



Events Calendar

SPRING 2011

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 **Spring 2011 Friends Lecture Series**, supported by the Friends of The Courtauld Institute of Art, is entitled *Global Conceptualism*. This lecture series will complement the new Research Forum/Andrew W Mellon Foundation M.A. on 'Global Conceptualism', run by Dr Sarah Wilson with Visiting Professor Groys (New York University) who will be teaching its philosophy-based component in the Spring term. Known for his active role in the Moscow Conceptualist art movement, Groys' *The Communist Postscript* (Verso 2009) pursues a story which is now playing out in the reconfiguration of the global art world. The impact of the conceptual art to which he responded in the late 1960s was felt across the world, from West to East and from northern to southern hemispheres. Here the father-figure of the movement, Joseph Kosuth, returns in the company of younger generations of artists, art historians and curators who extend reflections upon art, object, image and word through time and space from their specific geographies and histories to the immaterial.

JANUARY

Tuesday, 11 January 2011

17.30, Research Forum South Room

Modernities in South Asian Art

Emergence of Indian Modernism in the 1920s

Professor Partha Mitter (University of Sussex)

Scholar, professor and renowned art historian Partha Mitter is Emeritus Professor of art history at University of Sussex, England. A member of Wolfson College, Oxford University; and past fellow of Clare Hall, Cambridge University. He is the author of *Much Maligned Monsters. A History of European Reactions to Indian Art* (Clarendon Press, 1977); *Art and Nationalism in Colonial India, 1850-1922* (Cambridge University Press, 1994); and *The Triumph of Modernism: Indian Artists and the Avant-Garde 1922-1947* (University of Chicago Press, 2007).

Advisable readings (reading material is available in the short loan photocopies section of the book library, The Courtauld Institute of Art):

Partha MITTER, *The Triumph of Modernism: India's Artists and the Avant-garde, 1922-47*, University of Chicago Press, 2007.

Rabindranath TAGORE, *On Art and Aesthetics: A Selection of Lectures, Essays and Letters*, Kolkata: Subarnarekha, 2005. Chapter: 'Art and Tradition' (pp 51-56)

Rabindranath TAGORE, *Nationalism*, Penguin Books India, 2009. Chapter: 'Nationalism in India' (pp 64-87)

M.K. GANDHI, *'Hind Swaraj' and Other Writings*, Edited by Anthony J. Parel. Cambridge : Cambridge University Press, 1997. Chapters: 'What is Swaraj' (pp 26-29); 'What is true civilization' (pp 66-71)

Thursday, 13 January 2011

18.00, Kenneth Clark Lecture Theatre

Raising Dust: Changing Territories For Art Across Europe

Speakers: Richard Appignanesi (writer, theorist and curator of Raising Dust); Marina Gržinić (artist); Dr Julian Stallabrass (The Courtauld Institute of Art); Dr Sarah Wilson (The Courtauld Institute of Art); and Boris Groys (art historian, philosopher and curator of the Russian pavilion at the 2011 Venice Biennale) (tbc)

Calvert 22 and The Courtauld Institute of Art are proud to present the first in a unique series of collaborative talks.

Each talk in the series, which will be presented over the course of the academic year, takes an exhibition at Calvert 22 as a point of departure to address a range of emerging themes.

Speakers will include artists and curators who are participating in Calvert 22's programme, alongside

academics and cultural commentators from The Courtauld Institute of Art and across the arts. Building on themes arising from Calvert 22's current exhibition, *Raising Dust: Encounters in Relational Geography*, this inaugural talk will explore implications for artists and culture across Europe at a time of environmental anxiety and geopolitical tension.

A short, illustrated introduction to the exhibition by the curator, Richard Appignanesi, will set the scene for an in-depth panel discussion including exhibiting artists, cultural theorists and art historians. As western Europe looks east, the dialogue will consider how economic and conceptual territories for art are changing and how artists in eastern Europe in particular are responding.

A central symbol for the *Raising Dust* exhibition is the broom, a timeless and universal implement common to households across the world. In the face of major issues in a changing Europe such as dislocation, economic turmoil and cultural misperceptions, how will artists continue to raise the dust and see where it settles?

CALVERT 22 is the UK's only not for profit foundation dedicated to the presentation of contemporary Art and Culture from Russian and Eastern Europe. With five exhibitions a year from both emergent and more established contemporary artists as well as a range of contextual events, performances and activities, Calvert 22 aims to interrogate existing preconceptions about the art and culture of these regions and propose new possibilities for cross-cultural understanding and exchange.

Friday, 14 January 2011

15.30 - 17.45, Kenneth Clark Lecture Theatre

Modern Mind: Joseph Paul Hodin at the Tate Archive

Speakers: Adrian Glew (Tate Library and Archive), Sarah Wilson (The Courtauld Institute of Art), Alexandra Lazar (The Courtauld Institute of Art)

This unique insight into the uncatalogued Tate Archive collection of art historian, aesthetician and critic Joseph Paul Hodin (1905-1995), comprising correspondence, writings, publications, printed ephemera, photographs and press cuttings from 1930s-90s, will provide an exciting starting point for researchers on postwar British as well as émigré art. Born in Prague, Hodin studied art in Dresden, Berlin, and Sweden before coming to England in 1944, where he started a prodigious career as art historian and critic. Hodin published seminal books on aesthetics, including *The Dilemma of Being Modern* (1956) and *Modern Art and Modern Mind* (1972), as well as important interpretations of Expressionism and German art from Munch and Schwitters to Oskar Kokoschka (1966), who was a close family friend. At the same time British and European, Hodin's inquiry into creative mind and artistic cognition resulted in works about émigré artists as well as key European masters, such as Greco (1971), Manessier (1972) and Manzú (1969), as well as the St Ives group. In the light of new interest in the British modernist

period, the seminar at The Courtauld Institute of Art will offer a look at the legacy of J.P. Hodin and his work, the cultural networks between Britain and Europe in that period, and development of international art criticism. The prism of Hodin's complex and rich life creates a platform for fresh approaches and discussions of this important era. The seminar on J. P. Hodin is organised by Alexandra Lazar (The Courtauld Institute of Art), and has been made possible through collaboration with the Tate Library and Archive, LCACE and the generous support from AICA UK. It follows from the Tate Archive seminar on J. P. Hodin held on 28 May 2010. Ticket/entry details: Open to all, free admission but numbers are limited. Advance booking is essential **by noon Thursday 13 January**. Please contact: ResearchForumEvents@courtauld.ac.uk

Saturday 15 January 2011

14.00 - 18.00, Kenneth Clark Lecture Theatre (with registration from 13.30)

Modernist Games: Cézanne and his Card Players

Speakers: T.J. Clark (University of California, Berkeley), Charlotte De Mille (The Courtauld Institute of Art), Andre Dombrowski (University of Pennsylvania), Nancy Ireson (co-curator of Cézanne's Card Players, The Courtauld Gallery), Margaret Iversen (University of Essex), Satish Padiyar (The Courtauld Institute of Art)

To coincide with the exhibition *Cézanne's Card Players*, organised by The Courtauld Gallery in London and the Metropolitan Museum of Art in New York, *Modernist Games* brings together six speakers to reflect on the theme of chance and game playing in the work of Cézanne. Cézanne's intense paintings of peasants and groups of card players in the early to mid 1890s comprised a project comparable in ambition to the large bather compositions of his next and final decade. This uncharacteristic moment in Cézanne's serious practice as a monumentalising artist opens out a set of questions for the modern and the contemporary: What is at stake in the performance of chance? What is the relation between the ludic, the serious and the sacred? How do we, as participating viewers of the modernist image of play, experience the tension of the game, its ethics, its erotics, and its unpredictable risks?

