



Events Calendar

SUMMER 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

APRIL

Tuesday, 20 April 2010

17.30, Research Forum South Room

Artist's Lecture by Vitaly Komar

Socialist Realism and Symbolism

Vitaly Komar (artist)

"The consequences of world wars, of social and scientific breakthroughs, have eroded the connection between fragments of what once was a continuous experience of the world. In these conditions I turn to visual symbols and their mysterious quality of bringing together unrelated images and concepts." Vitaly Komar

Vitaly Komar was born in Moscow, USSR, in 1943. He graduated from the Stroganov School of Art and Design in 1967, and has been living in New York since 1978. He was one of the founders of the Sots Art movement (Soviet Pop/Conceptual art) and a pioneer of multi-stylistic post-modernism (1972-73). Komar worked in collaboration with Alex Melamid from 1973 to 2003 to widespread critical acclaim. His work is in the collections of the Metropolitan Museum (New York), MoMA (New York) and many more.

"New Symbolism is intended to suggest a movement. Even if it remains one artist's movement, it may work toward restoring a sundered connection between art and certain historical and timeless myths. In New Symbolism, symbols akin to mandalas and heraldic emblems are conceptual signifiers that coexist seamlessly with painting's reverie. Its images are visions of a

yet unborn, unpronounceable word. They're related not only to the art of the Pre-Raphaelites and 19th-century Symbolists but, to a greater extent, to syncretic symbols that, thousands of years ago, unified the origin of written language and art. These works may be termed "conceptual symbolism" or "proto-symbolism".

Monday, 26 April 2010 **CANCELLED**

17.30, Research Forum South Room

Research seminar: Modern and Contemporary

Episodes from the Visual Culture of Paris in the Era of Thomas Edison

Hollis Clayson (Department of History, Northwestern University, Evanston, Illinois)

MAY

Tuesday, 4 May 2010

15.00 - 16.30, Kenneth Clark Lecture Theatre

Giotto's O: Lecture I

Giotto among the Money-Changers

Julian Gardner (Emeritus Professor of the History of Art, University of Warwick)

This is the first of two lectures this afternoon which discuss Giotto's two closely related commissions: the Bardi Chapel in Santa Croce, and the decorative programme of the crossing in the Lower Church of San Francesco at Assisi.

Organised by: Giotto's O, contact:

joanna.cannon@courtauld.ac.uk

Tuesday, 4 May 2010

17.00 - 18.15, Kenneth Clark Lecture Theatre

Giotto's O: Lecture II

The Lull before the Storm

Julian Gardner (Emeritus Professor of the History of Art, University of Warwick)

This is the second of two lectures this afternoon which discuss Giotto's two closely related commissions: the Bardi Chapel in Santa Croce, and the decorative programme of the crossing in the Lower Church of San Francesco at Assisi.

Organised by: Giotto's O, contact:

joanna.cannon@courtauld.ac.uk

Thursday, 6 May 2010

18.00 - 19.15, Kenneth Clark Lecture Theatre

Transeuropa

What is Democracy?: A Conversation Between Oliver Ressler and Stephen Wright

Oliver Ressler (artist, Austria), Stephen Wright (art critic and philosopher)

Austrian artist Oliver Ressler will discuss his latest project "What is democracy?" with art critic and philosopher Stephen Wright. The conversation will address the relation between artistic production and political engagement, discussing different artistic strategies to tackle the complex idea of democracy. The questions formulated by Ressler in his work highlight the very controversial issue of how representative democracy is understood, implemented and often "...misused for the maintenance of order by those in power, while at the same time... still representing an ideal hundreds of million people in the South desperately want to achieve". (From the description of 'What is Democracy?')

http://www.ressler.at/what_is_democracy_film

This event is part of Transeuropa, the first transnational festival taking place simultaneously in London, Paris, Bologna, and Cluj-Napoca (25 April to 10 May 2010). During the festival Ressler's work will be shown at Tate Britain. For more information see www.transeuropafestival.eu The event will be followed by a reception.

