



# Events Calendar

## AUTUMN 2012

Please find below details of Research Forum events planned thus far. Further details for these and other events are placed on the website as soon as they become available. Please check our website:

<http://www.courtauld.ac.uk/researchforum/index.shtml> and/or Research Forum notice boards regularly. Also note that some dates and times may change and these will be shown on the website. Unless otherwise stated, events are free and open to members of the public. If you would like to receive information via email on specific areas of interest, please contact us: [researchforum@courtauld.ac.uk](mailto:researchforum@courtauld.ac.uk)

The **Autumn 2012 Frank Davis Memorial Lecture Series**, organised by Dr Ayla Lepine, is entitled *Histories in Transition*, and explores intersections between modernity and historicism worldwide. It extends and enriches the Research Forum project *Revival: Utopia, Identity, Memory* and interacts with the provocative Research Forum theme, 'The Quick and the Dead'. Spanning art, architecture and design across America, Europe and Asia from the nineteenth century to the present, each lecture demonstrates the allure and the value of the past in forming challenging responses to new circumstances. Interrogating the nature of revival, historicism and transnationalism, the Series engages with nature and artifice, ritual and memory, and the flexible meanings of materials, images and structures that simultaneously inhabit traditional and innovative territory.

Traditionally sponsored by the F M Kirby Foundation, this year the Frank Davis Memorial Lecture Series is in addition sponsored by The Prince's Foundation for Building Community; Transforming Lives through Engaging, Educating and Empowering People. "The Prince's Foundation believes that sustainably planned, built and maintained communities improve the quality of life of everyone who's part of them. They help us both live better at a local level and start dealing with the broader global challenges of urbanisation and climate change. Our goal is a future where all of us can take part in making our communities more sustainable. We're working with everyone from local residents groups to governments to make it happen." See [www.prince-s-foundation.org](http://www.prince-s-foundation.org)

## OCTOBER

Monday, 1 October 2012

18.00, Research Forum South Room

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

*"Like a great circus tent": Folk Art, Art History and the Museum*

Martin Myrone (Tate)

Friday, 5 October 2012

18.00 - 20.00, Kenneth Clark Lecture Theatre

### **From Paper Architecture to Research Architecture - Institutionalising the Impossible?**

Speakers: Yuri Avvakumov (Utopia Foundation, Moscow), Alexander Brodsky (Moscow), and Ines Weizman (Department of Architecture and Spatial Design, London Metropolitan University)

To coincide with Calvert 22's solo exhibition of new work by leading Russian artist and architect Alexander Brodsky, The Courtauld Institute of Art and Calvert 22 host a panel discussion exploring conceptual design of the late Soviet period and its pertinence to contemporary international Research Architecture.

Ticket/entry details: £5/£3 (students) – Payment (cash) on arrival at the door. No advance booking required. For further information email: [klara.kemp-welch@courtauld.ac.uk](mailto:klara.kemp-welch@courtauld.ac.uk)

Monday, 8 October 2012

12.00 - 14.00, Research Forum South Room

### **Frank Davis Memorial Lecture Series Histories in Transition**

*Landscape & Language: from Conceptualism to Ecoaesthetics*

Professor Mark Cheetham (University of Toronto)

"A word is worth 1,000th of an image." Iain Baxter & Professor Mark Cheetham's seminar will examine important recent imbrications of the textual and visual in the genre of Western landscape by focusing on conceptual art's double relationships with language and landscape in the practices of the group Art & Language. He will also discuss the ecological, ethical, and aesthetic dimensions of contemporary art's responses to 'nature' with reference to Rasheed Araeen's recent manifesto on this topic.

Reading list for seminar attendees:

- Rasheed Araeen, (2009) 'Ecoaesthetics: A Manifesto for the Twenty-First Century', *Third Text*, 23: 5, 679- 684
- Charles Harrison, (1995) 'Art & Language Paints a Landscape', *Critical Inquiry*, Vol. 21, No. 3 (Spring, 1995), 611-639

**Mark A. Cheetham** is the author and editor of a dozen books on art theory, art, and visual culture from c. 1700 to the present and is active as a curator of contemporary art. His book, *Artwriting, Nation, and Cosmopolitanism in Britain: The "Englishness" of English Art Theory* was published in 2012. Mark Cheetham teaches art history at the University of Toronto.

Monday, 8 October 2012

18.00, Research Forum South Room

**Research seminar: Modern and Contemporary**

*After Hans Haacke: Tue Greenfort and the Problem of an Eco-Institutional Critique*

Luke Skrebowski (University of Cambridge)

Tuesday, 9 October 2012

17.30 - 18.30, Kenneth Clark Lecture Theatre

**Frank Davis Memorial Lecture Series**

***Histories in Transition***

*Re-Inventing Landscape Traditions for the Present*

Professor Mark Cheetham (University of Toronto) and Mariele Neudecker (artist and senior lecturer, Bath Spa University)

The first lecture of the 2012 Frank Davis series is a conversation between art historian and curator Professor Mark Cheetham (University of Toronto) and the artist and lecturer Mariele Neudecker (Bath Spa University). Following presentations from each speaker about their engagement with traditions of landscape and the possibility of a contemporary sublime, they will be in conversation about their approach, experiences, and current interests regarding landscape, history and representation.

**Mark Cheetham** presentation summary:

To what extent are current practices in the genre of landscape art related to those consolidated in Britain, France, and especially Germany c. 1800? Mark Cheetham will ask whether "nature" is the same conceptually as it was when landscape was an ascendant art form, and if American and European Land Art from the 1960s and 1970s worked within the traditions of the landscape genre. His analysis of these models and a range of contemporary works will form the basis for an engagement with the remarkable landscapes of Mariele Neudecker.

