



Events Calendar

AUTUMN 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 **Autumn 2011 Frank Davis Memorial Lecture Series**, sponsored by the F M Kirby Foundation, is on **Royal Manuscripts at the British Library**. Two thousand manuscripts from the Old Royal library were presented to the British Museum by George II in 1757. About one hundred and fifty of the most richly illuminated will be displayed in a joint British Library/Courtauld Institute of Art exhibition, *Royal Manuscripts: The Genius of Illumination*, at the British Library from 11 November 2011 to 13 March 2012. Taking this extraordinary collection as their starting point, the Frank Davis Memorial Lecture Series for 2011, organised by Professor John Lowden, will explore aspects of the patronage, manufacture, function and collection of books in medieval England and France, and will provide a broad context for these precious survivors of the library of the kings and queens of England.

OCTOBER

Monday, 10 October 2011

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

Stanhope Forbes: Working Twine and Making Nets -

The Fisherman's Craft Captured

Roo Gunzi (The Courtauld Institute of Art)

Tuesday, 11 October 2011

17.30 - 18.30, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series

Royal Manuscripts at the British Library

Professor Richard Gameson (University of Durham)

The Earliest English Royal Books

This lecture will survey the manuscripts and texts associated with Anglo-Saxon royalty, and will offer general reflections on the nature and meaning of royal books and book collections prior to 1100.

Richard Gameson is Professor of History at the University of Durham and a leading scholar of the history of the book from Antiquity to the Renaissance and of early medieval art. As author and editor he has published some seventy studies on medieval manuscripts, book collections, art and cultural history, including *The Earliest Books of Canterbury Cathedral* (2008), *The Codex Aureus: an Eighth-Century Gospel Book* (2001-2), *Augustine of Canterbury and the Conversion of England* (1999), *The Manuscripts of Early Norman England c. 1066-1130* (1999), *The Role*

of Art in the late Anglo-Saxon Church (1995) and *The Early Medieval Bible* (1994). He is currently editing volume 1 of *The Cambridge History of the Book in Britain*.

Wednesday, 12 October 2011

17.30, Research Forum South Room

Research seminar: Medieval Work in Progress

Carolus Redivivus? A 'Close Narrative Re-Reading' of the Charlemagne Window at Chartres

Stuart Whatling (The Courtauld Institute of Art)

Friday, 14 October 2011

14.00 - 18.00, Research Forum South Room

Three Approaches to Three Dimensions

Three Workshops and a Conference on Sculpture and Change

Workshop I: Reconfigured Spaces

Speakers include: Jennifer Brewin (Cambridge University), Wolf Burchard (The Courtauld), Lucy Cleeve (King's College, London/Man and Eve Gallery), Anne Hrychuk Kontokosta (Pratt Institute, New York), Junghwa Lee, Lesley Milner (The Courtauld), Vanja Vlahovic (The Courtauld), Rachel Withers (Wimbledon College of Art).

This is the first of three workshops examining issues relating to sculpture and change, leading towards a conference to be held in May 2012.

How are we to understand the spaces from which sculpture has been removed, or into which it has been inserted? What are the implications for other objects of the loss of sculptural elements from their original homes, or their imposition on new locations? How does space function differently when occupied by intended and unintended inhabitants? How does the loss of sculptural content affect the subsequent design, adaptation or use of architectural space? What kinds of looking are permitted/prohibited by differently inhabited loci? How can sculpture inform our understanding of spaces whose function and form have been changed or lost?

The 2007 Henry Moore Institute Conference, *Sculpture in the Museum*, addressed some of the issues involved in the formal, institutional display of sculpture. This workshop will explore questions raised by the broader relationship between three-dimensional objects and the spaces they are made for, removed from and into which they are placed. Ticket/entry details: All welcome but numbers are limited. Advance booking **by noon Wednesday 12 October 2011** is essential. For further information and to making a book please contact researchforum@courtauld.ac.uk

Tuesday, 18 October 2011
19.00, Royal Asiatic Society, 14 Stephenson Way, London, NW1 2HD

Calvert 22

Between Heaven & Earth, Contemporary Art from the Centre of Asia

Speakers: David Elliott (Curator); Aliya de Tiesenhausen (art historian); Almagul Menlibayeva (artist). Chair: Professor Sarah Wilson (The Courtauld Institute of Art)

In the fourth of a series of talks organised by Calvert 22 and The Courtauld Institute of Art Research Forum, a panel will look at themes raised by the exhibition *Between Heaven & Earth, Contemporary art from the Centre of Asia*. Presenting the work of 23 artists, this show evidences and explores the emergence of vital, critical, self-confident contemporary art from a region that has been vastly misunderstood and misrepresented and asks what such works can tell us about the cultural imperatives of these nations and their position within a global context.