Ticket/entry details: £15 (£10 Courtauld staff/students and external 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 'Modernist Games: Cezanne' conference. For credit card bookings call 020 7848 2785. For further information, send an email to ResearchForumEvents@courtauld.ac.uk

Sunday 16 January 2011

15.00 - 17.00, The Courtauld Institute of Art foyer

'A Harmony Parallel With Nature': Cézanne's Music

PROGRAMME:

Emmanuel Chabrier: from *Pièce Pittoresque*, 1880

Claude Debussy: *L'Enfant Prodigue*, 1884; from *Pélleas et Mélisande* 1902

Musical Director / Piano: Alisdair Kitchen

Director: Joseph Timmons

Cast to include: Emilie Alford; Katy Compton;

Christopher Jacklin

When Joachim Gasquet found an 'interior music' in Cézanne's painting we should remember the modernist vocabulary he employs is as evocative of his cultural moment as the works he discusses are themselves. It is nevertheless illuminating to consider the frequent recourse of critics to musical analogy to account for Cézanne's method, from Emile Bernard and Roger Fry to Meyer Schapiro. This event explores such metaphorical language through performance, animating these analogies through a fully staged production of Debussy's Prix de Rome winning Cantata, *L'Enfant Prodigue*, 1884, together with a scene from his ground-breaking opera *Pélleas et Mélisande* (started in 1893, performed 1902). Debussy's non-linear melodic construction and fragmentary counterpoint resonate with the innovations in Cézanne's technique. From this perspective, we consider how archetypes of spatial painting have temporal resonance, arresting and distilling attention for longer than is expected. In complement to *The Card Players* exhibition, we include rural-inspired music by Cézanne's friend and patron, Emmanuel Chabrier, whose arrangements transpose tradition into music that recognises its roots, but is itself progressive. The combination of innovative method and conservative subject is arguably mirrored in *The Card Players*, works recently described as 'staged rather than observed from local life.'

The event has been made possible by the generous support of the London Centre for Arts and Cultural Exchange

Ticket/entry details: Open to all, free admission but numbers are limited. Advance booking **by Thursday 13 January 2011** is essential. Please contact: ResearchForumEvents@courtauld.ac.uk

Monday, 17 January 2011

17.30, Royal Holloway London Annex, 2 Gower Street, London WC1, Seminar Room G3

2011 London Seminar in Roman Art

An Interdisciplinary Study of the Mosaics from the House Of The Faun in Pompeii: Technique, Materials and Provenance

Cristina Boschetti (University of Nottingham)

Supported by the Institute of Classical Studies, Royal Holloway University of London, The Courtauld Institute of Art's Research Forum. Contacts: Amanda Claridge (A.Claridge@rhul.ac.uk) and Will Wootton (Will.Wootton@kcl.ac.uk)

Monday, 17 January 2011

18.00, Research Forum South Room

Research seminar: Modern and Contemporary
Cruel and Tender: Conception, Display and Reception in Tate Modern's 2003 Inaugural Exhibition of Photography

Sara Knelman (The Courtauld Institute of Art)

Tuesday, 18 January 2011

17.30 - 18.30, Kenneth Clark Lecture Theatre

Spring 2011 Friends Lecture Series
Global Conceptualism

Total Enlightenment: Russian Conceptualism

Boris Groys (Andrew W. Mellon Foundation / Research Forum Mellon MA Visiting Professor, The Courtauld Institute of Art; and Professor of Slavic and Russian Studies at NYU)

"The Soviet state had always been a kind of artwork designed according to the taste of the Party leadership and as the result of centralised planning of all aspects of Soviet life. In that sense, art was the most suitable means of enlightenment. Hence the Moscow Conceptualists could extend their analytical and critical method to the entire Soviet system; they could claim to reflect all of Soviet culture. The Moscow Conceptualists understood their praxis to be enlightening Soviet culture about its own ideological mechanisms." (Boris Groys, 2008)

Boris Groys is currently Visiting Mellon Professor at The Courtauld, and Professor of Slavonic and Russian Studies, at NYU; he was previously Professor and curator at ZKM Karlsruhe (Philosophy and Media theory). Celebrated publications include *Stalin the Total Work of Art*, 1988 and his exhibition co-curated with Max Hollein, *Dream Factory Communism. The Visual Culture of the Stalin Era*, (Frankfurt, 2003-4). In 2008 he showed his films on 'Religion as medium': *Thinking in Loop* (Cubitt Gallery, London) and opened *Total Enlightenment, Moscow conceptualism* in Frankfurt (then Madrid). He has been the keynote speaker for all the Former West project seminars (Utrecht, Eindhoven, Warsaw 2009-2010) and published *History becomes Form* (MIT Press) and *Going Public* (e-flux) in 2010. He is currently teaching the new MA on 'Global Conceptualism' with Dr Sarah Wilson. He will lead the *Expanded Conceptualism* conference at Tate Modern on March 18th-19th 2011, and is curator of the Moscow Pavilion for the Venice Biennale this summer.

Wednesday, 19 January 2011

17.30, Seminar Room 1

Research seminar: Renaissance

The Illustrations of the Benci Aesop and Domestic Education in Quattrocento Florence'

Federico Botana (The Courtauld Institute of Art)

Saturday 22 January 2011

10.00 - 19.00, Kenneth Clark Lecture Theatre

(with registration from 09.30)

Surrealism, Science Fiction and Comic Books

Speakers: Jeannette Baxter (Anglia Ruskin University, Cambridge), David Brittain (MIRIAD, Manchester Metropolitan University), Barnaby Dicker (Royal Holloway, University of London, and University of Wales, Newport), Pawel Frelik (Maria Curie-Sklodowska University, Lublin, Poland), Paul Gravett (Comica Festival), Robert McNab, (Documentary Filmmaker and independent scholar), Joanna Pawlik (University of Manchester), Roger Sabin (Central St. Martins College of Art and Design, University of the Arts, London), Dan Smith (Chelsea College of Art and Design, London), Bryan Talbot (graphic novelist)

In his 1976 essay *Science Fiction and Allied Literature*, David Ketterer wrote 'it is rather surprising that the considerable affinity which exists between Surrealism and SF has not attracted more attention.' This observation was repeated in 1997 by Roger Bozzetto and Arthur B. Evans, who lamented that the relations between Surrealism and science fiction 'continue to be largely unexplored in SF scholarship,' and that 'there currently exists no in-depth study of SF and Surrealism.' As well as examining the points of contact and the differences and antagonisms that lie between Surrealism and science fiction, this conference is concerned with the related literature of comics, admired and exploited by Surrealists from the 1940s, and influenced in turn by the imagery, themes and styles of Surrealism and its art.

Papers will examine the reception of Surrealist imagery and ideas by SF and comics from the 1950s; analyse the nature of the relationship between Surrealism and SF; look at comics as a means towards challenging some of the deeply held beliefs of the Surrealists; and illuminate the Surrealists' own attraction to early comics and their uses of the comic format after the Second World War up to the 1980s.

