



Events Calendar

SUMMER 2013

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

APRIL

Monday, 15 April 2013

18.00, Research Forum South Room

Renaissance Art and Music Seminar

Counterfeit Renaissance (I): Music and Image

Dr David Allinson (University of Bristol); Dr Flora Dennis (University of Sussex); Dr Tim Shephard (University of Sheffield)

Counterfeit Renaissance (I): Music and Image is the first of two seminars exploring the importance of and problems associated with researching and presenting Renaissance art and music together. Each session will bring together a group of art history and musicology academics to discuss their experiences of tying art and music together in their professional lives; the first seminar will feature panellists primarily involved with music and musicology, and the second with art history and museology. The concept of 'counterfeit', of imitation or representation of life, was closely aligned to the late medieval and early modern conceptualisation of visual arts, music and poetry. It is a purposefully open starting point that aims to stimulate discussion on how contemporaries thought of and experienced these arts in relation to the world in which they existed. Considering this concept, how far do academics and arts professionals add a further layer of 'counterfeit' in how we present Renaissance art and culture? Can the attempted reimagining or re-enactment of sensory experience serve profitably as anything more than a fake, a counterfeit of the very thing it aims to serve? In bringing together musicologists and art historians, Renaissance Art and Music (AHRC) will work towards breaking down the barriers, and discuss differences between these two closely related disciplines. In doing so, we hope to be able to most profitably explore how the two art forms can be addressed and offered together. Renaissance Art and Music (RA&M) is an AHRC-funded interdisciplinary project between The

Courtauld Institute of Art and Royal Holloway, University of London's Department of Music to explore the relationship between art and music c.1400-1600. It is particularly interested in examining how best the two disciplines can be studied and presented together. The team has organised monthly interdisciplinary discussion groups, two professional panel seminars with curators, musicologists and musicians, and a conference for post-graduates and early career researchers. The research culminates in two performance workshops in the winter of 2013/14, one at The Courtauld Gallery and one at St Bartholomew-the-Great, Smithfield, where the exploration into how best to address and present the two media will come to fruition.

www.renaissanceartandmusic.com

Saturday, 20 April 2013

10.00 - 18.00, Kenneth Clark Lecture Theatre (registration from 09.30)

Beyond the Western Mediterranean: Materials, Techniques and Artistic Production, 650–1500 Symposium

Speakers: Silvia Armando (Università di Urbino 'Carlo Bo'); Jonathan Bloom (Boston College); Michael Brett (SOAS, University of London); Kathleen Bickford Berzock (Art Institute Chicago); Chloé Capel (Université de la Sorbonne, Paris); Marta Caroscio (Harvard University, Villa I Tatti); Matthew Harpster (Institute of Nautical Archaeology, Texas A&M University); Jeremy Johns (Khalili Research Centre, University of Oxford); Anna McSweeney (SOAS, University of London); Ronald A. Messier (Vanderbilt University, Tennessee); Elise Morero (Khalili Research Centre, University of Oxford); Tom Nickson (The Courtauld Institute of Art); Sam Nixon (Sainsbury Research Unit, University of East Anglia); Emma Rogers (The Courtauld Institute of Art); Jessica Streit

(Cornell University); Rose Walker (The Courtauld Institute of Art)

The notion of a shared Mediterranean culture has become a central tenet in the study of medieval art history. Growing out of the Roman *mare nostrum*, the Mediterranean as a conduit of communication, dissemination, and transmission throughout the Middle Ages is shaping the scope of our discipline. Yet the investigation into the Mediterranean remains unbalanced, and while the northern and eastern edges of the basin are well investigated, historiographical and political considerations have limited the study of the sea's southern shores, not to mention the exchanges across that other sea – the sea of sand – that lies beyond those territories' southern borders.

This one-day workshop at The Courtauld Institute of Art takes as its topic the broader sphere of influence of the Western Mediterranean. Focusing primarily on interconnections in the Western Mediterranean basin, from the Maghreb to Italy, from Ifrīqiya to Iberia, we will also investigate how this north-south axis extended well beyond the littoral regions to encompass sub-Saharan kingdoms. The day's proceedings are primarily intended to implicate art historians in this discussion about a global middle ages, and we will draw from interdisciplinary discoveries in recent years, especially the wealth of archaeological work accomplished by London-based colleagues. The material culture of these regions, including such luxurious materials as ivory, gold, ceramics, pigments and textiles, augments the limited offerings of historical texts in delineating the complex interactions across geographical boundaries. In this way we hope to probe the foundations of a world artistic culture not only through shared materials and techniques, but also through the yearnings and desires such interactions engendered.