The discussion will be followed by a drinks reception. Calvert 22 will remain open until 9.00pm that evening and visitors are encouraged to come to see the exhibition either before or after the talk.

CALVERT 22 is the UK's only not-for-profit foundation dedicated to the presentation of contemporary art and culture from Russia, CIS countries and Eastern Europe and presents a dynamic programme of exhibitions, talks and cross-disciplinary events from both emergent and established artists. Founded in May 2009 by Nonna Materkova, a Russian-born, London based economist, Calvert 22's mission is to create a unique platform, through imaginative and active presentations, for the very best in current art

and culture from the former 'Eastern Bloc', whilst being a catalyst for new possibilities of cross-cultural understanding and exchange.

This event is organised by Calvert 22 and The Courtauld Institute of Art Research Forum in association with the Royal Asiatic Society.

Ticket/entry details: Open to all free admission. Please note that space is limited and places will be allocated on a first-come-first-served basis.

Wednesday, 19 October 2011

17.30, Research Forum South Room

Research seminar: Renaissance

Dr Fabrizio Nevola (University of Bath)

Shops, Streets and Palaces in Renaissance Italy

Conference

Saturday, 22 October 2011

10.00 - 18.10, Kenneth Clark Lecture Theatre

(registration from 09.30)

At Cross Purposes? When Art History Meets Design History

Speakers: Marta Ajmar-Wollheim (V&A/Royal College of Art); Richard Checketts (V&A/Royal College of Art); Deanna Petherbridge (artist, independent writer and curator); Celina Fox (independent historian); Matthew Craske (Oxford Brookes); Katie Scott (The Courtauld Institute of Art); Caroline Arscott (The Courtauld Institute of Art)

Art history and design history would seem to have ample common ground. 'Social art history' and other new forms of the discipline have been with us since the 1980s, and many art historians have long embraced everyday, non-canonical material (such as illustration art). The catholic nature of design history, conversely, leaves the door wide open for the study of fine art. The discipline's fascination with questions of representation and mediation, too, finds obvious parallels in art historical methodology.

Yet in practice, cross-pollinations between the study of fine art and the decorative arts rarely occur, at least in the early modern period. Medieval and Renaissance art historians do often deal with the full range of media, and the overlap between contemporary art and design is widely recognised. But in the early modern period and, to a lesser extent, the later nineteenth century, there is still a marked separation. Art historians continue to concentrate on the 'fine' arts of painting, sculpture and architecture and on fine or popular printmaking of a narrative character. Specialists in material culture, meanwhile, sometimes describe their remit as 'anything that's not fine art.' There is sometimes an ideological assumption at work in this exclusion – as if in eschewing painting and sculpture, design historians occupied a democratic moral high ground.

At Cross Purposes? When Art History Meets Design History aims to fill the space between the two fields.

We hope to foster a cross-disciplinary discussion between leading art and design historians working on the period up to the 1880s. Each speaker is invited to focus on a case study from their own research in

which the decorative and the fine are inextricably mingled; and further, to reflect on their own methodological relation to these two categories. How can combining the insights of art and design history enrich the work of both disciplines? What connections exist already, what remain to be pursued and, conversely, are there in fact areas in which the separation into 'art' and 'design' history remains meaningful or necessary?