Friday, 7 May 2010

18.00 - 19.00, Kenneth Clark Lecture Theatre

Leonardo da Vinci Society Lecture 2010

A New Portrait by Leonardo. How do we know?

Martin Kemp (University of Oxford) and Pascal Cotte (Directeur de recherche scientifique, Lumiere Technology S.A.S.)

Saturday, 8 May 2010

09.50 - 18.20, Kenneth Clark Lecture Theatre

(with registration from 09.15)

New Light in Dark Places: Recent Discoveries & New Directions in Anglo-Saxon Studies

Speakers: Jane Hawkes (University of York), John Hines (Cardiff University), John Mitchell (University of East Anglia), David Park (The Courtauld Institute of Art), Steven Plunkett (independent scholar), Warwick Rodwell (University of Reading), Leslie Webster (Keeper Emerita, Department of Prehistory and Europe, The British Museum), Gareth Williams (Curator, Early Medieval Coinage, The British Museum)

In recent years significant advances have been made in the field of Anglo-Saxon studies. The discovery in July 2009 of the Staffordshire Hoard, comprising over 1600 objects, is the latest in a series of remarkable finds. Bringing together many of the leading scholars in the field, this one-day conference will provide a lively forum for evaluating the current state of research and exploring future research directions. Focusing initially on the hoard and its wider 7th-century context, the topic will be expanded to examine art and architecture throughout the Anglo-Saxon period.

Ticket/entry details: £15 (£10 concessions and Courtauld staff and students). 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 'New Light in Dark Places' conference. For credit card bookings call 020 7848 2785. For further information, send an email to

ResearchForumEvents@courtauld.ac.uk

Monday, 10 May 2010

17.30, Research Forum South Room

Research seminar: Modern and Contemporary

Portraits of Napoleon III by Hippolyte Flandrin and Alexandre Cabanel

Ashley Givens (The Courtauld Institute of Art)

Monday, 10 May 2010

18.00, Seminar Room 1

London seminar for Early Modern Visual Culture

Ephemeral Everyday: Sounds of Seeing in the Early Modern City

Katie Scott (The Courtauld Institute of Art)

The French trade card is the principal object of inquiry. By reading its forms and formats with and against other representations of trade and the

city such as Cris de Paris and Vues d'optiques, this seminar presentation hopes to offer an account of the trade card's evolution in the emergent market culture of eighteenth-century Paris as both instrument of business and sign of the city. Issues of time, place, sight and sound, of history and modernity are highlighted.' 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, 11 May 2010

17.30 - 18.30, Kenneth Clark Lecture Theatre

The Concise Dictionary of Dress:

Defining an Exhibition - Judith Clark and Adam Phillips in Conversation with Rebecca Arnold

Judith Clark (London College of Fashion), Adam Phillips (psychoanalyst and writer), chaired by Rebecca Arnold (The Courtauld Institute of Art)

Commissioned by Artangel, *The Concise Dictionary of Dress* re-describes clothing in terms of anxiety, wish and desire, as a series of definitions created by psychoanalyst Adam Phillips and accompanying installations designed and assembled by fashion curator Judith Clark. Located within the working store for the V&A's vast reserve collections of furniture, ceramics, glass, jewellery, textiles, fashion and fine arts, *The Concise Dictionary of Dress* begins with a journey through a turnstile, into an industrial goods lift and up to the first in a sequence of intriguing definitions in a walk-through dictionary of dress.

Cast objects and photographs, tableaux of clothing and accessories are arranged amongst the rolling racks and wrapped objects stored at Blythe House, the former headquarters of the Post Office Savings Bank in Olympia, west London. The anatomy of the building reveals surreal and evocative interventions in unexpected places; metaphors of repression and ceremony; fragments of the clothed body briefly glimpsed. The exhibition by Judith Clark and Adam Phillips, *The Concise Dictionary of Dress*, takes place 28 April - 27 June 2010, Blythe House, W14 0QX. Judith Clark is Reader in the field of Fashion and Museology at London College of Fashion, University of the Arts, London, where she is Co-director (with Amy de la Haye) of MA Fashion Curation. Clark lectures widely on issues of dress display and is an associate lecturer at IUAV, Venice. She is currently researching a book with Amy de la Haye on the history of curating fashion to be published by Yale University Press in 2011.