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 'Surrealism, Science Fiction and Comics'. For credit card bookings call 020 7848 2785. For further information, send an email to ResearchForumEvents@courtauld.ac.uk

Monday, 24 January 2011

18.00, Seminar Room 6, Department of Art History, University College London, 20-21 Gordon Square, London WC1H 0AG (entrance at back of 20 Gordon Square)

London Seminar for Early Modern Visual Culture

Calyпсо's Island and the Lure of Enchantment in the Art of the French Regency

Mary Sheriff (Art Department, University of North Carolina at Chapel Hill)

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

Tuesday, 25 January 2011

17.30, Kenneth Clark Lecture Theatre

Queer Family Romance and Collections of Visual Culture

Whitney Davis (Professor of History & Theory of Ancient & Modern Art, University of California at Berkeley)

In the context of intense and divisive present-day debates about the juridical status of "queer families" (for example, in controversies about "gay marriage" in the USA), Davis broadens the discussion by recalling that queer families by definition often cannot be mediated in relations of biological kin, however fantasmatic (as claimed in the traditions of psychoanalysis), or even in relations of erotic and subcultural sociability, however proscribed in a dominant culture (as claimed in the traditions of gay-lesbian studies). By contrast, they can be mediated in complex extra-biological sociabilities. These include relations forged with subjects in the past or in other cultures simply by way of their representation or expression in historical works of art. Queer families, then, are as much a function of historical patrimonies imagined in queer culture as they are a function of juridical matrimonies (and cognate affiliations) licensed in dominant culture. In this talk, Davis explores certain collections of visual culture – collations of artworks assembled by queer men and women – as vehicles of what he calls "queer family romance," namely, the creative fiction of an alternate extra-biological family constituted wholly in aesthetic and cultural forms. In part the talk deals with the famous Freudian notion of family romance (the subject's unconscious fantasy of an alternate lineage) and in part with the nature of queer collections of visual culture. But its aim is to synthesize an account of queer family romance in collecting visual culture. Whitney Davis is the author of many articles and reviews on prehistoric, ancient, early modern, modern, and contemporary art and visual culture and eight books, most recently *Queer Beauty: Sexuality and Aesthetics from Winckelmann to Freud and Beyond* (Columbia University Press), *Habitat: Massimo Vitali's Mammals* (Steidl), and *A General Theory of Visual Culture* (Princeton University Press). His research combines art-historical analysis with inquiries into the history of aesthetics, sexology, philosophical psychology, and queer theory.

Wednesday, 26 January 2011

17.30, Research Forum South Room

Research Seminar: Joint Medieval Work in Progress and Renaissance

The Anjou Bible Exhibition at Leuven: Reflections After the Event on Miniatures at the Court of Anjou-Naples c. 1340

John Lowden (The Courtauld) and Catherine Reynolds

Wednesday, 26 January 2011

18.00, Kenneth Clark Lecture Theatre

Research Forum Visiting Conservator lecture

de Kooning and Pollock: The Actions of Painting

Jim Coddington (Research Forum Visiting Conservator, The Courtauld; Agnes Gund Chief Conservator, Museum of Modern Art, New York)

The distinctive painting styles of de Kooning and Pollock, the prime exemplars of American "action painting", are, on close examination, the product of considered effort and thought. This lecture will examine their materials and techniques and how such a consideration might be used to re-evaluate their work.

Jim Coddington is a Graduate of Reed College and a Masters in conservation from the University of Delaware. Prior to MoMA was a Mellon Fellow at the Metropolitan Museum. Research has included the theory and practice of conserving contemporary art, structural restoration of paintings, new imaging technologies for art and studies of the materials and techniques of Cezanne, Pissarro, Miro, Pollock and de Kooning. Co-editor with Maryan Ainsworth of summer 1996 *Art Journal on Conservation and Art History*.

Thursday, 27 January 2011

18.00 - 20.00, Research Forum South Room

Performing Art History

Art History and Radio

Speakers: Steven Connor (Birkbeck College, University of London), Cathy Courtney (British Museum Sound Archives), James Hall (Guardian, Times, TLS), Jack Hartnell (The Courtauld Institute of Art), Loic Tallon (Pocket-Proof)

"People say I pay too much attention to the look of a movie but for God's sake, I'm not producing a Radio 4 Play for Today, I'm making a movie that people are going to look at." Ridley Scott

In the second 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 the radio.

This event is part of the Performing Art History Special Interest Group, a body that seeks to create a forum for exploring, developing, and critiquing methods of delivering art historical research beyond the traditional publishing routes in books or journals. Novel presentation methods, both in lectures direct to an audience and in the wider broadcast media (TV, Radio, Internet) can be an opportunity for art

historians to utilise the wide range of technologies at their disposal. Furthermore, these approaches can be utilised by the art historian to make broader intellectual comment upon the material they are presenting through the medium in which it is presented. As well as exploring new ways to present research, the group will also consider the impact of these methods on the subject, and the methodological implications these new forums present to us as art historians.

See also: www.performingarthistory.co.uk

Friday, 28 January 2011

17.30, Research Forum South Room

Material Life of Things: Seminar

Weighing the Evidence

Jim Coddington (Research Forum Visiting Conservator, The Courtauld; and Agnes Gund Chief Conservator, Museum of Modern Art, New York)

Modern art has embraced many different means of and materials for creating art. In recent decades this impulse has developed at an increasingly frenetic pace. If we are to attempt to understand these diverse works from a material point of view how do we determine the priority of that material evidence? Can we refer to classic approaches to the technical study of art as a methodological guide? Does the historical narrative of art history and criticism bear upon our interpretation of the material evidence? Specific examples of restored and unrestored works that propose these questions will be presented for examination of the evidence in each case and how these larger questions might influence the weighing of that evidence.

Monday, 31 January 2011

17.30, Royal Holloway London Annex, 2 Gower Street, London WC1, Seminar Room G3

2011 London Seminar in Roman Art

Ossa quod vallavit Onyx: Roman Funerary Urns in Coloured Stone

Simona Perna (Royal Holloway, University of London)

Supported by the Institute of Classical Studies, Royal Holloway University of London, The Courtauld Institute of Art's Research Forum. Contacts: Amanda Claridge (A.Claridge@rhul.ac.uk) and Will Wootton (Will.Wootton@kcl.ac.uk)

Monday, 31 January 2011

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

Time-based Art: The Production of Contemporaneity

Professor Boris Groys (Mellon MA Visiting Professor, The Courtauld Institute of Art; and Professor of Slavic and Russian Studies at NYU)

FEBRUARY

Tuesday, 1 February 2011

17.30 - 18.30, Kenneth Clark Lecture Theatre

Spring 2011 Friends Lecture Series

Global Conceptualism

Art Without Work

Anton Vidokle (artist and founder of e-flux)

If the ultimate condition of production of art is life in the world, can art simply come about through a certain way of being with others? Is work essential for an art work to come into being? Vidokle's lecture will discuss conceptual and post-conceptual artistic practices that place emphasis on producing conditions of production, circulation and distribution, rather than creation of discrete art objects.