Ticket/entry details: £15 (£10 V&A and Courtauld staff/students) Please send a cheque made payable to 'The Courtauld Institute of Art' to: Research Forum Events Co-ordinator, Research Forum, The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, clearly stating that you wish to book for the 'When Art History Meets Design History' conference. For credit card bookings call 020 7848 2785 (9.30 - 18.00, weekdays only). For further information, send an email to ResearchForumEvents@courtauld.ac.uk

Monday, 24 October 2011

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

Amanda Delorey (The Courtauld Institute of Art)
Social Housing Projects in Mexico City: Buildings from the Mid-20th Century

Monday, 24 October 2011

18.00, Seminar Room 1

London seminar for Early Modern Visual Culture

Dr Matthew Hunter (California Institute of Technology)
Reynolds and Chemistry

This seminar series has been organised jointly by The Courtauld Institute of Art's Research Forum and University College London. Contact: Richard Taws (r.taws@ucl.ac.uk) and Katie Scott (katie.scott@courtauld.ac.uk)

Tuesday, 25 October 2011

17.30 - 18.30, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series

Royal Manuscripts at the British Library

Dr John Goodall (Architectural Editor, *Country Life*)
The Library and the Architecture of the Book: Manuscripts in the Secular World from 1400 to 1650
Working from the available architectural and physical evidence, this lecture will discuss the ways in which books were stored and used in a domestic context in England from 1400 to 1600.

John Goodall trained as a historian and architectural historian at Durham University and The Courtauld Institute of Art and is Architectural Editor of *Country Life*, whose former saleroom correspondent is commemorated by these lectures. His scholarship on the domestic architecture of the English middle ages encompasses a wide range of subjects in terms of scale, function and date. His monograph on the foundation of Alice, duchess of Suffolk, *God's House at Ewelme: Life, Devotion and Architecture in a Fifteenth-Century Almshouse*, was awarded the Whitfield Prize by the Royal Historical Society in 2001,

whilst more recently he has published a major study of the most substantial of all medieval dwellings, *The English Castle* (Yale/Paul Mellon Centre for Studies in British Art, 2011).

Wednesday, 26 October 2011

18.30, Research Forum South Room

Simon Lewty in Conversation with Paul Hills

Speakers: Simon Lewty (artist) and Professor Paul Hills (The Courtauld Institute of Art)

This conversation is timed to coincide with two exhibitions of Simon Lewty's drawings, together entitled *Conjuring Images from Words* and running throughout the autumn term. One is on show in the entrance to The Courtauld Institute of Art library, and includes *Cries and Charms*, a new installation made for the space. The other is at the Poetry Library in the Southbank Centre, presenting an overview of Lewty's work. These venues are apt because Lewty's drawings often present words and all manner of marks as a 'field' of text, or a 'skin of writing'. Simon Lewty came to prominence in the 1980s with a solo show at the Serpentine Gallery, and his work is represented in the British Museum, the V&A, and in public collections throughout the UK. The conversation may touch on the many layers and reverberations in Lewty's works, from medieval graffiti to the Surrealists, from musical notation to the poetry of David Jones.

Paul Hills, Professor of Renaissance Art at The Courtauld, has written several essays on Lewty, which have been republished in the multi-authored *Simon Lewty: The Self as a Stranger* (Black Dog Publishing, London 2010).

Following the event in the Research Forum, music that has inspired the artist will be performed and drinks served in the front hall of The Courtauld Institute of Art, and there will be an opportunity to view the exhibition in the entrance to the Library.

The exhibition and related events are generously supported by a grant from the London Centre for Arts and Cultural Exchange (LCACE).

Thursday, 27 October 2011

18.00 - 19.00, Research Forum South Room

Caroline Villers Research Fellowship

Dr Jim Harris (Caroline Villers Research Fellow)
Reconstruction, Revolution and... Redecoration? Polychromed Sculpture in London's Long Reformation

The survival of polychromed tomb monuments in London's churches is remarkable, given the serial subjection of their homes to the ravages of reform, revolution and reordering, fire, fashion and war. However, where they have not been destroyed, the extent to which their painted surfaces remain intact is unclear and the question of how much they have been altered and restored is open.

This lecture introduces the Caroline Villers Fellowship research project for 2011-12, which will examine the polychromy of two groups of memorial sculpture, in St Olave Hart Street in the City of London and St Margaret's, Westminster. By investigating the accrued

layers of paint on the monuments it will assess how, if at all, their appearance has been changed since their installation in response to theological and political currents, to physical trauma and to the aesthetic tenor of the times.