She has curated exhibitions at the V&A, ModeMuseum, Antwerp, Palazzo Pitti, Florence and the Boijmans Van Beuningen Museum, Rotterdam.

Adam Phillips is a psychoanalyst and writer, the author of several books, most recently, *Side Effects* (2006) and *On Kindness* (with Barbara Taylor, 2009). He is the general editor of the new Penguin edition of the selected works of Sigmund Freud and a regular contributor to the *London Review of Books*.

Wednesday, 12 May 2010

17.30, Research Forum South Room

Roman Trails in South India: New Finds and Interpretations

Dr Sethuraman Suresh (Indian National Trust for Art and Cultural Heritage (INTACH), Chennai Chapter)

Dr Suresh is a freelance archaeologist and an expert on Roman artefacts found in India. His publications include *Roman Antiquities in Tamilnadu* (1992) and *Symbols of Trade: Roman and Pseudo-Roman Objects Found in India* (2004). He is a former Research Fellow at the Indira Gandhi National Centre for the Arts, New Delhi, and the French Institute of Pondicherry and is Chairman of the Chennai Chapter at the Indian National Trust for Art and Cultural Heritage (INTACH). He is currently the recipient of a grant from the Italian government to enable the documentation of Roman finds from India now in European collections -- work that will lead to an exhibition and accompanying publication.

Thursday, 13 May 2010

18.00 - 19.30, Kenneth Clark Lecture Theatre

The 2010 Peter Fuller Memorial Lecture

Twenty Years Less Fuller

David Cohen (Gallery Director, New York Studio School, and Publisher, artcritical.com)

Peter Fuller was a writer whose tastes and priorities evolved in tandem with shifting intellectual and spiritual concerns. A man of a restless imagination with an agitational approach to the art world, he made very public the constant search for value and meaning. The twentieth anniversary of his death is a moment for speculation: How have his ideas – and the artists he championed or berated – fared without him? What would he have made of culture today? Is there a Peter Fuller-shaped hole in contemporary criticism?

David Cohen is editor and publisher of artcritical.com and Gallery Director at the New York Studio School. He has been based in New York since 1999. He was, in its early years, a

regular contributor to *Modern Painters*, from the magazine's first issue in Spring 1988. The author of books on Henry Moore and Alex Katz, he was art critic for the *New York Sun* from 2003-2008. The Peter Fuller Memorial Lecture was inaugurated in 1991 and has taken place over the years at Tate Britain, Tate Modern, Tate Liverpool and University College, London. Previous speakers were David Matthews, Robert Natkin, Roger Scruton, Howard Jacobson, William Tucker, Hilton Kramer, Timothy Hyman, Deanna Petherbridge, George Walden, John Berger, Julian Stallabrass, Rudi Fuchs, Tal R, Luc Tuymans and Martin Maloney. The Peter Fuller Memorial Lectures are organised by The Peter Fuller Memorial Foundation. A second event this anniversary year, a conversation between Sir Anthony Caro and Paul Moorhouse, will take place at Tate Britain on 19 May.

Monday, 17 May 2010

17.30, Research Forum South Room

Research seminar: Modern and Contemporary

Deconstructing the Odalisque in the 1920s: Henri Matisse's At the Seaside (Odalisque on the Terrace) and Orientalist Cinema

Nikoo Paydar (The Courtauld Institute of Art)

Tuesday, 18 May 2010

17.30, Research Forum South Room

Research seminar: Renaissance
title tbc

Dr Carmen Bambach (Curator of Drawings, Metropolitan Museum New York)

This seminar is about Carmen Bambach's drawing's exhibition on Bronzino, which has just closed at the Met.