**Mariele Neudecker** presentation summary:

'Towards a Contemporary Sublime' is an illustrated representation as an overview of Mariele Neudecker's practice, which investigates the formation and dissemination of cultural constructs. She has been researching and exploring questions surrounding historical and personal representation of place, time and consciousness, particularly in the context of the Northern European Tradition. At the core of her work

is the human interest and relationship to landscape and its images that are used metaphorically for the 'human condition'. She has been exploring different means of interacting with audiences across a wide range of venues, where crossovers of music, science and fine art communities were possible.

Mariele Neudecker lives and works in Bristol, UK. She uses a broad range of media including sculpture, film and installation. Recent projects include: 2011, *Otherworldly: Artist Dioramas and Small Spectacles*, MAD Museum, New York, *Screaming From The Mountain: Landscapes and Viewpoints*. Sörlandets Kunstmuseum, Norway and 2012 a solo exhibition: *Parhelion*, Thomas Rehbein Gallery, Cologne, Germany.

Thursday 11 October, 2012

18.00 - 19.30, Research Forum South Room

**Sacred Traditions and the Arts Seminar**

Speakers: (1) Dr Michaela Giebelhausen (University of Essex), *Invisible Cathedral: Reconsidering the Sacred in Today's Art Museum*; and

(2) Professor Frances Spalding CBE (Newcastle University), *Helen Sutherland, Patron and Collector: Art and Sacrament in the Fells*

The seminar on Sacred Traditions and the Arts is a joint venture between the Department of Theology and Religious Studies at King's and The Courtauld. It seeks to place researchers in dialogue who are working on any aspect of the sacred and visual culture. It is open to all scholars and students who have an interest in exploring the intersections of religion and art regardless of period, geography or tradition.

On 11th October, Dr Michaela Giebelhausen will present a paper titled *Invisible Cathedral: Reconsidering the Sacred in Today's Art Museum*. Professor Frances Spalding will speak on *Helen Sutherland, Patron and Collector: Art and Sacrament in the Fells*. These papers both explore the boundaries of sacred experience and sacrament in relation to institutional and personal contexts. Art collecting, display strategies, and the importance of space and place will be foregrounded in relation to modern Europe.

There will be ample time for discussion and questions following the papers. The event will be concluded by an informal reception.

Friday, 12 October 2012

12.30 - 14.00, Research Forum South Room

**Before Banksy: Ernest Pignon-Ernest**

**Ernest Pignon-Ernest (artist)**

Ernest Pignon-Ernest (b. 1942, Nice) lives and works in Paris. Since the mid-1960s – through May '68 and after – he has pasted provocative images onto walls and in urban spaces: "...I try to understand whatever is visible – what happens: space, light, colours...but at the same time I attempt to perceive the invisible or no longer visible: history, hidden memories and symbolic dimensions... I interpose a fictional element, an image, into a real place....which aims both to

transform this place into an artistic space and to work on its memory: revealing, disrupting, perturbing, exacerbating...”

The key forerunner of Banksy in Britain, Ernest Pignon-Ernest is one of the few living artists who appeals not only to artists and art critics, but to the general public. Yet despite his fame in France, he is unknown in the English-speaking world. This event is a unique opportunity to meet the artist in person and discover his work, which asks questions about art institutions, art history and not least, politics. Jacopo Galimberti (The Courtauld) will provide a short introduction to Ernest Pignon-Ernest's art practice, which will be followed by a Q & A with the artist.

Friday, 12 October 2012

18:00 - 19:30, Research Forum South Room

### **Contextualising Contemporary Asian Art**

Speakers: Tan Boon Hui (Singapore Art Museum), Dr Wang Chunchen (Museum of the Central Academy of Fine Arts, Beijing), Zehra Jumabhoy (The Courtauld)

In recent years, contemporary Asian art has gained admittance to prestigious Western institutions, international biennials and art fairs on an unprecedented scale. While the heightened visibility of Asian art is regarded by many as a positive development, the papers presented in this symposium seek to put the wide variety of artistic practice from the Asian region into critical context by examining socio-historical, political and conceptual specificities of artistic production, display and reception.

The papers will be followed by a panel discussion (chaired by Dr Wenny Teo, The Courtauld), Q&A and an informal reception.

Tuesday, 16 October 2012

17.30 - 18.45, Kenneth Clark Lecture Theatre

### **Terra Foundation for American Art Visiting Professor**

*Eccentricity and Identity: Sexuality, Regionalism, and Legacy in Mid-Twentieth-Century American Art*  
Christopher Reed (Professor of English and Visual Culture at Pennsylvania State University)

This talk explores the complexity of Regionalist versions of American modernism, looking at the relation between centre and periphery, normativity and eccentricity, in the legacy connecting Marsden Hartley, Mark Tobey, and John Cage.

**Christopher Reed** is Professor of English and Visual Culture at Pennsylvania State University. His interdisciplinary scholarship focuses on issues of identity as they play out in visual culture, including fine art, design, and the mass media. Reed's influential anthology *Not at Home: The Suppression of Domesticity in Modern Art and Architecture* was published in 1996. Also in 1996, he published, *A Roger Fry Reader*, which presented little known texts by this influential art critic, widening his legacy beyond his reputation as the father of formalism. Reed's 2004 *Bloomsbury Rooms: Modernism, Subculture, and Domesticity* explored the relationship of the Bloomsbury group to ideas about the look of modern

life. This was followed by a major travelling exhibition co-organized with Nancy Green in 2008, *A Room of Their Own: The Bloomsbury Artists in American Collections*. Recent publications include *Art and Homosexuality: A History of Ideas* (Oxford 2011) and *If Memory Serves: Gay Men, AIDS, and the Promise of the Queer Past* (Minnesota 2012), co-authored with Christopher Castiglia. In 2010 he published *The Chrysanthème Papers: The Pink Notebook of Madame Chrysanthème and other Documents of French Japonisme*. Reed's current research, which forms the basis of his teaching at The Courtauld in autumn 2012, investigates how Japanese aesthetics were marshalled to define alternative forms of masculinity in modern America.