Jim Harris came to The Courtauld in 2001, to take a BA after a career as an actor and musician. He has since stayed put and completed an MA (2005) and PhD (2010) before being appointed Andrew W Mellon/Research Forum Postdoctoral Fellow for 2011 and Caroline Villers Research Fellow for 2011-12. He has served as a Visiting Lecturer at The Courtauld and has also taught at Birkbeck and King's colleges. Jim's thesis on Donatello's polychromed sculpture included the first technical analysis of the painted and gilded surface of the Entombment relief at the Santo in Padua, enabling its physical history to be documented and compared to written accounts of its appearance. During his tenure as Caroline Villers Research Fellow, this methodology will be applied again to a group of sculptures in St Olave Hart Street and St Margaret's Westminster in order to determine whether there exists physical evidence of change to set alongside the documentary record of alterations made to church interiors during the English 'Long Reformation'.

NOVEMBER

Monday, 7 November 2011

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

Sam Rose (The Courtauld Institute of Art)

Content and Form in Art' in 1930s England

Monday, 7 November 2011

18.00, Seminar Room 1

London seminar for Early Modern Visual Culture

Alice Barnaby (University of Exeter)

Experimental Light: Pin-prick Pictures, Protean Views and Transparent Paintings, 1780-1850

This seminar series has been organised jointly by The Courtauld Institute of Art's Research Forum and University College London. Contact: Richard Taws (r.taws@ucl.ac.uk) and Katie Scott (katie.scott@courtauld.ac.uk)

Tuesday, 8 November 2011

17.30 - 18.30, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series

Royal Manuscripts at the British Library

Dr Catherine Reynolds (Christie's)

Makers of Royal Manuscripts: Court Artists in France and the Netherlands

Central to any definition of royal manuscripts must be those produced for the prince by his own retained artists. Their conditions of service varied: some like the de Limbourgs or Barthélemy d'Eyck, seem to have been on comparatively close terms with their patrons, while for others, like the illuminators of Philip the Good of Burgundy, the relationship seems to have been more impersonal. Courts made and preserved

records: specific details are available to give substance to generalisations about the status of court artists and the nature of their works.

Catherine Reynolds is an International Specialist Consultant for Christie's Department of Books and Manuscripts. Her research on painting and manuscript illumination of the Middle Ages and Renaissance, begun during a career teaching at the Universities of Reading and London and continued as an independent scholar, has led to numerous publications and she has made significant contributions to many of the most important catalogues and collections of recent years, including *Lambeth Palace Library, Treasures from the Collection of the Archbishops of Canterbury* (2010), *Quand la peinture était dans les livres, Mélanges en l'honneur de François Avril* (2007), *Illuminating the Renaissance, the Triumph of Flemish Manuscript Painting in Europe 1467-1561* (2003).

Thursday, 10 November 2011

17.30, Research Forum South Room

Research seminar: Contemporaneity in South Asian Art

Patterns of Dissent

Speakers: Hamra Abbas (artist) and Hammad Nasar (Curator, Green Cardamon Gallery)

Hamra Abbas: Urban Strife and Solace

Curator of Green Cardamon Gallery Hammad Nasar will be in conversation with artist Hamra Abbas.

Tuesday, 15 November 2011

17.30 - 18.30, Kenneth Clark Lecture Theatre

Research Forum Visiting Professor Lecture

Carlo Ginzburg (Professor Emeritus, Scuola Normale, Pisa, and University of California, Los Angeles)

Aby Warburg's Scissors

The lecture will re-examine Aby Warburg's notion of *Pathosformeln* (formulas of emotion) looking more closely at the context in which it emerged as well as at its implications.

Carlo Ginzburg (Turin, 1939) has taught at the University of Bologna, at UCLA, at the Scuola Normale Superiore, Pisa. He has received many awards, including the Aby Warburg Prize (1992), the Humboldt-Forschungspreis (2007), the Balzan Prize for the *History of Europe, 1400-1700* (2010). His many books, translated into more than 20 languages, include: *The Night Battles; The Cheese and the Worms; The Enigma of Piero della Francesca; Clues, Myths, and the Historical Method; Ecstasies: Deciphering the Witches's Sabbath; The Judge and the Historian. Marginal Notes on a Late-Twentieth-Century Miscarriage of Justice; Wooden Eyes: Nine Reflections on Distance; History, Rhetoric, and Proof; No Island is an Island; Threads and Traces: True False Fictive.*

Ticket/entry details: Open to all, free admission, but advance booking is recommended as space is limited. Please contact researchforum@courtauld.ac.uk

Thursday, 17 November 2011

10.00 - 12.00, Research Forum South Room

Research Forum Visiting Professor Seminar

Carlo Ginzburg (Professor Emeritus, Scuola Normale, Pisa, and University of California, Los Angeles)

'Ars Imitatur Naturam' and its Medieval Reception (Notes from a work-in-progress)

The seminar will focus on some aspects of Professor Ginzburg's work in progress on the medieval reception of the Aristotelian motto "art imitates nature" - with a special emphasis on Dante.