Ticket/entry details: £16 (£11 students, Courtauld staff/students and concessions: over 60). 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 'Mediterranean'. For further information, email ResearchForumEvents@courtauld.ac.uk

Monday, 22 April 2013

18.00, Research Forum South Room

Research seminar: Modern and Contemporary Eastern Classicisms: The Warsaw Group 'Rytm' and the New Classicism, 1922-32

Gosia Osinska (The Courtauld Institute of Art)

Tuesday, 23 April 2013

14.00 - 16.00, Research Forum South Room

Research Forum Visiting Conservator Seminar
Conservation of the Crusader Period Wall Painting from the Abbey of the Virgin Mary in the Valley of Jehoshaphat, Jerusalem, Israel

Jacques Neguer (Head of Conservation for the Israel Antiquities Authority)

In 1999, during work to lay a sewage pipe at the site, two walls with paintings dated to the Crusader period were discovered in the Kidron–Jehoshaphat Valley in Jerusalem. The successful detachment and conservation of the painting allowed identification of the site as the refectory of the Abbey of the Virgin Mary—one of the most important monasteries in Jerusalem during the Byzantine and Crusaders periods. The success of the conservation and exhibition of the painting at the Israel Museum leave open discussion of the alternative option: conserving and displaying in-situ wall paintings that are discovered in an archaeological context. Jacques Neguer will recount the discovery, excavation, conservation, research and exhibition of the wall painting from the Valley of Jehoshaphat in the context of Israel's realities. Israel is a country where the efforts to conserve wall paintings in-situ and the results obtained are very discouraging. Complex and sometimes very expensive projects failed to save monuments with high significance and some of them were lost forever.

Jacques Neguer was born in Plovdiv, Bulgaria, and graduated from the Polytechnic of Sofia, Bulgaria, in 1986, with an MS Degree in Engineering Science in Chemistry. Between 1979 and 1992 he was conservator in the National Institute for Historical Monuments, Sofia, Bulgaria. He specialised in mosaics conservation at the Istituto Superiore Centrale del Restauro (ISCR), Rome, Italy. Since 1993 he has worked as a conservator in the Conservation Department of the Israel Antiquities Authority, becoming Head of the Art Conservation Section of the Conservation Department in 1994. He has been a member of ICCM (International Committee for Conservation Mosaics) since 1996 and an elected member of the board 2002-2005, as well as a Member of ICOMOS – Israel and Head of the ICOMOS Scientific Committee for Stone conservation.

Tuesday, 23 April 2013

17.30 - 18.30, Kenneth Clark Lecture Theatre

Corpus of Romanesque Sculpture in Britain and Ireland Annual Lecture 2013

Santiago de Compostela: New Thoughts on the Construction of the Great Pilgrimage Church
Dr Jenny Alexander (History of Art, University of Warwick)

The cathedral of Santiago de Compostela, the destination for countless pilgrims across time, is one of Romanesque Europe's most studied buildings, but still attracts the attentions of scholars. Our project, funded by the regional government of Galicia, is to make the first systematic study of the masons' marks

on the fabric to discover the progress of construction of the cathedral. By precise recording of the sites of all the marks, and computer analysis of the records, it is possible to demonstrate how this part of the building was assembled, discover more about the organisation of the medieval works department, and make our contribution to the debate on the date of the cathedral.

Dr Jennifer Alexander has a BA in Art History from the University of East Anglia, a PhD in Archaeology from Nottingham University, FSA, is currently Senior Teaching Fellow in Art History at Warwick University and Chair of the Corpus of Romanesque Sculpture in Britain and Ireland. She is an architectural historian interested in the construction of medieval and early-modern buildings and has promoted the study of masons' marks in the recent past, with a number of publications on the topic.

Wednesday, 24 April 2013

17.30 - 18.30, Kenneth Clark Lecture Theatre

Research Forum Visiting Conservator Lecture

The Long Journey of the Lod Mosaic – from Roman Times to Today

Jacques Neguer (Head of Conservation for the Israel Antiquities Authority)

The magnificent Roman mosaic from Lod, Israel, was discovered in 1996. Excavated, documented and conserved by the Israel Antiquities Authority, the mosaic was reburied due to lack of funding for museum display. Re-excavated in 2009, the mosaic was detached, re-laid on a new support and displayed in several major American museums: The Metropolitan Museum, New York; The Legion of Honor Museum, San Francisco; The Field Museum, Chicago; The Columbus Museum of Art, Columbus; The Penn Museum, Philadelphia.

The Shelby White and Leon Levy Lod Mosaic Center in Israel, the final destination for this archaeological gem, is now under construction. The study of the materials from the excavations as well as ongoing research has revealed exceptional new information, revolutionizing the history of the art of mosaics and their technology. Jacques Neguer will present the discovery, excavation, conservation in-situ and reburial, then the transfer of the mosaic onto a new support and its exhibition, as well as revealing the results of the investigations of antique mosaic workmanship.

(See previous page for brief biography of Jacques Neguer)

Wednesday, 24 April 2013

17.30, Research Forum South Room

Research seminar: Joint Medieval Work in Progress and Giotto's O

Illuminated Manuscripts: Art and Science

Dr Stella Panayotova (Fitzwilliam Museum)

Dr. Panayotova's talk will focus on the wider implications of the study of the work of Pacino di Bonaguida in the exhibitions at the J. Paul Getty

Museum, Los Angeles, and the Art Gallery of Ontario, Toronto.

