-century America, and what did it signify? The paper suggests that companion paintings sorted the world into characteristic dualisms: for example, black and white, good and evil, north and south. Through limited case studies, it demonstrates also the critical potential of the form to subvert its own categorical divisions.

As Terra Foundation for American Art Postdoctoral Teaching Fellow, Wendy Ikemoto is teaching a BA3 Special Option *Going Global: International Perspectives on Early American Art*. For further information about the Terra Foundation for American Art see www.terraamericanart.org

The London Seminar for Early Modern Visual Culture is organised jointly by The Courtauld Institute of Art's Research Forum and University College London. Contacts: Rose Marie San Juan (r.sanjuan@ucl.ac.uk) and Joanna Woodall (joanna.woodall@courtauld.ac.uk)

Friday, 19 November 2010
18.00, Kenneth Clark Lecture Theatre

Art+ChristianityEnquiry Lecture

Dr Mia M. Mochizuki (Thomas E. Bertelsen, Jr. Associate Professor of Art History and Religion, Jesuit School of Theology, Santa Clara University / Graduate Theological Union, Berkeley, Department of the History of Art, University of California, Berkeley)

The Abject Object

Winner of the 2009 ACE/Mercers' International Book Award in Religious Art and Architecture for *The Netherlandish Image after Iconoclasm, 1566-1672. Material Religion in the Dutch Golden Age* (Ashgate, 2008), Dr Mochizuki will consider the legacy of iconoclasm for the image. By taking the long view of cast off or "thrown away" objects and the objects they stimulated she will explore the rhetorical performance of doubt that iconoclasm interjected into the realm of the visual and what this anxiety offers the criticism of the material manifestations of belief.

This lecture is jointly hosted with Art+ChristianityEnquiry (ACE). For further information about ACE see www.acetrust.org

Saturday, 20 November 2010

Kenneth Clark Lecture Theatre (tbc)

Second Early Modern Symposium

Art and Presence

Speakers: Jocelyn Anderson (The Courtauld Institute of Art), Frederique Baumgartner (Harvard University), Felicity Bodenstern (Université Paris IV Sorbonne), Jane Eade (University of Sussex), Andreas Gehlert (independent scholar), Allison Goudie (independent scholar), Gyöngyvér Horváth (UEA, Norwich/ MOME Budapest), Wendy Ikemoto (The Courtauld Institute of Art), Macarena Moralejo Ortega (Universidad de Valladolid y Academia de Espana en Roma), Alejandra Osorio (Wellesley College), Aris Sarafianos (University of Ioannina), Sjoukje van der Meulen (University of Illinois)

Art and Presence is the second symposium of The Courtauld's Early Modern department. The symposium will provide an occasion for established and emerging scholars to present and discuss their research together. Historically and culturally specific, the 'work of art' is contingent on a series of social relationships and mediations that seem to emerge when considering the relationship between representation and presence. This one-day symposium explores the relationship between viewers and art makers from the perspective of how they conceived of the work as an informational 'vehicle' and/ or as a place of presence. Drawing on theories from such fields as art history, anthropology, phenomenology, literary studies, cultural studies, philosophy and sociology, papers will examine the way works of art 'functioned' from the point of view of a phenomenology of producing and viewing images, asking what is presence? What makes an object present? And how is it perceived? Papers will explore the theme of presence in diverse forms of visual and material culture relating to the early modern period (c.1580-1850) including painting, sculpture, architecture, decorative arts, print media, graphic arts, and the intersections between them.