Readings for the seminar:

- E. H. Kantorowicz, "The Sovereignty of the Artist", *Selected Studies*, Locust Valley 1965, pp. 352-65
- Dante, *Inferno*, canto XI; *Inferno*, canto XXIX (ed. G. Petrocchi, or any recent edition) (Dante, *Inferno*, translated by Charles Singleton)
- W. Benjamin, "The work of art in the age of mechanical reproduction", in Id., *Illuminations*, intr. H. Arendt, preface L. Wieseltier, New York, Schocken Books, 2007 (or any other edition).

Carlo Ginzburg (Turin, 1939) has taught at the University of Bologna, at UCLA, at the Scuola Normale Superiore, Pisa. He has received many awards, including the Aby Warburg Prize (1992), the Humboldt-Forschungspreis (2007), the Balzan Prize for the *History of Europe, 1400-1700* (2010). His many books, translated into more than 20 languages, include: *The Night Battles; The Cheese and the Worms; The Enigma of Piero della Francesca; Clues, Myths, and the Historical Method; Ecstasies: Deciphering the Witches's Sabbath; The Judge and the Historian. Marginal Notes on a Late-Twentieth-Century Miscarriage of Justice; Wooden Eyes: Nine Reflections on Distance; History, Rhetoric, and Proof; No Island is an Island; Threads and Traces: True False Fictive.*

Ticket/entry details: Free and open to postgraduate students and teaching staff; however since space is limited advance registration is recommended. Please contact researchforum@courtauld.ac.uk

Saturday, 19 November 2011

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

Third Early Modern Symposium

Art Against the Wall

Speakers: Gerry Abalone (Tate), Adriano Aymonino (Getty Research Institute), Susannah Brooke (Queens' College, Cambridge), Rodrigo Cañete (The Courtauld Institute of Art), Kevin Childs (British School at Rome), Dario Donetti (Scuola Normale Superiore, Pisa), Francesco Freddolini (Getty Research Institute), Friederike Drinkuth (Stately Palaces and Gardens Mecklenburg), Meriel May Geolot (independent scholar), Kristina Kleutghen (Washington University, St Louis), Marika T. Knowles (Yale University), Tobias Locker (Technische Universität, Berlin), Catherine McCormack (UCL)

Art Against the Wall is the third 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.

This one-day symposium will explore the relationship between walls and art in early modern visual culture. During the period 1550-1850 the interplay between work and wall became increasingly complex as art objects began to pull away from the walls which had previously defined them. The enduring association between artistic skill and craft production meant that many art works were often still regarded as elements in overarching decorative schemes; paintings installed in eighteenth-century English domestic interiors, for example, continue to be described as part of the ornamentation, even as the furniture, of a room. Conversely, walls now had the power to redefine art works, giving them a new meaning through a new context; thus, in late sixteenth-century debates on the status of the religious image, walls – which map the division between sacred and secular space – take on crucial importance. Yet the wall could also become art, as the numerous examples of trompe l'oeil wall illustration to be found in seventeenth-century architecture and garden design suggest. Taking as its point of departure Derrida's insight that there can be no clear separation of *ergon* (work) from *parergon* (not-the-work, 'wall'), the symposium will attempt to investigate the rich questions raised by the phenomenon of art against the wall.