Friday, 19 October 2012

14.30 - 18.30, Research Forum South Room

### **Peter Lely: A Lyrical Vision**

Speakers: Caroline Campbell (The National Gallery/The Courtauld Gallery); Karen Hearn (Independent Scholar); James Loxley (University of Edinburgh); David Taylor (The National Trust), Jeremy Wood (University of Nottingham), Joanna Woodall (The Courtauld)

This study workshop is organised in association with The Courtauld Gallery's autumn exhibition *Peter Lely: A Lyrical Vision* (11 October 2012 – 13 January 2013). It will examine the remarkable but largely forgotten group of narrative paintings produced by Peter Lely (1618-80) before his appointment as Principal Painter to Charles II. Many of these works depict a sensuous pastoral world of shepherds, nymphs and musicians in idyllic Arcadian settings. Organised around The Courtauld's enigmatic *The Concert*, the exhibition also includes an important group of little-known paintings loaned from historic private collections. By 1654 Lely was judged to be 'the best artist in England' but from then on, aided by a flourishing studio, he produced almost exclusively portraits. The exhibition and the study workshop aim to locate Lely's production before 1660 within the literary and cultural contexts of the 1640s and '50s. A number of short papers will be followed by the opportunity for more informal discussion in the exhibition space.

Ticket/entry details: £11 (free for Courtauld students but due to limited space advance booking is required).

Book Online: <http://courtauld-institute.digitalmuseum.co.uk> Or 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, stating the event title 'Peter Lely' study day. For further information, email

[ResearchForumEvents@courtauld.ac.uk](mailto:ResearchForumEvents@courtauld.ac.uk)

Monday, 22 October 2012

18.00, Research Forum South Room

**Research seminar: Modern and Contemporary**

*The Dialogic Principle in Mail Art*

Malgorzata Misniakiewicz (The Courtauld)

Tuesday, 23 October 2012

12.00 – 14.00, Research Forum South Room

**Frank Davis Memorial Lecture Series**

***Histories in Transition***

*Aspiring to the Condition of Music*

Tim Barringer (Paul Mellon Professor of the History of Art, Yale University)

Walter Pater's dictum of 1877 'all art constantly aspires to the condition of music' is regularly cited with regard to the Aesthetic Movement. Music is invoked as a metaphor for painting in which formal qualities outweigh or replace altogether narrative concerns. The imbrication of music into every aspect of Victorian Aestheticism was, however, far more complex than this would suggest. This seminar will examine the role of music in British culture of the 1860s and '70s, referring to actual performers, performances and works, critical and musicological discourse, and the attempts of painters such as Frederic Leighton, Dante Gabriel Rossetti and Albert Moore to create what one might describe as a musical visuality in addition to a musical iconography. Gilbert and Sullivan's 'entirely Aesthetic' operetta, *Patience*, provides the perfect foil for Aestheticism's nostrums; a musical satire on art aspiring to the condition of music.

**Tim Barringer** is Paul Mellon Professor of the History of Art at Yale University. His books include *Reading the Pre-Raphaelites* (1999; new edition, 2012) and *Men at Work: Art and Labour in Victorian Britain* (2005). With colleagues he co-authored *American Sublime*, and co-edited *Art and the British Empire* and *Art and Emancipation in Jamaica*. He is currently completing a book *Broken Pastoral: Art and Music in Britain, Gothic Revival to Punk Rock* and is co-curator of *Pre-Raphaelites: Victorian Avant-Garde* (Tate, 2012). Co-edited volumes in preparation include *Victorian Jamaica* and *Panoramic Vistas*.

Tuesday, 23 October 2012

17.30 - 18.30, Kenneth Clark Lecture Theatre

**Frank Davis Memorial Lecture Series**

***Histories in Transition***

*Broken Pastoral and the English Folk: Art and Music in Britain, 1880-1914*

Tim Barringer (Paul Mellon Professor of the History of Art, Yale University)

This lecture examines the revived interest in folk culture in late-Victorian and Edwardian Britain, exploring the relationships between ethnography, musicology and the study of historical arts and crafts. Professor Barringer contends that the aesthetic potency of visual and musical compositions drawing on folk sources lay in the widespread acknowledgement of the imminent disappearance of folk culture in the face of modernity and mechanized warfare. Under consideration are the photographer

P.H. Emerson, painters George Clausen, Henry Herbert La Thangue and Augustus John, the gardener and writer Gertrude Jekyll, ethnographer E.B. Tylor, and composers Sir Hubert Parry, Ralph Vaughan Williams and Percy Grainger.

Thursday, 25 October 2012

18.00 - 19.30, Kenneth Clark Lecture Theatre

**Caroline Villers Research Fellowship Double Lecture I**

*'What are we that you should care for us?' Painting and Repainting Monuments of the English Reformation*

Dr Jim Harris (Caroline Villers Research Fellow 2011-12)

During his tenure as 2011-12 Caroline Villers Research Fellow, Jim Harris has investigated two groups of late sixteenth- and early seventeenth-century tomb monuments in London churches, at St Margaret's Westminster and St Olave Hart Street. By examining the evidence preserved in the paint layers of their polychrome surfaces, the project has sought to understand something of the fate of these remarkable sculptures over the past four centuries and the ways in which their changing appearance has reflected shifting attitudes to colour in church interiors and to the objects that comprise the English liturgical environment. This lecture will discuss the results of these technical examinations and consider the variety of ways in which their subjects have been cared for, or not cared for, during the course of their long lives.

**Jim Harris** took his BA, MA and PhD at The Courtauld Institute of Art where he was the Andrew W Mellon Foundation/Research Forum Postdoctoral Fellow for 2011 and Caroline Villers Research Fellow for 2011-12. He was recently appointed Andrew W. Mellon Foundation Teaching Curator at the Ashmolean Museum of Art and Archaeology in the University of Oxford, where he is continuing with research into English polychrome sculpture.