Anton Vidokle was born in Moscow and lives in New York and Berlin. His work has been exhibited in shows such as the Venice Biennale, Liverpool Biennial, Lyon Biennial, Dakar Biennale, and at Tate Modern, London; Musée d'art Moderne de la Ville de Paris; Museo Carrillo Gil, Mexico City; UCLA Hammer, LA; ICA, Boston; Haus Der Kunst, Munich; P.S.1, New York; among others. With Julieta Aranda, he organized *e-flux video rental* - an artwork in the form of a travelling video rental store, which travelled to numerous art centers in Europe, North and South America. As a founder of e-flux, he has produced projects such as *Do it, Utopia Station poster project*, and organized *An Image Bank for Everyday Revolutionary Life* and *Martha Rosler Library*. Vidokle initiated research into education as site for artistic practice as co-curator for Manifesta 6, European Biennial for Contemporary Art, which was cancelled. In response to the cancellation, Vidokle set up an independent project in Berlin called *Unitednationsplaza* — a twelve-month experimental school involving more than a hundred artists, writers, philosophers, and diverse audiences. Most currently, Vidokle is collaborating with Julieta Aranda on *Time/Bank*.

Wednesday, 2 February 2011

17.30, Research Forum South Room

Research seminar: Renaissance

Surface and Substance: Locating Meaning in Donatello's Polychromed Sculpture

Dr Jim Harris (The Courtauld Institute of Art)

Wednesday, 2 February 2011

19.00, Kenneth Clark Lecture Theatre

A Discussion of the Lens in Contemporary Art History

David Hockney CH, RA

Never before has the Kenneth Clark Lecture Theatre welcomed to its stage such an esteemed and universally celebrated painter, photographer and author, David Hockney is one of Britain's most highly praised living artists.

One of Britain's finest Post-War painters, Hockney was born in Bradford in 1937 and trained at the Bradford School of Art between 1953-7. Though his

early work, and its abstraction therein, has demonstrated his incredible grasp of colour and form, he is perhaps most celebrated for his realism of landscape and figure demonstrable in works produced during his time in Los Angeles. A pioneer indeed, Hockney's experimentation with photography in the early 1980s can be seen as one of his greatest successes, his photo-collages recapturing the fragmentation and consequent active viewer interaction presented by early-modern movements such as Cubism.

Most recently Hockney's attention has turned to theories of optics and perspective in artistic production and technique throughout the history of painting. His seminal publication *Secret Knowledge* (Thames and Hudson, 2001) has altered and revitalised the discussion around artists' practice and employment of aids and tools in works from Jan van Eyck to Diego Velázquez. Hockney has also fully embraced production of works through avenues of new media, demonstrating his versatility through his creation of 'iPad drawings' which have been featured in articles in the national press.

At a recent lecture at St John's College Oxford, Hockney called for a greater emphasis to be placed on the lens in the contemporary tuition of History of Art. This lecture gives the opportunity for the artist to share his vision and theory with young art historians at The Courtauld Institute of Art.

This lecture, in which Hockney reflects on the use of the lens in art history, is organised by The Composite Order (Society, The Courtauld's Student Union) and has been made possible by the generous enthusiasm of David Hockney and the support of The Courtauld's Research Forum.

Thursday, 3 February 2011

16.00 - 17.30, Kenneth Clark Lecture Theatre

Research Forum Visiting Professor lecture

Women's Time: Martin and Truitt in the Moment of Minimalism

Anne Wagner (Henry Moore Foundation Research Curator, Tate National; and Visiting Distinguished Professor, University of York)

For us moderns, time has changed. No longer does it feel like a river, or a piece of music setting the tempo of our dance. Instead it has become a quantity, an investment, which we save, borrow, waste and spend. Often we run out of it, though occasionally we have a little to spare. Only then, like our machines, do we switch "off".

It was the forms of Minimalism that in the 1960s were most successful, and most influential, in reducing art's temporal demands to, well, a minimum, for both viewer and maker alike. Repetition and geometry were the movement's primary means, as by now is well known. But what is much less obvious is how and why some users of these straightforward '60s devices aimed for-and achieved-such utterly different perceptual effects. Anne Truitt, for example, speaks of her sculpture's ability to "disarm time". And in Agnes Martin's paintings, each line marks the duration of its

making in and as its trace.

In "Women's Time", Anne Wagner will consider the implications of the work of these two artists, not least in terms of the challenges they level at Minimalism and the modern repackaging of time.

Anne M. Wagner, The Henry Moore Foundation Research Curator at Tate Britain, was for many years a professor in the Department of History of Art at the University of California, Berkeley, where she remains the Class of 1936 Chair Emerita. Her work has appeared in such journals as *Artforum*, *Representations*, *October*, and *The Threepenny Review*. *Jean-Baptiste Carpeaux: Sculptor of the Second Empire*, was published in 1986, and *Three Artists (Three Women)* in 1996. In 2005, her third book, *Mother Stone: The Vitality of Modern British Sculpture*, came out from Yale University Press. A book of her essays, *A House Divided: On Recent American Art*, will appear in 2011. In progress is *Behaving Globally*, which has been commissioned by Princeton University Press for a new series called Essays on the Arts.

Friday, 4 February 2011

10.00 - 12.00, Research Forum South Room

Research Forum Visiting Professor seminar

More on Time and Sculpture

Anne Wagner (Henry Moore Foundation Research Curator, Tate National; and Visiting Distinguished Professor, University of York)

This seminar follows on from Professor Anne Wagner's lecture, *Women's Time: Martin and Truitt in the Moment of Minimalism*, at The Courtauld on Thursday 3 February 2011, with a broader discussion of sculpture and time, particularly as seen through a range of critical writings by Michael Fried, Rosalind Krauss, and others.

Saturday, 5 February 2011

9.30 - 17.40, Kenneth Clark Lecture Theatre

(with registration from 9.00)

16th Annual Medieval Postgraduate Student Colloquium

The Medieval Copy

Speakers: Sarah J. Biggs (The Courtauld Institute of Art / British Library); Michael Carter (The Courtauld Institute of Art); Benedetta Chiesi (University of Florence / Kunsthistorisches Institut in Florenz); Sonja Drimmer (Columbia University); Alison Harpur (University College London); Ana Hernández Ferreirós (Universidade de Santiago de Compostela); Nicola Jennings (The Courtauld Institute of Art); Cyndy Johnston (SAS, IES, University of London); Alisa Koonce (Trinity College, Cambridge); Emily Price (University of Michigan); Lyndsey Smith (University of York); Federica Volpera (University of Florence)

Copies, mass-production, emulation, and originality have been significant and problematic concepts for the reception of medieval art and architecture in both its academic study and popular understanding. They continue to exert their influence on perceptions and

scholarship, particularly in functioning as commonplaces for periodization, and in privileging the 'original' and 'originality'. This colloquium aims to balance such tendencies, bringing together approaches from a broad range of sources both to the idea of imitation and to the study of individual works that involve emulation, reproduction, and mass-production.