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 against the Wall' symposium. For credit card bookings call 020 7848 2785 (9.30 – 18.00, weekdays only). For further information, send an email to ResearchForumEvents@courtauld.ac.uk

Monday, 21 November 2011

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

Kyung An (The Courtauld Institute of Art)

Born Freakishly from the Womb of Another': The Korean Informel at the Paris Biennale in the Early 1960s

Monday, 21 November 2011

18.00, Seminar Room 4

London seminar for Early Modern Visual Culture

Dr Scott Nethersole (The Courtauld Institute of Art)

Seeing is Believing. Experiencing Flagellation in Fifteenth-century Florence

This seminar series has been organised jointly by The Courtauld Institute of Art's Research Forum and University College London. Contact: Richard Taws (r.taws@ucl.ac.uk) and Katie Scott (katie.scott@courtauld.ac.uk)

Tuesday, 22 November 2011

17.30 - 18.30, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series

Royal Manuscripts at the British Library

Professor Jeffrey Hamburger (Harvard University)

Script as Image

In *Visible Words* (1969), John Sparrow could still assert that “the Dark Ages and the Middle Ages have little to show in the way of inscriptions in which either the text or its presentation can claim to be a work of art.” This astonishing generalization itself now seems little more than a relic of a benighted period of scholarship. Paleographers have long since ceased to regard the study of the history of handwriting as a subsidiary *Hilfswissenschaft*. As one of the most important, influential, persistent and pervasive technologies in the history of humankind, writing in relation to such affiliated topics as literacy, linguistics, cognition, and media studies has a central place across and beyond the humanistic disciplines. It is time, in turn, for historians of medieval art to take a broader view of paleography, rather than view it primarily as a means of dating or localizing monuments, or, at the most literal level, deciphering illustrated texts or epigraphic inscriptions. Within the realm of visual imagery, the written word can rise to a form of representation in its own right, prior to and independent of the complex phenomenon generally considered under the rubric of “text and image” - a generalization as true of modern art as it is of the Middle Ages. In contrast to modernity, however, through much of the Middle Ages, as in Antiquity, the primary status of the spoken word ensured that writing, no less than picturing, was subject to suspicion as a form of representation. Drawing on a wide range of examples, including books from the British Library, Professor Hamburger’s lecture will discuss the various ways in which the elaborately inscribed and decorated written word could also be seen as a form of imagery.

Jeffrey Hamburger is Kuno Francke Professor of German Art and Culture at Harvard University, where he is also Chair of Medieval Studies. His teaching and research focus on the art of the High and later Middle Ages, with particular reference to manuscript illumination and text-image issues. Among his many publications are *The Cult of John at the Dominican Convent of Paradies bei Soest* (2008), *Crown and Veil: Female Monasticism from the Fifth to the Fifteenth Centuries*, co-edited with Susan Marti (2005), *The Mind's Eye: Art and Theological Argument in the Medieval West*, co-edited with Anne-Marie Bouché (2005), *St. John the Divine: The Deified Evangelist in Medieval Art and Theology* (2002), *The Visual and the Visionary: Art and Female Spirituality in Late Medieval Germany* (1998) and *Nuns as Artists: The Visual Culture of a Medieval Convent* (1996). Professor Hamburger is the recipient of numerous prizes and awards and serves on the advisory boards of institutions throughout Europe and the US.

Thursday, 24 November 2011

18.00, Kenneth Clark Lecture Theatre

Professorial Lecture

Professor Deborah Swallow (Märit Rausing Director, The Courtauld Institute of Art)

Title tbc

Ticket/entry details: RSVP to Sophie Nurse (email: sophie.nurse@courtauld.ac.uk) **by 17 November 2011**

Conference

Utopia II Russian Art And Culture, 1930-1989

Friday 25 and Saturday 26 November 2011

(times tbc), Kenneth Clark Lecture Theatre

Speakers: details to follow

Following in the footsteps of the conference *Utopia I: Russian Art and Culture in 1900-1930* – held at The Courtauld in May 2011 – *Utopia II* is designed as a chronological extension of the themes and topics raised by the notion of utopia as a specifically Russian construct. The period covered in the papers of the conference - from 1930s until 1989 - will span the final half-century of the Soviet regime. Intended as a broad interdisciplinary project, the conference will investigate Soviet notions of utopia and dystopia, through social, artistic, literary and ideological intersections. Potential subjects to be examined in the context of Utopia in Russian art and culture include: philosophy, painting, architecture, town planning, theatre, music, literature, and cinema.