Thursday, 25 October 2012

18.00 - 19.30, Kenneth Clark Lecture Theatre

**Caroline Villers Research Fellowship Double Lecture II**

*Drawing the Line: Straight Edges in Modern Abstract Art*

Dr Pia Gottschaller (Caroline Villers Research Fellow 2012-13)

The conscious limiting of modern abstract painters to the use of colour, surface texture and mostly geometric forms in their art making meant that each of these individual compositional elements received unprecedented amounts of attention, by both the creator and observer. With the introduction of pressure-sensitive tape in Europe and the US in the late 1930s, artists were suddenly able to paint perfectly straight lines and edges of forms. Some artists, however, preferred to continue to painstakingly paint their lines free-hand, often with the argument that taped edges appear 'anti-human'.

This lecture will present the project's three main research topics: how do these technical choices relate to the meaning of selected artists' work, among them Piet Mondrian, Ben Nicholson, Barnett Newman, Mark Rothko, John McLaughlin and Bridget Riley? What implications does the use or refusal of tape have for their actual artistic process? And how or to which degree do we, from a neuroesthetic point of view, perceive these very subtle differences?

**Dr Gottschaller** took a BA in art history from Ludwig-Maximilians-Universität in Munich and trained at The Courtauld Institute of Art to become a painting conservator (Dip 1997), then worked at the Harvard University Art Museums, Cambridge (1997-1998), and at the Menil Collection, Houston, where she participated in the conservation of the Rothko Chapel murals (1998-2000). She received her Ph.D. in 2003 from Technische Universität Munich for a thesis on the painting technique of Blinky Palermo. 2003-2005 Associate Conservator at the Whitney Museum of American Art, New York. 2005-2007 Postdoc Research Fellow at Bibliotheca Hertziana, Rome. 2009-2010 Assistant Fine Arts Director at German Academy Villa Massimo, Rome. Since 2011 freelance curator and author with a focus on postwar European and American art.

Monday, 29 October 2012

18.00, Research Forum South Room

**Research seminar: Early Modern**

*From Amsterdam to London. Hans Sloane and the Dutch Culture of Collecting*

Eric Jorink (Andrew W Mellon Foundation /Research Forum Mellon MA Visiting Professor, The Courtauld; and Researcher at the Huygens Institute for Netherlands History [Royal Dutch Academy of Arts and Sciences] in The Hague)

Tuesday, 30 October 2012

17.30 - 18.45, Kenneth Clark Lecture Theatre

**Research Forum Visiting Conservator Lecture**

*Modes of Replication and the Loss of the Original: Processes of Art Making in Pre-Modern Europe*

Michele Marincola (Sherman Fairchild Chairman and Professor of Conservation, Conservation Center of the Institute of Fine Arts, New York University)

Walter Benjamin's seminal essay, 'The Work of Art in the Age of its Technological Reproducibility' draws a distinction between the autonomous aesthetic experience generated by unique art objects of the pre-modern era, and the effect on the viewer of mechanically reproducible media of the twentieth century, especially photography and film. This lecture will seek to complicate his differentiation by looking closely at the processes of production in pre-modern art, in particular for a group of objects we might term 'unique multiples'. Examples of serial sculpture-making from the Renaissance to the 19<sup>th</sup> century suggest that the reproduction of works of art was concerned with more than simply the imitation of an original image. For certain types of pre-modern objects, it can be argued that an original does not

even exist, a situation more familiar to us from contemporary art.

**Michele D. Marincola** is Sherman Fairchild Chairman and Professor of Conservation of the Conservation Center, Institute of Fine Arts, New York University. She is also part-time Conservator for The Cloisters (Metropolitan Museum of Art) and coordinates conservation for the Acton Collection at Villa la Pietra in Florence (NYU). She has lectured and published widely on the techniques and conservation of medieval sculpture, conservation ethics and theory, and is currently working on a book on the treatment of polychrome wood sculpture.

Wednesday, 31 October 2012

17.30, Research Forum South Room

**Research seminar: Medieval work-in-progress**

*Old Women and Witches: Reflections on the Visual Roots of Long-Lived Prejudices*

Andrea von Hülsen-Esch (Professor of Art History, University of Duesseldorf)

**NOVEMBER**

Thursday, 1 November 2012

10.00 - 12.00, Research Forum South Room

**Art and Death**

Workshop 1: *Anticipation and Preparation*

Speakers: to be advised

This is the first of a series of three workshops which are being held at The Courtauld Institute of Art in 2012-2013 to explore the inter-relationship between art and death. These workshops have arisen from an informal group of doctoral students with shared interests in funerary monuments. The workshops will be structured to recognise that the certainty of death is accompanied by the foreknowledge and uncertainty of what may come after, and that visual representations of these phases have varied over time and between countries. The first workshop will focus on the images and objects related to the impact that the certainty of death has on individuals and the community; the second on art in the context of dying, death and burial; and the final one on representations of the perceived fate of body and soul after death, as well as the continuation of a relationship (if only in memory) between the living and the dead.

Friday 2 and Saturday 3 November 2012

14.00 - 18.15, Friday (registration from 13.30)

10.30 - 17.30, Saturday (registration from 10.00)

Kenneth Clark Lecture Theatre

**Russian Culture in Exile (1921-1953)**

Conference

Speakers: Natalia Budanova (The Courtauld), Lesley Chamberlain (journalist and writer), Robert Chandler (poet and translator), Ilya Doronchenkov (European University, St. Petersburg), Pauline Fairclough (University of Bristol), Anna Kaminskaya (St. Petersburg Art and Industry Academy; granddaughter of Nikolay Punin), Nicola Kozicharov (University of Cambridge), John Milner (The Courtauld), Nicoletta

Misler (Istituto Universitario Orientale, Naples), Natalia Murray (The Courtauld), Roberta Reeder (Musica Venezia, Italy), Andrei Tolstoy (Pushkin Museum, Moscow); Tatiana Verizhnikova (Academy of Arts, St. Petersburg).

Intended as a broad interdisciplinary project, this conference will be dedicated to the Russians who left after 1921, and who used to say: "We are not in exile, we are on a mission"; and those who stayed behind and, like Nikolay Punin, were condemned to internal exile and persecution.