Ticket/entry details: Admission free, all welcome. No booking is necessary

Monday, 7 February 2011

18.00, Seminar Room 6, Department of Art History, University College London, 20-21 Gordon Square, London WC1H 0AG (entrance at back of 20 Gordon Square)

London Seminar for Early Modern Visual Culture
The Freedom of Speech: Talk and Slavery in the Early Modern Caribbean

Miles Ogborn (School of Geography, Queen Mary University of London)

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

Tuesday, 8 February 2011

17.30 - 18.30, Kenneth Clark Lecture Theatre

Spring 2011 Friends Lecture Series

Global Conceptualism

title to be advised

Joseph Kosuth (artist and Professor at IUAV - Istituto Universitario di Architettura, Venice, Italy)

Joseph Kosuth is one of the pioneers of Conceptual art and installation art, initiating language based works and appropriation strategies in the 1960's. His work has consistently explored the production and role of language and meaning within art. His nearly forty-year inquiry into the relation of language to art has taken the form of installations, museum exhibitions, public commissions and publications throughout Europe, the Americas and Asia, including five Documenta(s) and six Venice Biennale(s), one of which was presented in the Hungarian Pavilion (1993). Awards include the Brandeis Award, 1990, Frederick Weisman Award, 1991, the Menzione d'Onore at the Venice Biennale, 1993, and the *Chevalier de l'ordre des Arts et des Lettres* from the French government in 1993. He received a Cassandra Foundation Grant in 1968, being the choice of Marcel Duchamp one week before he died. In June 1999, a 3.00 franc postage stamp was issued by the French Government in honour of his work in Figeac. In February 2001, he received the *Laurea Honoris Causa*, doctorate in Philosophy and Letters from the University of Bologna. In 2001 his novel *'Purloined'* was published by Salon Verlag. In October 2003 he received the Austrian Republic's highest honour for accomplishments in science and culture, the *Decoration of Honour in Gold for services to the Republic of Austria*. In 2009, Kosuth's exhibition *'ni*

appareance ni illusion,' an installation work throughout the 12th century walls of the Louvre palace, opened at the Musée du Louvre in Paris, and will become a permanent work in October 2012.

Born in Toledo, Ohio, January 31, 1945. Educated at the Cleveland Institute of Art, 1963-64; The School of Visual Arts, New York City, 1965-67; New School for Social Research, New York, (anthropology and philosophy) 1971-72. Faculty, Department of Fine Art, The School of Visual Arts, New York City 1967-1985; Professor at the Hochschule für Bildende Künste, Hamburg, 1988-90; Staatliche Akademie der Bildende Künste, Stuttgart, 1991-1997; and the Kunstakademie Munich, 2001-2006. Currently Professor at Istituto Universitario di Architettura, Venice, Italy, he has functioned as visiting professor and guest lecturer at various universities and institutions for nearly forty years, some of which include: Yale University, Cornell University, New York University, Duke University, UCLA, Cal Arts, Cooper Union, Pratt Institute, The Museum of Modern Art, New York, Art Institute of Chicago, Royal Academy, Copenhagen, Ashmolean Museum, Oxford University, University of Rome, Berlin Kunstakademie, Royal College of Art, London, Glasgow School of Art, The Hayward Gallery, London, The Sorbonne, Paris, The Sigmund Freud Museum, Vienna. He lives in New York City and Rome.

Wednesday, 9 February 2011

17.30 - 18.30, Kenneth Clark Lecture Theatre

Research Forum Visiting Conservator lecture

Organic Materials in Wall Paintings: Their History and Identification

Francesca Pique (Consultant for the Getty Conservation Institute and Researcher at SUPSI, Lugano)

The Getty Conservation Institute (GCI) has just completed a 7-year study of the elusive organic materials used liberally by wall painters throughout history: binding media, organic colorants, and original varnishes. Challenges in their identification has meant that these materials are typically neglected in favour of identifying pigments, a much easier task. An international, multidisciplinary project — Organic Materials in Wall Paintings — has focused on assembling the primary literature for their use (Reviews in Conservation 2004), evaluating potential investigation and analytical techniques, and then applying these results to two significant case studies: Agnolo Gaddi's 'Legend of the True Cross' of the 1380s in the Cappella Maggiore, Santa Croce, Florence, and Andrea Pozzo's early illusionistic scheme at the church of the Missione, Mondovì, Piedmont.

Evaluation of examination, imaging and analytical techniques was carried out in collaboration with research partners in Florence, Milan, Padua, Parma, Perugia, Rome, and the Vatican. Results of this major project will be presented by Francesca Piqué, project coordinator and principal author of the forthcoming publication.

Piqué is a chemist and wall painting conservator (The

Courtauld 1991 and 1992); she was a project specialist at the GCI (1993-2004) during which time she worked in Benin, China, the Czech Republic, Israel, Tanzania and Tunisia. She is currently consulting for the GCI on the Herculaneum Project, and for the Opificio delle Pietre Dure on the investigations of the wall paintings by Giotto in the Bardi and Peruzzi Chapels in the Basilica of Santa Croce, Florence.

Thursday, 10 February 2011

18.00 - 19.00, Kenneth Clark Lecture Theatre

Caroline Villers Research Fellowship

Technical Art Prehistory: Uncovering Technological Traditions and Social Choices in Palaeolithic Art Production

Dr Rebecca Farbstein (Visiting Fellow, The McDonald Institute for Archaeological Research, University of Cambridge; and Caroline Villers Research Fellow 2009-10, The Courtauld)

The field of "technical art history" studies technological aspects of art production in relatively modern art made in the last several thousand years. This lecture presents the results of technological analysis of much older art, dating to the late Palaeolithic, c. 14,000—11,000 years before present. Focusing on technological choices, rather than the aesthetics or appearance of art, reveals the behaviours, processes, and priorities of prehistoric artists as well as the development of social traditions or *technological styles*. This lecture will present some results from using this approach to study Magdalenian portable art from southern France. Macroscopic and microscopic analysis of hundreds of decorated pieces of antler, bone, and ivory revealed several unusual technological choices and innovations that warrant close consideration. Situating these technological choices in their social contexts offers new insight into the ways people meaningfully engaged with materials and techniques in the past. Comparing the distribution of these technological innovations and styles at nearby and purportedly related sites sheds new light on the socio-technical interactions and the extent to which these traditions were shared between different groups in the past.

Dr. Farbstein was the 2009-2010 Caroline Villers Research Fellow at The Courtauld Institute of Art. During this fellowship, she pioneered a technological analysis of the Palaeolithic portable art collections curated at the British Museum (c. 14,000—11,000 years before present) using *chaîne opératoire* methodology to uncover the sequential actions and choices artists made while manufacturing prehistoric art. Her previous research includes analysis of museum collections as well as fieldwork in Britain, Croatia, Czech Republic, France, and Lesotho. Dr. Farbstein earned her PhD from the Department of Archaeology, University of Cambridge in 2009, and her bachelor's degree in art history from Princeton University in 2004. She is currently a visiting fellow at the McDonald Institute for Archaeological Research, where she is studying Palaeolithic and Mesolithic art

and material culture from the site of Vela Spila in Croatia.