The utopian intellectual tradition has a long history that some trace back to Plato’s Republic, even though most scholars consider Thomas More’s Utopia as the definitive starting point of modern utopian thought in the Western world. Utopia comes from the Greek *ου* (no) and *τόπος* (place) and implies both the no place and the (*eutopos*) good place; the not-yet and the possible, the nothing and the perfection. Utopias conveyed as a transformation, are entrenched in the culture and time in which they have emerged. Utopia and Utopianism in Russian art and culture vary from concrete images of a better place to abstract notions of a future state of freedom; they also range from spatial to temporal models. Utopian ideas in Russia were defined not as ideas in direct opposition to reality, but as objects of potential historical realisation.

The conference is organised by the Cambridge Courtauld Russian Art Centre (CCRAC) and coincides with the exhibition at the Royal Academy, *Building the Revolution: Soviet Art and Architecture 1915-1935*.

Following the conference on Saturday, the Royal Academy will host a special reception that will allow everyone from the conference to see the show.

Ticket/entry details: details to follow

Tuesday, 29 November 2011
17.30 - 18.30, Kenneth Clark Lecture Theatre

Professorial Lecture

Paul Hills (Professor of Renaissance Art, The Courtauld of Art)

Giving Birth – Correggio's Unveilings

In this lecture Professor Hills explores how in sixteenth-century Italy the theme of nativity or giving birth becomes a metaphor for artistic generation or bringing to light. The paintings of Correggio (1489-1534) – whether of the Madonna adoring the Child or Jupiter impregnating Danæ - present themselves in terms of an uncovering or unfolding. But the disclosure that the painting enacts is never complete; forms are blurred, resolution withheld. This art of discovering set a potent example for later centuries.

Ticket/entry details: RSVP to Sophie Nurse (email: sophie.nurse@courtauld.ac.uk) **by 22 November 2011**

Wednesday, 30 November 2011
17.30, Research Forum South Room

Research seminar: Medieval Work in Progress

Sarah Guérin (The Courtauld Institute of Art)

'Tabernaculum de ebore': Staging the Divine in Gothic Ivories

DECEMBER

Friday, 2 December 2011
14.00 - 18.00, Research Forum South Room

Three Approaches to Three Dimensions

Three Workshops and a Conference on Sculpture and Change

Workshop II: Relocated Objects

CALL FOR PAPERS

Works of sculpture and the places in which they are viewed are more prone to adaptation, transformation, damage and loss than are any other categories of object. Sculpture is frequently intended to be inseparable from the spaces and locations it occupies. In consequence, its removal is often traumatic and recorded in damage to both object and context. The adjustment of buildings, rooms and public spaces to accommodate relocated objects, whether for the purpose of public display or private ownership, results in shifts in the physical status, the implied meaning and the social perception of both the moved object and its altered situation.

However, whilst the removal of sculpture from its intended context changes the thing itself, the space it once occupied and the place into which it is deposited, the ruptures and dislocations associated with such events also provide opportunities for detailed technical examination, the retrieval of previously inaccessible views and the creation of new and unexpected juxtapositions of things and ideas. The new readings that are opened up by such opportunities can relate both to the histories of individual objects and their making and to the wider social, religious and political narratives of which they form a part. In these narratives, the traces of the

removal and relocation of sculpture are often the only physical vestiges left of the events they describe. Over the course of three workshops, this project will seek to explore some of the implications of these issues in a discussion between those who pursue the art-historical investigation of sculpture, those concerned with its curation and display and those responsible for its conservation and technical examination. Each workshop will be thematically focused, without bias to either period or discipline, drawing on a wide range of methodologies and expertise. The resulting dialogue will provide the basis for a conference early in 2012.

Proposals are now invited for contributions to the second workshop, *Relocated Objects*

The ways in which sculptural objects are affected by changes to themselves and their environments are complex. What new opportunities for examination and understanding, then, are presented by the movement of sculpture? How are objects transformed by their removal from/replacement in different contexts? How is physical and social trauma recorded in sculpture and how does it change our view of its meaning? How does redisplay affect the power of the object and the perception of the viewer? Does the trans-national movement of sculpture open or close the possibility of understanding it?

This workshop will focus on the objects of sculpture, and the implications for our understanding of their movement, technical examination, sale, re-use and redisplay.

Please send proposals of no more than 250 words **by 1 November 2011** to jim.harris@courtauld.ac.uk
Papers for this workshop will last fifteen minutes each.