In the context of this conference the following themes will be examined: the struggle of the Russian composers, historians, politicians, artists, art-critics, philosophers, scientists and writers to adapt to the new life in emigration, or under the new regime in the Soviet Union. How did those who left and those who stayed behind adapt? Did they adapt? What compromises did they have to make, and what effect did this have on their work?

This conference is also planned to coincide with the launch of Natalia Murray's book *The Unsung Hero of the Russian Avant-Garde. The Life and Times of Nikolay Punin*, which was published by Brill Academic Publishers in June 2012.

This international event is organised by Dr. Maria Kokkori (Art Institute of Chicago) and Dr. Natalia Murray (The Courtauld Institute of Art) on behalf of the Cambridge Courtauld Russian Art Centre.

Ticket/entry details: £26 (£16 students, Courtauld staff/students and concessions) Book Online:

<http://courtauld-institute.digitalmuseum.co.uk> Or 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, stating the event title 'Russian Art in Exile' conference. For further information, email

[ResearchForumEvents@courtauld.ac.uk](mailto:ResearchForumEvents@courtauld.ac.uk)

Monday, 5 November 2012

18.00, Research Forum South Room

**Research seminar: Modern and Contemporary**

*Bordering on the Supreme: Malevich 1913-1915*

Jordan Tobin (The Courtauld)

Wednesday, 7 November 2012

17.30, Research Forum South Room

**Research seminar: Renaissance**

*Men in Black. Signorelli, Raphael and Renaissance Cloak-Giving (with a discussion of the Signorelli and Raphael exhibitions of 2012)*

Tom Henry (University of Kent from January 2013)

Thursday, 8 November 2012

18.00, Research Forum South Room

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

*The Princess and the Scroll*

Professor Leslie Brubaker (University of Birmingham)

Professor Leslie Brubaker will be giving the first public lecture on a hitherto unknown and unpublished

thirteenth-century illustrated Byzantine prayer scroll. Leslie Brubaker is Professor of Byzantine Art History and Director of the Centre for Byzantine, Ottoman and Modern Greek Studies, University of Birmingham. Her publications include *Inventing Byzantine Iconoclasm* (2012), *The Cult of the Mother of God* (with M. Cunningham, 2011), *Byzantium in the iconoclast era*, 2 vols (2011 and 2001, with J.F. Haldon), *Gender in the Early Medieval World* (2004, with J.H.M. Smith), and *Vision and Meaning in Byzantium* (1999).

Liverpool University Press are happy to sponsor a reception, immediately after the Autumn Lecture, publicising the launch of the first volume in their new series, *Translated Texts for Byzantinists*. Professor Elizabeth Jeffreys will be signing copies of her new publication, *Four Byzantine Novels* (Liverpool, 2012).

Monday, 12 November 2012

18.00, Research Forum South Room

**Research seminar: Early Modern**

*Fake Fur: the Animal Body between Pleasure and Violence in the Work of Jan Fyt*

Thomas Balfe (The Courtauld Institute of Art)

Tuesday, 13 November 2012

17.30, Research Forum South Room

**Small Colossal**

Darcy Grimaldo Grigsby (Professor of History of Art, University of California, Berkeley)

This lecture coincides with the publication of *Colossal. Engineering the Suez Canal, Statue of Liberty, Eiffel Tower and Panama Canal*, in which Professor Grigsby looks at some of the largest man-made objects in history, the Pyramids, the Statue of Liberty, the Panama Canal, not from an engineering standpoint, but from an art historical perspective. It is crammed with fascinating research that reveals many extraordinary new facts, links and collaborations. The lecture will be followed by the book launch.

**Darcy Grimaldo Grigsby** was born in the Panama Canal Zone. She is Professor of the History of Art at U.C. Berkeley and author of *Extremities. Painting Empire in Post-Revolutionary France* (Yale University Press, 2002) and *Colossal. Engineering the Suez Canal, Statue of Liberty, Eiffel Tower and Panama Canal* (Periscope Publishing, 2012). Her forthcoming book, entitled *Enduring Truths. Sojourner's Shadows and Substance* concerns Sojourner Truth's sophisticated use of cartes-de-visite during the Civil War. Grigsby is now writing a fourth book called *Creole Looking. Portraying France's Foreign Relations in the Nineteenth Century* that examines France's relationship to the Caribbean and Americas.

Wednesday, 14 November 2012

17.30, Research Forum South Room

**Research seminar: History of Photography**

*An Axis Between Old and New: Exhibiting Photography at the National Gallery*

Dr. Hope Kingsley (Curator, Education and Collections, Wilson Centre for Photography)

Photography is an art form of modern times, but it also arises from artistic traditions that long predate its advent. The new National Gallery exhibition, *Seduced by Art: Photography Past and Present*, is a three-way project which argues that historical art was an engine for early photographic invention, and that both those precedents inspire today's photography.

This exhibition takes a different tack to surveys of well-known relationships between fine art and photography. This is not a review of photography's many ruptures with the past, nor does it inventory the coincidences with contemporaneous art, whether Pre-Raphaelite, impressionist, or surrealist. Photography's debt to historical art is more than imitation or homage; historicism validates new art in the conventional terms of the old. *Seduced by Art* aims to develop an artistic dialogue between past and present, and this seminar will address that axis with an introduction to the exhibition.