Monday, 14 February 2011

17.30, Royal Holloway London Annex, 2 Gower Street, London WC1, Seminar Room G3

2011 London Seminar in Roman Art

Roman Strigillated Sarcophagi: Finding Voices for a 'Silent Majority'

Janet Huskinson (Open University)

Supported by the Institute of Classical Studies, Royal Holloway University of London, The Courtauld Institute of Art's Research Forum. Contacts: Amanda Claridge (A.Claridge@rhul.ac.uk) and Will Wootton (Will.Wootton@kcl.ac.uk)

Monday, 14 February 2011

18.00, Seminar Room 1

Research seminar: Modern and Contemporary

Inside or Out? The German Modernist Woodblock and its Print

Nicola Shearman (The Courtauld Institute of Art)

Wednesday 16 and Thursday 17 February 2011

09.45 - 12.45, Kenneth Clark Lecture Theatre

The Courtauld Institute of Art and Università degli Studi 'Federico II', Naples:

London/Naples Roving Seminar 2011

Showcasing New Research from Naples and London

Speakers include Dr Stefano d'Ovidio (Naples), Dr Bianca de Divitiis (Naples), Dr Alessandra Rullo (Naples), Dr Jim Harris (The Courtauld), Edward Payne (The Courtauld)

For the past three years The Courtauld Institute of Art and the Università degli Studi 'Federico II', Naples, have held an annual 'roving seminar', exploring Naples in a series of visits led by Professors Francesco Caglioti, Francesco Aceto, Tomaso Montanari and Paola d'Alconzo and a team of postdoctoral scholars and doctoral candidates. This year's seminar takes place in London, where, in addition to a series of visits to London Collections, two public workshops will be held presenting work-in-progress by early-career and emerging scholars from both institutions. The two workshops will feature short papers, allowing time for discussion and dialogue in English and Italian. Although not dealing with exclusively Neapolitan material, each session will provide an opportunity to explore aspects of cultural exchange and art-historical practice between Naples and Britain, as well as to hear new research across a wide chronological and thematic span.

Organised by The Courtauld Institute of Art and Università degli Studi 'Federico II', Naples (contact jim.harris@courtauld.ac.uk)

The organisers are most grateful to the Andrew W Mellon Foundation and The Courtauld Institute of Art's Research Forum for their generous support

Monday, 21 February 2011

18.00, Seminar Room 6, Department of Art History, University College London, 20-21 Gordon Square, London WC1H 0AG (entrance at back of 20 Gordon Square)

London Seminar for Early Modern Visual Culture

Engraving and Printing, Visibly on Matter and Invisibly on Hearts and Souls

Judi Loach (Director of Graduate School of Humanities, Cardiff University)

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

Tuesday, 22 February 2011

17.30 - 18.30, Kenneth Clark Lecture Theatre

Spring 2011 Friends Lecture Series

Global Conceptualism

How Do We Work? / Collective Production as an Aesthetic Gesture in some Yugoslav Conceptual Art Groups

Zdenka Badovinac (Director, Moderna galerija, Ljubljana)

In the 1960s, 1970s and 1980s there were many neo-avant-garde artists in Yugoslavia who worked in groups both because they shared similar aesthetic concepts and because group work provided better production conditions. In a country without a developed art system, group/collective habitat was an alternative to official networks. Many conceptual and post-conceptual artists transformed their conditions into aesthetic gestures between representation and performativity.

Zdenka Badovinac has been the Director of Moderna galerija / the Museum of Modern Art, Ljubljana since 1993. She has curated numerous exhibitions presenting both Slovenian and international artists. She initiated the first collection of Eastern European art, Moderna galerija's 2000+ Arceast Collection. She has been systematically dealing with the processes of redefining history and with the questions of different avant-garde traditions of contemporary art, first with the exhibition *Body and the East – From the 1960s to the Present*, staged in 1998 at Moderna galerija, Ljubljana, and travelling to Exit Art, New York in 2001. She continued in 2000 with the first public displaying of the 2000+ Arceast Collection: *2000+ Arceast Collection: The Art of Eastern Europe in Dialogue with the West* at Moderna galerija, (2000); and then with a series of Arceast Exhibitions, mostly at Moderna galerija: *Form-Specific* (2003); *7 Sins: Ljubljana-Moscow* (2004; co-curated with Victor Misiano and Igor Zabel); *Interrupted Histories* (2006); *Arceast Collection 2000+23* (2006); *The Schengen Women* (2008), Galerija Škuc, Ljubljana, part of the *Hosting Moderna galerija!* project, Old Masters (2008), Zavod P.A.R.A.S.I.T.E., Center in galerijaP74, Ljubljana, part of the *Hosting Moderna galerija!* Project.

Her other major projects include *unlimited.nl-3*, DeAppel, Amsterdam (2000), *(un)gemalt*, Sammlung

Essl, Kunst der Gegenwart, Klosterneuburg/Vienna (2002), *ev+a 2004, Imagine Limerick, Open&Invited*, different exhibition venues, Limerick 2004; *Democracies/the Tirana Biennale*, Tirana, 2005. She was also Slovenian Commissioner at the Venice Biennale (1993–1997, 2005) and Austrian Commissioner at the Sao Paulo Biennial (2002). Badovinac is the President of CIMAM (International Committee for Museums and Modern Art Collections, linked to ICOM).

Wednesday 23 February 2011

17.30, Research Forum South Room

Research Seminar: Medieval Work in Progress

The Albani Psalter: One Man's Spiritual Journey

Patricia Stirnemann (Institut de recherche et d'histoire des textes, Paris)

Friday, 25 and Saturday 26 February 2011

Kenneth Clark Lecture Theatre and Research Forum South Room

Friday 25 February, 14.00 - 19.00 (registration 13.30)

Saturday, 26 February, 09.30 - 18.30 (registration 09.00)

Bergson and his Postmodern Legacies

Speakers: Eric Alliez; Stella Baraklianou (University of Portsmouth); Howard Caygill (Goldsmiths, University of London); Felicity Coleman (Manchester Metropolitan University); Todd Cronan (Emory State); Laura Cull (Northumbria University); James Day (The Courtauld Institute of Art); Charlotte de Mille (The Courtauld Institute of Art); Palma di Nunno (Università del Salento and Université Paris IV Sorbonne); Robin Durie (Exeter / Peninsula Medical School); Elie Durning; Adi Efal (Universität zu Köln); Jae Emerling; Caroline Fowler (Princeton University); Glafki Gotsi (University of Thessaloniki); David Hulks (University of East Anglia); Christoph Kleutsch (Savannah College of Art and Design); Sarah Kolb (Academy of Fine Arts, Vienna); Akos Krassoy (The Catholic University of Leuven, Institute of Philosophy); Ryan Lewis (University of Dundee); Craig Lundy (Middlesex University); Sylvain Matton (CNRS, Paris); John Mullarkey (Kingston University London); Ioulia Podoroga (University of Mainz); Brenden Prenderville (Goldsmiths, University of London); Wood Roberdeau (Goldsmiths, University of London); Sylwia Serafinowicz (The Courtauld Institute of Art); Corry Shores (Katholieke Universiteit Leuven); Leon ter Schure (University of Groningen); Iris van der Tuin (Utrecht University); Sjoerd van Tuinen (Erasmus University, Rotterdam); Sarah Wilson (The Courtauld Institute of Art)

In the past two decades there has been a resurgence of interest in Henri Bergson's work in various areas of philosophy and cultural studies, in part stimulated by the growing popularity of recent writers who have addressed his thought. There is now a large critical body of material relating to these fields, especially ones connected to the neo-Bergsonism of Gilles Deleuze. This conference seeks to address the timeliness of Bergson's writing for contemporary

thought on the immanent categories of rhythmic duration, perception, affectivity, the body, memory, and intuition.

This 'Bergsonian Turn' also reflects larger movements. The cultural and economic chastening of society in the past year may be understood in relation to a general realisation of its unsustainability, but to what extent might a turn away from circuitous histories to the material object be related to this shift? Questioning the validity of history can arguably be understood as a defence against the unrepresentational nature of our recent past.