Monday, 5 December 2011
18.00, Research Forum South Room

Research seminar: Modern and Contemporary

Elizabeth Kim (The Courtauld Institute of Art)

Disjunction: Changing Tastes in Contemporary Art and Their Impact on Secondary Art Markets

Monday, 5 December 2011
18.00, Seminar Room 1

London seminar for Early Modern Visual Culture

Anthony Geraghty (University of York)

The Sheldonian Theatre in Oxford and Contemporary Debates about Learning

This seminar series has been organised jointly by The Courtauld Institute of Art's Research Forum and University College London. Contact: Richard Taws (r.taws@ucl.ac.uk) and Katie Scott (katie.scott@courtauld.ac.uk)

Tuesday, 6 December 2011

17.30 - 18.30, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series

Royal Manuscripts at the British Library

Dr Jenny Stratford (Royal Holloway College/ Institute of Historical Research)

England and France: Royal Libraries in the Later Middle Ages

Further details pending...

Jenny Stratford is Senior Research Fellow at Royal Holloway College and the Institute of Historical Research in the University of London and a distinguished palaeographer. Her interest in princely collections led to the groundbreaking publication of *The Bedford Inventories: the Worldly Goods of John, Duke of Bedford, Regent of France, 1389–1435* (1993) and she continues to explore the political, economic and cultural implications of royal and princely inventories and to use visual evidence in interpreting them. She is the author of many articles and has contributed chapters to *The Cambridge History of the Book in Britain* (1999) and *The Cambridge History of Libraries in Britain and Ireland* (2006). Her new study, *Richard II and the English Royal Treasure* is to be published in November 2011.

Saturday, 10 December 2011

Timings tbc, Kenneth Clark Lecture Theatre

Conference in Honour of Lorne Campbell

Speakers: details to follow

This conference organised by Douglas Brine, Sue Jones, Susie Nash and Paula Nuttall will celebrate and honour Lorne Campbell and his work.

Ticket/entry details: details to follow

Tuesday, 13 December 2011

17.30 - 18.30, Kenneth Clark Lecture Theatre

Richard McDougall Lecture Autumn 2011

Professor John Barrell FBA (Centre for Eighteenth Century Studies, University of York)

The Landscapes of Edward Pugh

Edward Pugh was a Welsh-speaking artist and writer who was born in Ruthin in Denbighshire in 1763 and died there fifty years later. Between about 1790 and 1807 he worked as a miniaturist, principally in London, and exhibited regularly at the Royal Academy. His chief interest however was in making watercolour drawings *en grisaille* of views in North Wales to be reproduced in aquatint; but apart from a bound volume of such drawings made to illustrate his magnificent account of a tour of North Wales, *Cambria Depicta*, only one of these watercolours is known to have survived; if others do, they have been reattributed no doubt, along with many of his miniatures, to artists whose works command higher prices. In this Professor Barrell will look at the prints based on a series of his watercolours and published in 1794 under the group title *Six Views in Denbighshire*. Like the English artists touring north Wales in the 1790s, Pugh was interested in marketable images of the picturesque, the sublime, and the beautiful. Unlike them, however, he knew and

understood so well the places he represented that his landscapes cannot help registering also the local issues and conflicts in which Denbighshire was engaged at the beginning of the war with revolutionary France. These aquatints were published in London but marketed chiefly in North Wales, and they must have meant very different things in those different places. Regional and metropolitan at the same time, they perfectly display the hybrid character of Pugh's art, of Pugh himself, as a London Welshman.

John Barrell has just finished writing a book on the Welsh artist and writer Edward Pugh, to be published by University of Wales Press in 2013. He has published widely on the literature, history and art of the eighteenth and early nineteenth centuries in Britain, focusing on language, landscape, law, empire, theories of society and progress, and the theory of painting. Most recently, with Tim Whelan of Georgia Southern University he has co-edited *The Complete Writings of William Fox* (Trent Editions, 2011), and is beginning to research a book on politics and the Royal Academy in the 1790s. Professor Barrell is a Fellow of the British Academy and of the English Association, an honorary Doctor of Humane Letters of the University of Chicago, and an honorary D. Litt, Courtauld Institute of Art, University of London.

This lecture is the second in the Richard McDougall Lecture series which will be delivered biannually at The Courtauld Institute of Art on the topic of British watercolour painting post-1750.