The History of Photography research seminar series aims to be a discursive platform for the discussion and dissemination of current research on photography. From art as photography and early photographic technology to ethnographic photographs and contemporary photography as art, the seminar welcomes contributions from researchers across the board, whether independent or affiliated with museums, galleries, archives, libraries or higher education, and endeavours to provide scholars with a challenging opportunity to present work in progress and test out new ideas. The seminars usually take place once a term, on Wednesday evenings at 5.30pm in the Research Forum. The papers, and formal discussion, are followed by informal discussion and refreshments. Contacts: Julian Stallabrass ([julian.stallabrass@courtauld.ac.uk](mailto:julian.stallabrass@courtauld.ac.uk)) and Sara Knelman ([Sara.Knelman@courtauld.ac.uk](mailto:Sara.Knelman@courtauld.ac.uk))

Saturday, 17 November 2012  
09.30 - 17.45 (registration from 09.00)  
Kenneth Clark Lecture Theatre

#### **Fourth Early Modern Symposium**

##### *Art and Its Afterlives*

Speakers: Anna Bortolozzi (National Museum, Stockholm); Sian Bowen (Northumbria University, Newcastle); Amy Concannon (Tate Britain, London); Noémie Etienne (Barnard College, New York); Christina Ferando (Columbia University, New York); Owen Hopkins (independent scholar); Edward Houle (McGill University, Montreal); Stephanie Knöll (Heinrich-Heine-Universität Düsseldorf); Ronit Milano (Ben-Gurion University, Israel); Jason Nguyen (Harvard University, Boston); Antonia Putzger (Technische Universität, Berlin); Gabriella Szalay (Columbia University, New York); Giulia Weston (The Courtauld); Heike Zech (Victoria and Albert Museum, London)

*Art and Its Afterlives* aims to address the ways in which the work of art continues to resonate after its creation. While much art history takes as its focus the initial facture of the work of art, this one-day symposium explores what happens to early modern

art after the moment of its making. How did early modern works continue to be created in their display, preservation, and reception from the moment of their creation on? Papers will examine how art is shaped by its afterlives – whether these collect, curate, cut up, cut out, copy or correct it – and the ways in which art both persists and changes through time as a material object, a field of generative meaning, and a subject of debate and interpretation.

The question of afterlife is a pertinent topic for art history in general, where the work of art is uniquely tied to a particular assemblage of materials which inevitably change with time, rendering fraught questions of preservation, the presence or possibility of copies, the idea of original state, and how a work of art is staged for a viewer. Less material but no less concrete, the interactions between the work and the viewer, and between the work and its assumed referent are not stable but open to change. The question of afterlife is particularly relevant for the early modern period, when emergent art markets and cultures of collection allowed not only the circulation of artworks, but also their appropriation and adaptation. Taking as its point of departure Bourdieu's encouragement to investigate 'not only the material production of the work but also the production of the value of the work', this symposium privileges the afterlives of art and the alternative histories they present.

*Art and Its Afterlives* is the fourth symposium of The Courtauld's Early Modern Department.

Ticket/entry details: £16 (£11 students, Courtauld staff/students and concessions) Book Online: <http://courtauld-institute.digitalmuseum.co.uk> Or 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, stating the event title 'Art and Its Afterlives'. For further information, email [ResearchForumEvents@courtauld.ac.uk](mailto:ResearchForumEvents@courtauld.ac.uk)

Monday, 19 November 2012  
18.00, Research Forum South Room

#### **Research seminar: Modern and Contemporary *Dance-speak: On Oral Interaction in Contemporary Dance***

Julie Solovjeva (The Courtauld Institute of Art)

Tuesday, 20 November 2012  
17.30 - 18.30, Kenneth Clark Lecture Theatre

#### **Frank Davis Memorial Lecture Series *Histories in Transition***

##### *Orientalism and "Islamophilia"*

Rémi Labrusse (Professor, Université de Paris Ouest - Nanterre)

It will be suggested that Islamic artefacts were not only considered as objects of knowledge or fancy in 19th-century Europe, but that they also provided an aesthetic message fitted to contemporary European culture, particularly in the field of ornaments and decorative arts. An 'Orientalist' trend, haunted by the shadows of an imagined past, was opposed to what

can be identified as a rationalist and decidedly progressive 'islamophilia', even if nothing specifically religious was involved in this cultural debate. This has to be linked to the unexpected survival, in the second half of the 19th century, of the old Romantic idea of an 'Oriental Renaissance': what the Greeks and the Romans had done for 15th-century Europe, Islam should do for late 19th-century visual culture. Many ambiguities and contradictions followed, which will be discussed during the lecture.

One of **Rémi Labrusse's** main interests is the reception and creative reworking of Non-European visual sources by Europeans of the 19th and early 20th century. Among his recent publications is *Islamophilies. L'Europe moderne et les arts de l'Islam*, a book based on an exhibition he curated at the Musée des Beaux-Arts in Lyon (2011).

Wednesday, 21 November 2012

17.30, Research Forum South Room

**Research seminar: Medieval work-in-progress**

*The St Albans Psalter Under the Microscope*

Peter Kidd (Freelance researcher)

Wednesday 21 November 2012

18.30, Student Café, The Courtauld Institute of Art

**Book Launch: *The Works of Mercy in Italian Medieval Art (c.1050 – c.1400)***

Dr Federico Botana

This is the first comprehensive study to be published on the Italian medieval representations of the Works of Mercy, the basic categories of almsgiving. Federico Botana has painstakingly studied frescoes, panel paintings, manuscript illuminations and sculptures of the Works of Mercy to show us how artists represented the care of the needy. He has also investigated how these images reflect the functions of confraternities and hospitals, as well as homiletic and theological literature. This book is based on doctoral research conducted at The Courtauld Institute of Art and was written with the support of his Andrew W. Mellon Foundation/Research Forum Postdoctoral Fellowship.

**Federico Botana** is currently one of the researchers in the project 'Manuscript Egerton: Histories and Genealogies', funded by the Leverhulme Trust and based at the University of Reading.