Concomitantly, since 1988 contemporary French thinking has been distinguished for its interest in immanence, in particular in the work of Alain Badiou, Gilles Deleuze, Michel Henry, François Laruelle, and Michel Serres. In concluding remarks in an anthology of critical texts published in 2005, Jae Emerling likewise noted the rich potential for an immanent turn in Art History. Yet despite Emerling's notice, few have attempted to integrate this philosophical shift into art historical or art critical practice.

The intention of this conference is also, therefore, to stimulate reflection upon this shift in philosophy towards the Bergsonian paradigm of immanence and to encourage responses to it from art historians. Does it give a new method through which to approach the subjects of our writing? What does Deleuze's writing on Francis Bacon, Henry's writing on Kandinsky, or Serres' writing on Bonnard add to art historical discourse? How do we assimilate these cross-disciplinary texts into our own practice – both in research and in teaching within the institution? What might we lose by pursuing such alternative avenues for interpretation? Lastly, what does this return to the immanent, to matter as movement, and to its affect upon the viewer say of contemporary culture more broadly?

Ticket/entry details: £15 (£10 concessions and Courtauld staff and students), includes coffee, tea 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 'Bergson and His Postmodern Legacies' conference. For credit card bookings call 020 7848 2785. For further information, send an email to ResearchForumEvents@courtauld.ac.uk

Monday, 28 February 2011

17.30, Royal Holloway London Annex, 2 Gower Street, London WC1, Seminar Room G3

2011 London Seminar in Roman Art

The Statue of Hadrian from Cyrene

Thorsten Opper (The British Museum)

Supported by the Institute of Classical Studies, Royal Holloway University of London, The Courtauld Institute of Art's Research Forum. Contacts: Amanda Claridge (A.Claridge@rhul.ac.uk) and Will Wootton (Will.Wootton@kcl.ac.uk)

Monday, 28 February 2011

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

Surface Tensions: Designing Femininity in 1950s America

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

MARCH

Tuesday, 1 March 2011

17.30, Kenneth Clark Lecture Theatre

Annual RIHA Lecture

Ending David: Painting towards Death in 'Mars Disarmed by Venus and the Graces' (1824)

Dr Satish Padiyar (Lecturer in 19th Century Art, The Courtauld Institute of Art)

Jacques-Louis David's *Mars Disarmed* is a particularly rich staging of the dilemma of an ending, but has only come to be recognized as such through the modern cultural notion of 'late style'. In recent years there has been renewed critical engagement with the problem of 'late style', and questions about endings continue to be raised in scholarly and curatorial art history work. This lecture reflects upon one late work – indeed the last public work – by Jacques-Louis David (1748-1825), in which he took up the subject of love in order to paint towards death. What does a 'late' work look like? What is the effect of the consciousness of coming to an end on a person's final acts? Would painting under the sign of 'late' induce a queer sense of time, out of time and place, and would a 'late' form of writing and presenting art history move us to pull apart previous notions of period and artistic identity? Satish Padiyar is Lecturer in Nineteenth-Century Art at The Courtauld Institute of Art. He has published widely on post revolutionary early-nineteenth-century French art, and is now writing a book on 'The Senses of Freedom: Agency from Fragonard to Twombly'. This is the second annual lecture associated with the RIHA Journal, the Journal of the International Association of Research Institutes in the History of Art, launched in 2010. It represents an ambitious effort to coordinate and support the multiple approaches to art historical research in RIHA's many member countries through the production of a freely accessible online journal. The Journal makes use of local editors from all the member institutes, including The Courtauld, to peer review and publish outstanding articles in this field. Managed by Dr Regina Wenninger in the Zentralinstitut für Kunstgeschichte in Munich, the Journal is supported by the German government in the form of specially adapted 'Plone' software for multi-site editing. See also <http://www.riha-journal.org>

Thursday, 3 March 2011

18.00 - 20.00, Research Forum South Room

Performing Art History

Art History and Internet

Speakers: details to be advised

This event is part of the Performing Art History Special Interest Group, a body that seeks to create a forum for exploring, developing, and critiquing methods of delivering art historical research beyond the traditional publishing routes in books or journals. Novel presentation methods, both in lectures direct to an audience and in the wider broadcast media (TV, Radio, Internet) can be an opportunity for art historians to utilise the wide range of technologies at their disposal. Furthermore, these approaches can be utilised by the art historian to make broader intellectual comment upon the material they are presenting through the medium in which it is presented. As well as exploring new ways to present research, the group will also consider the impact of these methods on the subject, and the methodological implications these new forums present to us as art historians.

See also: www.performingarthistory.co.uk

Tuesday, 8 March 2011

17.30 - 18.30, Kenneth Clark Lecture Theatre

Spring 2011 Friends Lecture Series

Global Conceptualism

One and Three Ideas: Conceptualism Before, During and After Conceptual Art

Terry Smith (Andrew W Mellon Professor of Contemporary Art History and Theory, Department of the History of Art and Architecture, University of Pittsburgh)

It is a nice paradox that the term "conceptualism" came into art world existence after the advent of Conceptual Art — most prominently and programmatically in the exhibition *Global Conceptualism: Points of Origin, 1950s-1980s* (New York: Queens Museum, 1999) — mainly in order to highlight the fact that innovative, experimental art practices occurred in Japan, South America, and elsewhere *prior to*, at the *same time as* and *after* the European and US initiatives that had come to seem paradigmatic, and to emphasize that these practices were more socially and politically engaged — and thus more relevant to the present and better art — than the well-known EuroAmerican exemplars. Triggered by remarks made by some of the key artists back in the day (and some made, later, by curators), Terry Smith revisits the terms "Conceptual Art" and "conceptualism" as pointers to what was at stake in the unraveling of late modern art during the 1960s and in art's embrace of contemporaneity since. Terry Smith, FAHA, CIHA, is Andrew W. Mellon Professor of Contemporary Art History and Theory in the Department of the History of Art and Architecture at the University of Pittsburgh. He is the 2009 winner of the Mather Award for art criticism conferred by the College Art Association (USA). From 1994-2001 he was Power Professor of Contemporary Art and Director of the Power Institute, Foundation for Art and Visual Culture, University of Sydney. He was a member of the Art & Language group (New York) and a founder of Union Media Services (Sydney). He is the author of a number of books, notably *Making the*

Modern: Industry, Art and Design in America (University of Chicago Press, 1993; inaugural Georgia O'Keeffe Museum Book Prize 2009); *Transformations in Australian Art*, volume 1, *The Nineteenth Century: Landscape, Colony and Nation*, volume 2, *The Twentieth Century: Modernism and Aboriginality* (Craftsman House, Sydney, 2002); *The Architecture of Aftermath* (University of Chicago Press, 2006) and *What is Contemporary Art?* (University of Chicago Press, 2009). His *Contemporary Art: World Currents* (Laurence King and Pearson/Prentice-Hall) will appear in July. A foundation Board member of the Museum of Contemporary Art, Sydney, he is currently a Board member of the Andy Warhol Museum, Pittsburgh. See also www.terryesmith.net/web

Thursday 10 and Friday, 11 March 2011
Timings to be confirmed, Kenneth Clark Lecture Theatre

The 2011 Courtauld Institute of Art Postgraduate Symposium:

Showcasing Research

Speakers include: Deborah Babbage, Ana Balona de Sa'Oliveira, Irene Brooke, Rodrigo Canete, Michael Carter, Samuel Elmer, Chris Gardner, Emily Gray, Ashley Givens, Brandon Kline, Emma Luker, Elizabeth McDougall, Joanna Milk MacFarland, Nikoo Paydar, Marion Richards, Andrey Shabanov, Miranda Stearn, Alexandra Tommasini, Emilia Terracciano
Showcasing Research 2011 will bring together third-year research students working on art within a broad range of periods, media and themes. From erotic art in classical Rome to Rembrandt's marriage portraits to modernist Indian photography, the conference will present the diversity of The Courtauld's postgraduate community. Papers will be organised into thematic panels that go beyond chronological histories, creating the opportunity to stimulate new pathways of dialogue within The Courtauld Institute of Art.
Ticket/entry details: Open to all, free admission

Monday, 14 March 2011
17.30, Royal Holloway London Annex, 2 Gower Street, London WC1, Seminar Room G3

2011 London Seminar in Roman Art

Hellenistic, Roman and Contemporary Sculpture in Late Antique Ephesos: The Case of the Upper Agora and the Theatre

Maria Aurenhammer (Austrian Archaeological Institute, Vienna)

Supported by the Institute of Classical Studies, Royal Holloway University of London, The Courtauld Institute of Art's Research Forum. Contacts: Amanda Claridge (A.Claridge@rhul.ac.uk) and Will Wootton (Will.Wootton@kcl.ac.uk)

Monday, 14 March 2011
18.00, Research Forum South Room

Research seminar: Modern and Contemporary
Adolphe Yvon's Capture of the Tour de Malakoff – The Crimean War at the Salon of 1857

Julia Bischoff (The Courtauld Institute of Art)

Monday, 14 March 2011
18.00, Seminar Room 6, Department of Art History, University College London, 20-21 Gordon Square, London WC1H 0AG (entrance at back of 20 Gordon Square)

London Seminar for Early Modern Visual Culture
Unavailable Knowledge: Eve in the Wax Anatomical Cabinet

Rose Marie San Juan (History of Art, University College London)

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

Wednesday, 16 March 2011
10.00 - 12.00, Research Forum South Room
AAH 2011 Conference Preview

Speakers: Courtauld graduate students (details to be advised)

The Research Forum awards travel scholarships to Courtauld postgraduate students who will be giving research papers at the 37th AAH Annual Conference, which will take place at the University of Warwick, Coventry, 31 March - 2 April 2011. This event provides an opportunity to hear the papers of the recipients of the travel awards.

Wednesday, 16 March 2011
17.30 (time tbc), Kenneth Clark Lecture Theatre

ICMA at The Courtauld lecture series 2010-11

The Bohuns and their Books: Illuminated Manuscripts for Aristocrats in Fourteenth-Century England

Lucy Freeman Sandler (Helen Gould Sheppard Professor of Art History Emerita, New York University)

This lecture is presented by The Courtauld Institute of Art in association with the International Center of Medieval Art, New York, and with the support of The Courtauld Institute of Art's Research Forum. The International Center of Medieval Art promotes the study of the visual arts of the Middle Ages in Europe. Its worldwide membership includes academics, museum professionals, students, and other enthusiasts. The lecture series 'ICMA at The Courtauld' is made possible through the generosity of Dr. William M. Voelkle. The lecture will be followed by a reception sponsored by Sam Fogg.

ICMA publishes a scholarly journal *Gesta*, a newsletter, supports a website, and sponsors lectures and conference sessions. email:

ICMA@medievalart.org and web:

<http://www.medievalart.org>.

Annual membership application forms for ICMA will be available at the lecture: Students \$20 Others (non-US) \$70

Local arrangements: Dr Joanna Cannon, The Courtauld Institute of Art,
joanna.cannon@courtauld.ac.uk

Tuesday, 22 March 2011

17.30, Research Forum South Room

Modernities in South Asian Art

Title to be advised

Grant Watson (Senior Curator, Iniva)

Two opposing paradigms, the eurocentric and the planetary, characterise the question of modernity. The seminar group 'Modernities in South Asia' will discuss issues around modernity and modernism in the context of South Asian art and architecture. The forum will give academics, researchers and curators working in this field, the opportunity to discuss their research and generate a debate around the temporalities and spaces of modernism. In order to orient and inform non-specialist participants, a brief reading list with key texts, will be emailed out before the seminar.

The Modernities in South Asian Art seminars usually take place once a term, on Tuesday evenings at 5.30pm in the Research Forum, unless otherwise stated. The papers, and formal discussion, are followed by informal discussion over a glass of wine.

Wednesday, 23 March 2011

17.30, Research Forum South Room

Research seminar: History of Photography

Long-tailed-crowd-sourced-socially-enterprising-game-playing-platform-sensitive-open-sourced-world

Charlotte Cotton (National Media Museum)

Charlotte Cotton is the creative director of the Media Space - a partnership between the Science Museum and the National Media Museum that will open in London in 2012.

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.

Contacts: Dr Alexandra Moschovi

(alexandra.moschovi@sunderland.ac.uk), Dr Julian

Stallabrass (julian.stallabrass@courtauld.ac.uk) or

Benedict Burbridge

(benedict.burbridge@courtauld.ac.uk)

Monday, 28 March 2011

17.30, Royal Holloway London Annex, 2 Gower Street, London WC1, Seminar Room G3

2011 London Seminar in Roman Art

Recutting Roman Portraits: Problems in Interpretation and Using New Technology in Finding Possible Solutions

John Pollini (University of Southern California)

Supported by the Institute of Classical Studies, Royal Holloway University of London, The Courtauld Institute of Art's Research Forum. Contacts: Amanda Claridge (A.Claridge@rhul.ac.uk) and Will Wootton (Will.Wootton@kcl.ac.uk)

APRIL

Saturday, 9 April 2011

Timings and room to be advised

The Printed Image within a Culture of Print: Prints, Publishing and the Early Modern Arts in Europe, 1450-1700

Speakers: details to be advised

From the fifteenth through the seventeenth century, the advent of print utterly changed the production of images. A repertoire of images of all kinds, from the crudest woodcut to the most virtuosic engraving, from broadsides of wonders and prodigies to pictures reproducing famous paintings and sculptures, was put into the hands of both image-makers and consumers of images. New possibilities for allusion and intertextuality came into being thanks to this bridge between the image and its publics. And the publication of printed images, a commercial venture, widened the spectrum of those who bought images, producing new kinds of viewers and readers.

This one-day conference focuses on the relations between print culture and the visual arts as a whole, looking not only at the artist's print as produced by the peintre-graveur, but at the relations between the entire spectrum of print and what we think of now as 'fine art'.

Since the 1990s when the studies of Roger Chartier inspired work across many historical disciplines, much has been claimed for the impact of printed media on social, intellectual and cultural life in early modernity. The study of popular culture, the history of mentalités, book history and reception studies across a diverse range of periods and cultures have all profited from opening up the area known loosely as print culture. Art historical studies, however, have not often referred to this body of research. Bringing together some of the disciplines that study print culture to focus on the image and the printed text opens up new questions of concern to historians and literary historians as well as to students of the art print.

Ticket/entry details: to be advised