Monday, 24 May 2010

17.30, Research Forum South Room

Research seminar: Modern and Contemporary

Corot, Rousseau, and Ideas of Nature

Marion Richards (The Courtauld Institute of Art)

Thursday 27 May 2010

17.30, Research Forum South Room

Research Seminar: Medieval Work In Progress

Heirlooms and Ancient Objects: Connecting the Lives of Medieval People and Things

Friday, 28 May 2010

17.30, Research Forum South Room

Research seminar: History of Photography
Exposed: Voyeurism, Surveillance and the Camera

Sandra Phillips (Curator of Photographs, San Francisco Museum of Modern Art)

The exhibition, *Exposed: Voyeurism, Surveillance and the Camera*, organised by Tate in conjunction with San Francisco Museum of Modern Art, will take place at Tate Modern in summer 2010 and will then travel to San Francisco Museum of Modern Art in the autumn of 2010, and the Walker Art Center, Minneapolis in spring 2011. It is curated by Sandra S. Phillips, Senior Curator, Photography, San Francisco Museum of Modern Art, with Simon Baker, Curator of Photography, Tate, and Ann Coxon, Assistant Curator, Tate Modern.

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: Alexandra Moschovi

(alexandra.moschovi@courtauld.ac.uk), Julian Stallabrass

(julian.stallabrass@courtauld.ac.uk)

or Benedict Burbridge

(benedict.burbridge@courtauld.ac.uk)

JUNE

Thursday 3 June 2010

17.30, Research Forum South Room

Research Seminar: Medieval Work In Progress

Fine Bibles at Durham in the Later Middle Ages

Richard Gameson (Durham University)

Friday 4 June and Saturday 5 June 2010
10.45 - 18.15, Friday 4 June (registration from 10.15)
10.00 - 17.45, Saturday 5 June (registration from 9.30)

Kenneth Clark Lecture Theatre

New Approaches to British Art, 1939-1969

Speakers: Jan Cox (University of Bristol), John J ('Jay') Curley, Wake Forest University, Nathan Dunne (London Consortium), Rachel Flynn (University of Bristol /National Museum of Wales), Amy Haavik-Mackinnon (Bryn Mawr College, Pennsylvania), Martin Hammer (University of Edinburgh), David Hulks (University of East Anglia), Catherine Jolivette (Missouri State University), Jonathan Katz (Suny University at Buffalo), Megan Luke (University of Chicago), Courtney Martin (University of California, Berkeley), Alex Potts (University of Michigan), Richard Read (University of Western Australia), Catherine Spencer (independent scholar), Frank Spicer (independent scholar), Chris Stephens (Tate), Andrew Stephenson (University of East London), Lisa Tickner (The Courtauld Institute of Art), Sarah Turner (University of York), Anne Wagner (University of California, Berkeley), Leon Wainwright (Manchester Metropolitan University), Jennifer Wulffson Bedford (University of California, Berkeley), Claire Zimmerman (University of Michigan)

Although British art has benefited from an extraordinary growth in scholarly studies over the last decade the rich history of the years between 1939 and 1969 remains relatively underexplored. Despite the recent buoyancy of the market, the large audiences for modern art internationally, and the significance of monographic exhibitions devoted to a few select names (Nicholson, Caro, Bacon, Freud), there is still a dearth of published work by younger scholars in this period and little thematic and analytic study in comparison to scholarship on British art of the nineteenth and early twentieth centuries. This conference will stimulate further study of the art of these years and provide a forum in which new work and fresh approaches can be discussed and developed. It has attracted speakers from Europe, Australia and the US and a range of proposals examining transatlantic relations; anthropology and the Independent Group; decolonization and pop; landscape in the nuclear age; art, architecture and photography; artists and critics such as Herbert Read and Adrian Stokes; and the institutional field including exhibitions and the export drive. We look forward to a stimulating two days in June.

This conference is being jointly organised by The

Courtauld Institute of Art and the University of York and has been made possible through the generous support of The Henry Moore Foundation and The Paul Mellon Centre *for Studies in British Art*.