Friday 23 and Saturday 24 November 2012

Timings to be advised

Kenneth Clark Lecture Theatre

**Revival: Utopia, Identity, Memory**

Conference

Keynote speakers: Dr Glenn Adamson (V&A), Professor Deborah Cherry (University of the Arts London), Professor John Harvey (Aberystwyth University)

Speakers: Florence Alibert (Curator, Clermont-Ferrand, France), Fiona Allen (Leeds University), Talinn Grigor (Brandeis University), Pat Hardy (Museum of London), Alison Hokanson (The Metropolitan Museum of Art), Martin Horacek (Brno

University of Technology), Karen Koehler (Hampshire College), Phil Jacks (George Washington University), Michelle Jackson (Parsons The New School for Design/Cooper-Hewitt), Matt Lodder (University of Reading) Elizabeth McCormick (Henry Moore Institute), Rosalind McKeever (Kingston University/Estorick Collection), Jonathan Mekinda (University of Illinois at Chicago), Jeremy Melius (Johns Hopkins University), Jody Patterson (Plymouth University), Mariana Pestana (Bartlett School of Architecture), Alan Powers (Greenwich University), Nicola Shearman (The Courtauld), Wendy Smith (University of Manchester), Ana Sofia Pereira da Silva (ETSA-UPM, Madrid; CEAU-FAUP, University of Oporto). Tom Stammers (Cambridge University), Pei-Kuei Tsai (The Courtauld), Nathaniel Walker (Brown University), Alyson Wharton (SOAS, University of London / Mardin Artuklu University in Turkey)

Revivalism in art and architecture is a fundamental though often overlooked aspect of modernity. From the nineteenth century to the present, styles, ideologies, techniques and approaches have been revived and re-framed. *Revival: Utopia, Identity, Memory* seeks to investigate the diverse dimensions of revivalism, exploring its meanings and impacts across cultures, periods and media. The extent to which revivalism has been harnessed to promote idealist visions, assert aspects of personal or corporate identity, and grant fresh purchase on memorialization and nostalgia are all productive trajectories for investigation.

The phenomenon's implications for art and architectural history in relation to tradition, repetition, originality, transnationalism, patronage, religion, colonialism, historicism, reproduction, authenticity, resistance and power will be investigated. This conference will generate new understandings regarding selective reiterations or reworkings of the past to create new art, architecture and design. Its themes allow us to question common threads that may be traced between apparently disparate projects, such as resurgences of techniques or materials, medievalism, utopian futurism, empire and style, and the persistence of 'neo' in the midst of an ever-urgent quest for originality. Showcasing research from emerging and established scholars, the event encourages an academic process that uncovers convergences and supports broadening views to consider how histories are reinvented and to chart the notion of revivalism itself.

Ticket/entry details: £26 (£16 students, Courtauld staff/students and concessions) Book Online:

<http://courtauld-institute.digitalmuseum.co.uk> Or 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, stating the event title 'Revival' conference. For further information, email

[ResearchForumEvents@courtauld.ac.uk](mailto:ResearchForumEvents@courtauld.ac.uk)

Monday, 26 November 2012

18.00, Research Forum South Room

**Research seminar: Early Modern**

*Images in the Air: Telegraphic Vision in Post-Revolutionary France*

Richard Taws (University College London)

Tuesday, 27 November 2012

17.30 - 18.30, Kenneth Clark Lecture Theatre

**Frank Davis Memorial Lecture Series**

***Histories in Transition***

*The Dead Object of Public Statuary: Sculptural Iconographies of Colonial and Postcolonial Calcutta*

Tapati Guha-Thakurta (Director and Professor in History, Centre for Studies in Social Sciences, Calcutta)

Despite their largeness and privileged locations, the genre of urban civic statuary are usually rendered the most ignored objects of public spectatorship, consigned to a liminal status of being neither 'art' nor 'icon, of belonging to the realms of neither 'high' nor 'popular' culture. One of the central paradoxes that this lecture explores is the draining of life and affect from objects that are intended to embody personhood, whereby public statues become, literally and metaphorically, as "dead" as the personalities they were made to commemorate. With a focus on Calcutta's colonial and postcolonial statues, the lecture interrogates the public lives and functions of these street objects from three broad angles. Firstly, it plays on the 'image'/'object' distinction to scrutinize the logic of form and materiality in this genre of imagery – the massed effects of carved marble, molten bronze, layered plaster and coats of dark paint – and the purposes these serve in transforming human likeness into monumental object and official, commemorative symbol. Secondly, it pursues the 'sculpture'/'statue' binary, to ask why statues continually fall short of being 'sculpture', and when, and in what contexts, they may move from one nomenclature to the other? It looks in this context at the transference of the quintessentially colonial art of standing and equestrian statuary into local sculpting practice, and the inadvertent slippage from the 'fine art' of British realist sculpture into public kitsch in the making of the city's proliferating corpus of nationalist statuary. Thirdly, it tracks the transition for the colonial to the postcolonial in the changing sculptural iconography of the city, charting the course of travels, relocations and substitutions by honing in on two contrasting spatial clusters of Calcutta's imperial and nationalist statuary.

**Tapati Guha-Thakurta** is a Professor in History and, currently, the Director of the Centre for Studies in Social Sciences, Calcutta (CSSSC). She has written widely on the art and cultural history of modern India. Her two main books are *The Making of a New 'Indian' Art: Artists, Aesthetics and Nationalism in Bengal* (Cambridge University Press, 1992) and *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India* (Columbia University Press, and Permanent Black, 2004). She has also authored a

number of exhibition catalogues, including two exhibitions out of the archival collections of the CSSSC - *Visual Worlds of Modern Bengal: An introduction to the documentation archive of the Centre for Studies in Social Sciences, Calcutta* (Seagull, Kolkata, 2002) and *The City in the Archive: Calcutta's Visual Histories* (CSSSC, 2011). She is presently completing a book titled *In the Name of the Goddess: The Durga Pujas of Contemporary Kolkata*.