Ticket/entry details: £15 (£10 students) Please send a cheque made 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, clearly stating that you wish to book for the 'Art and Presence' symposium. For credit card bookings call 020 7848 2785. For further information, send an email to ResearchForumEvents@courtauld.ac.uk

Monday, 22 November 2010

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

Caroline Evans (Professor of Fashion History and Theory, Central St Martins)

Mirrors, Magic and Multiplication: Early Twentieth Century Fashion Shows

Tuesday, 23 November 2010

17.30 - 18.30, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series

Resistance and Interpretation: Disciplinary Perspectives

Timothy Ingold (Professor of Social Anthropology and Head of the School of Social Science, University of Aberdeen)

Resisting Culture, Embracing Life: Anthropology Beyond Humanity

The modern concept of humanity expresses the existential dilemma of a creature that can know itself, and the world of which it is a part, only by separating itself off from that world. This separation has long validated both the project of anthropology, as the comparative study of diverse forms of culture underwritten by the unity of human nature, and, more generally, the disciplines of the arts and humanities as opposed to the natural sciences. In this lecture Professor Ingold argues that the divided constitution of humanity, of anthropology and of the academy as a whole has been the major line of resistance to achieving a holistic and participatory understanding of the conditions and potentials of human life in the one world we all inhabit. He takes the achievement of such understanding to be the true task of anthropology. Its realisation will call not only for the redrawing of anthropology, as a practice of 'togetherness' rather than othering, but also for a rethinking of the concept of the academic discipline – as a convergence of lines of interest rather than a bounded field of study. More fundamentally, it requires us to re-conceptualise the human as a being defined not by innate or acquired attributes but by relational accomplishment.

Tim Ingold has carried out ethnographic fieldwork among Saami and Finnish people in Lapland, and has written extensively on comparative questions of environment, technology and social organisation in the circumpolar North, as well as on evolutionary theory in anthropology, biology and history, on the role of animals in human society, and on issues in human ecology. His recent research interests are in the anthropology of technology and in aspects of environmental perception. He is currently writing and teaching

on the comparative anthropology of the line, and on issues on the interface between anthropology, archaeology, art and architecture. His latest book, *Lines: A Brief History*, was published by Routledge in 2007.

Wednesday, 24 November 2010

17.30, Research Forum South Room

Research seminar: History of Photography

Dr Luke Gartlan (School of Art History, University of St Andrews)

Shanghai shashin? The China Portfolio of Baron Raimund von Stillfried

In 1876 at the height of his career, the Yokohama-based photographer Baron Raimund von Stillfried travelled to Shanghai to undertake a portfolio of 'Chinese characters'. All but forgotten since its completion, this paper argues that the commercial failure of this portfolio highlights the potential schisms that could emerge between the work of nineteenth-century expatriate photographers and the expectations of their international clientele. By importing the aesthetic conventions of Yokohama souvenir photography—or Yokohama *shashin*—to the Chinese context, Stillfried destabilised many of the prevailing imperialist codes that conceived of the two nations in diametrical terms.

This seminar is co-sponsored with the *History of Photography* journal.

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 over a glass of wine.

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(alexandra.moschovi@sunderland.ac.uk) and

Benedict Burbridge

(benedict.burbridge@courtauld.ac.uk)

Monday, 29 November 2010

18.00, Research Forum South Room

London seminar for *Early Modern Visual Culture*

Dr Lucy Davis (Postdoctoral Fellow, Max Plank Institute, Rostock)

Silenus Alcibiades' and the Aesthetics of the 'Ugly' in Early Modern Visual Culture

This seminar series has been organised jointly by The Courtauld Institute of Art's Research Forum and University College London. Contacts: Rose Marie San Juan (r.sanjuan@ucl.ac.uk) and Joanna Woodall (joanna.woodall@courtauld.ac.uk)

Thursday, 2 December 2010

18.00 - 20.00, Research Forum South Room

Performing Art History

Art History and TV

Speakers: Alixe Bovey (School of History, University of Kent), Jack Hartnell (The Courtauld), Scott Nethersole (The Courtauld), Sam Rose (The Courtauld), John Wyver (University of Westminster/Illuminations Media) "Walking on camera is damn hard." (Simon Schama)

In the first of three discussions exploring and critiquing methods of delivering art historical research beyond traditional publishing routes in books or journals, the group will consider Art History and TV including: Simon Schama's *The Power of Art* (2006), Kenneth Clark's *Civilization* (1969), Matthew Collings' *This Is Civilization* (2007), John Read's *Henry Moore* (1951)