Ticket/entry details: £45 (£25 concessions and Courtauld staff and students), includes coffee, tea, lunch, 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 '*New Approaches to British Art*' conference. For credit card bookings call 020 7848 2785. For further information, send an email to ResearchForumEvents@courtauld.ac.uk

Monday, 7 June 2010

17.30, Research Forum South Room

Research seminar: Modern and Contemporary

Recovering Loss, Mapping Conquest: Sunil Janah's Photography During the Indian Independence Struggle and WWII Aftermath
Emilia Terracciano (The Courtauld Institute of Art)

Wednesday, 9 June 2010 (note revised date and time)

18.00, Research Forum South Room

Research seminar: Renaissance

Michelangelo's Presentation Drawings as a Career Strategy

Dr Charles Robertson (Oxford Brookes University)

Charles Robertson's talk relates to the exhibition, *Michelangelo's Dream*, at The Courtauld Gallery (18 February to 16 May 2010)

Monday 14 and Tuesday 15 June 2010

09.45 - 16.00, Monday 14 June, The Courtauld Institute of Art, London

09.30 - 15.00, Tuesday 15 June, The French Institute, London

Teaching Visual Arts in the UK and in France: A Comparative Perspective

Speakers include: Dr Christopher Breward, Head of Research, Victoria and Albert Museum, London and Dr Philippe Bordes, Head of Research, INHA, Paris

This two-day conference, hosted by The Courtauld Institute of Art (Monday 14 June 2010) and The French Institute, London (Tuesday 15 June 2010) will investigate the way in which visual arts are taught and brought to life in Britain and in France.

Panels, composed of both French and British specialists, will discuss contemporary stakes in art history, art education and cultural outreach to schools and higher education. Speakers will include school teachers, researchers and university lecturers, as well as artists, gallery educators and cultural leaders from both countries. We are very honoured to have well-known art historians and cultural leaders attend this event.

Audio recordings from this conference will be available as online publications in the early weeks of July.

Organised by The Courtauld Institute of Art in collaboration with the French Embassy, London, The French Institute, London, and the Haut Conseil de l'éducation artistique et culturelle, Paris.

Please see the dedicated webpage for further information:

<http://www.courtauld.ac.uk/publicprogrammes/teachartconf/index.shtml>

Ticket/entry details: This conference is open to all and free of charge but prior booking is necessary.

For enquiries and booking please contact:

techartconf@courtauld.ac.uk **from 26 April**

Wednesday, 16 June 2010

17.30, Research Forum South Room

Research seminar: Renaissance

Nameless: Valuing Anonymous Drawings of 15th and 16th Century Italy

Dr Alison Wright (University College London)

Dr Alison Wright is currently preparing an exhibition on anonymous drawings.

Friday, 18 June 2010

Kenneth Clark Lecture Theatre

Medieval Art In Theory: A Conference

CALL FOR PAPERS

The Medieval Art in Theory project aims to find new ways of interrogating familiar objects by considering medieval art and architecture in the light of modern theoretical discourses. Following the series of workshops on the themes of *Mise-en-Abyme*, *Framing*, and *Mimesis* held during the last year, this one-day conference will revisit these topics and provide an opportunity to explore future directions for research within the overall remit of the project. The conference will include short papers with significant opportunity for discussion. We invite proposals for papers on the topics of the workshops, particularly from those who attended them either as speakers or audience. The topics of the previous workshops will provide the focus of the first three sessions of the conference, whilst for the fourth session we

invite submissions on any other topic in keeping with the aims of the *Medieval Art in Theory* project. It is hoped that this open session will also suggest subjects for future workshops. As always, we welcome papers on visual culture and art in all media from the late classical period to c.1400, in Western Europe and beyond.

Those interested in participating in the conference are strongly encouraged to visit the *Medieval Art in Theory* pages on the Research Forum website, which include further information about the aims of the project and an archive of papers from the previous sessions:

<http://www.courtauld.ac.uk/researchforum/projects/medievalarttheory/index.shtml>

Proposals of 250 words for 20 minute papers together with a short statement about the author's research interests should be sent to Laura Cleaver (laura.cleaver@courtauld.ac.uk) by **30 April 2010**.