**DECEMBER**

Monday, 3 December 2012

18.00, Research Forum South Room

**Research seminar: Modern and Contemporary**  
*Machine Aesthetics on Film*

Tamara Trodd (The University of Edinburgh)

Tuesday, 4 December 2012

17.30 - 18.30, Kenneth Clark Lecture Theatre

**Frank Davis Memorial Lecture Series**

***Histories in Transition***

*Ryoanji Garden as the Epitome of Zen Culture: The Process of Transnational Canon Formation*

Toshio Watanabe (Professor, University of the Arts London; and Director, Research Centre for Transnational Art, Identity and Nation (TrAIN))

The stone and sand garden of Ryoanji temple in Kyoto is now usually regarded as the greatest Zen monument, expressing the essence of Zen culture. However, this canonic status was argued only since about the 1930s and initially within a transnational modernist milieu. Mirei Shigemori, a friend of Isamu Noguchi, in Japan and Lorraine Kuck in USA/Hawaii both contributed greatly to push Ryoanji garden into the canonic icon of not only Japanese garden art but also of Zen culture per se. This lecture will examine this process.

**Toshio Watanabe** is Professor at the University of the Arts London and the Director of the Research Centre for Transnational Art, Identity and Nation (TrAIN). His publications include *High Victorian Japonisme* (1991, winner of the Prize of the Society for the Study of 1850-1930 (1991), and *Ruskin in Japan 1890-1940: Nature for art, art for life*, (1997, winner of Japan Festival Prize and of Gesner Gold Award). He was President of the Japan Art History Forum (USA), Chair of the Association of Art Historians and member of the Tate Britain Council.

Wednesday, 5 December 2012

17.30, Research Forum South Room

**Research seminar: Renaissance**

*Jan van Eyck's Inscriptions: Texts, Images and Materials*

Sue Jones (The Courtauld Institute of Art)

Thursday, 6 December 2012

10.00 - 12.00, Research Forum South Room

**Art History and Sound Workshop Series**

*The Listening Art Historian*

Speaker(s): to be advised

Art historians constantly encounter traces of sound. These can take the form of notes in an illuminated manuscript, a textual echo of past noise and lost voices, or depictions of instruments, singers and dancers, captured on panel, canvas, paper, film or in wood, marble and bronze or spaces that have been specifically designed and built to embrace and amplify sound: pulpits, choir stalls, opera houses, the floor of the stock exchange. The aural is continuously intertwined with visual arts as content or context. In the 20th and 21st centuries especially artists have variously incorporated sounds, live and recorded, in their performances, happenings and multi-media installations putting into question the silence and fixity of visual art.

This is the first of three workshops in 2012-13, which aim to explore both historical and contemporary instances of sound in art history, as well as some of the theoretical and methodological questions arising from this preoccupation. It is designed to provide an open platform for all art historians concerned with collecting, analysing, interpreting and describing sound(s) to meet and discuss ways of hearing visual art.

Thursday, 6 December 2012

13.30 - 18.00 (timings to be confirmed), Research Forum South Room

**Polish Art in Public Space Symposium**

Speaker(s): to be advised

The symposium coincides with the exhibition *Active Poetry* (6 - 14 December 2012, Shoreditch Town Hall) concerning Polish art in public space. It seeks to investigate the role and agency of artistic undertakings happening in and through the public. As many of the works analysed were primarily aimed at unexpected audiences and subsequently shown in the institutions, the panellists will approach questions of documentation and trace in the shift from the two types of spectatorship. In the analysis of the notion of public space the symposium will focus on the ideas of dialogue, participation and authority. The questions of power and responsibility of the artist or curator will be approached through the analysis of events characterised by – at times violent – confrontation with the audience.

Ticket/entry details: to be advised

Friday 7 - Saturday 8 December 2012

Timings and room tbc

**Divine Artefacts: Stella Kramrisch and Art History in the Twentieth Century**

Speaker(s): include keynote by Prof Michael Meister (W Norman Brown Professor in South Asian Studies, Department of History of Art, University of Pennsylvania)

This symposium addresses one of the most significant lives and art histories of the twentieth century; that of Stella Kramrisch. Kramrisch's career spanned Central Europe, India, Great Britain and the United States. The personal legacy of her influence is considerable; her reputation – still mediated by the memories of those who knew her - endures in South Asia, Europe and North America. Her scholarship on the art, architecture and visual cultures of South Asia remains redoubtable, even canonical, though her arguments often find little currency in contemporary scholarship on the materials she studied. Equally considerable is the material legacy of her work as a collector, connoisseur and curator of Indian art. An individual of immense personal charisma, Kramrisch subsisted within a series of intense personal and intellectual relationships during her life yet she presents an elusive figure for biography. Mythologies of Kramrisch's extraordinary life permeate far more freely than attested biographical narratives, an elision Kramrisch herself occasionally encouraged. Held at The Courtauld Institute of Art, where Kramrisch lectured in the second half of the 1930s, this symposium will be of interest to those working on the art-historiography of South Asia. Further details to follow...

Ticket/entry details: to be advised

Tuesday, 11 December 2012

17.30 - 18.30, Kenneth Clark Lecture Theatre

**Richard McDougall Lecture Autumn 2012**

*Breaking with Tradition: Experimental Watercolour Painting in Mid-nineteenth-century Britain*

Dr Colin Cruise (Research Lecturer, School of Art, Aberystwyth University)

In the 1850s, the 'pure watercolour' that had emerged in England in the eighteenth century was challenged in a new handling of the medium. Dante Gabriel Rossetti and his younger followers rejected the 'pure' wash technique advocated by the celebrated watercolourists of an earlier generation. Instead, they experimented with the rich pigments of watercolour to produce works with opaque rather than stained or transparent surfaces. In addition, these new watercolours had complex, poetic subjects, illustrative of sexual passion and desire.

This talk will trace the history of these significant changes in the techniques, status and function of watercolour painting and consider the collection, exhibition and critical reception of works by Rossetti, Burne-Jones, Simeon Solomon and Elizabeth Siddal, among others.

**Colin Cruise** is Research Lecturer at the School of Art, Aberystwyth University. He curated the exhibition *The Poetry of Drawing; Pre-Raphaelite Drawings, Designs and Watercolours* for Birmingham Art Gallery and AGNSW, Sydney, in 2010-11. His recent publications include the book *Pre-Raphaelite Drawing* (Thames and Hudson, 2010) and a chapter in *The Cambridge Companion to the Pre-Raphaelites* (2012).