Thursday 2 – Saturday 4 December 2010

(11.00 - 18.00 tbc), 2 December 2010, National Portrait Gallery (with registration from 10.00)

(10.00 - 18.00 tbc), 3 December 2010, National Portrait Gallery

(10.00 - 16.00 tbc), 4 December 2010, The Courtauld Institute of Art (with registration from 09.30)

Tudor and Jacobean Painting: Production, Influences and Patronage

Speakers: include Aviva Burnstock (The Courtauld Institute of Art), Rachel Billinge (National Gallery), Victoria Button (V&A/ RCA), Tarnya Cooper (National Portrait Gallery), Catherine Daunt & Sally Marriott (National Portrait Gallery), Susan Foister (National Gallery), Elizabeth Goldring (University of Warwick), Karen Hearn (Tate), Frederick Hepburn (independent scholar), Erma Hermens and Sally Rush (University of Glasgow), Maurice Howard (University of Sussex), Anita Jansen (Het Prinsenhof, Delft) & Johanneke Verhave (art

historian and paintings restorer, Rotterdam), Rica Jones (Tate), Catharine MacLeod (National Portrait Gallery), Sophie Plender (National Portrait Gallery), Christine Reelsbo (Hamilton Kerr Institute), Marie Louise Sauerberg (Hamilton Kerr Institute), Libby Sheldon (University College London), David Taylor (Scottish National Portrait Gallery), Robert Tittler (Concordia University, Montreal), Ian Tyers (Dendrochronologist), Hope Walker (The Courtauld Institute of Art); Lucy Wrapson (Hamilton Kerr Institute)

This three-day conference taking place at the National Portrait Gallery and The Courtauld Institute of Art is part of a collaborative research project between the National Portrait Gallery, The Courtauld Institute of Art and the University of Sussex, called *Making Art in Tudor Britain*.

The conference will include sessions on materials, appearances, effects, and the artists' workshop; authorship: native and foreign artists; patronage for portraiture and the use of documentary and technical evidence.

For further details, including a draft programme, please see the National Portrait Gallery's website www.npg.org.uk or contact Catherine Daunt at cdaunt@npg.org.uk

Ticket/entry details: £80 (£70 concessions) available from the National Portrait Gallery via their website www.npg.org.uk/whatson/event-root/matb-international-conference.php or by telephone 020 7306 0055

Tuesday, 7 December 2010

17.30 - 18.30, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series

Resistance and Interpretation: Disciplinary Perspectives

Christopher Wood (Professor, Department of History of Art, Yale University)

Art History Unrealized

An art history is only as effective as its concept of art. The discipline of art history nevertheless rarely poses searching questions about art, the origins of art, and creativity. In the past, it would seem, the discipline declined to interrogate its own presumed object out of exaggerated reverence for that object. Today it is the reverse: art history is no longer confident that art, together with philosophy and religion, occupies a place outside of culture, and so is capable of pointing to a reality not easily grasped by human language or artifice. Art history today is more likely to acquiesce in a diminished version of itself as a form of cultural analysis.

Christopher Wood is Professor of the History of Art at Yale University. He has been a Junior Fellow at the Society of Fellows, Harvard

University; a Prize Fellow at the American Academy in Rome; the recipient of a John Simon Guggenheim Fellowship; and a Fellow of the American Academy in Berlin. He was a visitor at the University of California (Berkeley), Vassar College, and the Hebrew University, Jerusalem. He is the author of *Albrecht Altdorfer and the Origins of Landscape* (1993), *Forgery, Replica, Fiction: Temporalities of German Renaissance Art* (2008), and (with Alexander Nagel) *Anachronic Renaissance* (2010); and editor of *The Vienna School Reader: Politics and Art Historical Method in the 1930s* (2000).

Monday, 13 December 2010

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

Katherine Faulkner (The Courtauld Institute of Art)

Alfred Gilbert (1854-1934) and the Logic of the Fold