Thursday, 25 April 2013

18.00 - 19.30, Kenneth Clark Lecture Theatre

Memorabilia from an Age of Troublemaking – Liu Dahong and Katie Hill in Conversation

Liu Dahong (artist; Professor at Shanghai Normal University) and Dr Katie Hill (Sotheby's Institute of Art)

In conversation with Dr Katie Hill, the renowned Chinese artist Liu Dahong discusses a recent series of paintings on the thematics of childhood and rebellion, fantasy and nostalgia, inspired by his memories of growing up during the tumultuous years of the Cultural Revolution (1966-1976). Using an eclectic iconography of visual and textual references from an 'age of troublemaking,' Liu's intensely personal, ludic and carnivalesque scenes of mischief subvert the dominant narrative of absolute political power that has come to define a period of sweeping historical change.

The seminar coincides with Liu Dahong's exhibition *Childhood* at Rossi & Rossi, 16 Clifford Street, London W1S 3RG (25 April - 30 May 2013).

Liu Dahong: Born in Qingdao, Shandong, China in 1962, Liu Dahong studied under Zao Wouki before graduating from the China Academy of Art in 1985. Since then he has exhibited widely on the international stage, with a number of solo shows from 1992, as well as group exhibitions. Dahong now currently lives, works, and teaches in Shanghai.

Dr Katie Hill is consultant lecturer in contemporary Chinese art at Sotheby's Institute of Art. Her new consultancy OCCA (Office of Contemporary Chinese Art) represents and promotes Chinese artists, delivering exhibitions and arts programmes on Chinese art and culture. She has lectured extensively and worked closely with a number of contemporary artists from China as a writer and curator, conducting the 'In Conversation' with the artist Ai Weiwei on the occasion of his *Sunflower Seeds* installation at Tate Modern in 2010. She co-edited a special issue of the *Journal of Visual Art Practice on Contemporary Chinese Art and Criticality* with Paul Gladston (Volume 11, Numbers 2 & 3, 2012). She is co-author of *The Chinese Art Book* (forthcoming Phaidon, 2013) with Keith Pratt and Jeff Moser.

Friday 26 April 2013

18.00 - 19.30, Research Forum South Room

Sacred Traditions and the Arts Seminar

Materiality and the Sacred

Speakers: Stefania Gerevini (Lecturer of Byzantine Art History, The Courtauld Institute of Art), Sarah Guérin (SSHRC Postdoctoral Fellow, The Courtauld Institute of Art)

This seminar will explore the role materiality played in shaping sacred objects in the Middle Ages. By considering the exegetical significance of two key artistic media, ivory and rock crystal respectively, and how scientific and medical texts construed the place of these materials in the natural world, Sarah Guérin

and Stefania Gerevini each consider how media contributed to the communication of the sacred.

Stefania Gerevini is a fixed-term Lecturer of Byzantine Art History at The Courtauld Institute of Art. Her research focuses on issues of artistic interchange across the Mediterranean in the Middle Ages, particularly between Byzantium and Italy. The adoptions and adaptations that took place in the treasury of San Marco in Venice have inspired Stefania to explore the uses of light and transparency as artistic media, and the dissemination of theories and theologies of light in the medieval world.

Sarah Guérin is a SSHRC Postdoctoral Fellow at The Courtauld Institute of Art. Her work focuses on cultural and intellectual history as discovered through the lens of Gothic ivories. She has published on a number of questions in this field, from attributions and facture, to trade, devotional use and liturgical performance. 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.

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

Monday, 29 April 2013

18.00, Research Forum South Room

Research seminar: Early Modern

Making Knowledge in the Republic of Tools – the Mindscape of Early-Modern Journeyman Image-makers

Katrin Seyler (Andrew W Mellon Foundation / Research Forum Postdoctoral Fellow - Mellon MA. The Courtauld)

This seminar, which is designed as a supplement to the Spring 2013 Friends Lecture Series: *Visualising Knowledge in Early Modern Europe*, will introduce the concept of the Republic of Tools. As a companion to the Republic of Letters, the Republic of Tools can be understood as a pan-European community of artisans which cohered by a specific kind of learning. The seminar will explore the nature of knowledge perpetuated by the Republic of Tools, and consider artisanal ways of thinking in relation to the mindscape of the "Golden Age" of knowledge production and visualization.

Tuesday, 30 April 2013

17.30 - 18.45, Kenneth Clark Lecture Theatre

Research Forum Visiting Curator Lecture

The 'Problem' of Race in Brazilian Painting, c. 1870-1920

Dr Rafael Cardoso (Universidade do Estado do Rio de Janeiro)

The prevailing myth that Brazil's modernists of the 1920s discovered negritude needs to be addressed. A

distinct upsurge in politically charged representations of black subjects was already noticeable in the 1870s, running parallel to contemporary debates on the abolition of slavery in the Empire of Brazil. By the 1890s, during the early years of the Republic, this trickle of images had swelled into a steady stream of paintings that posited the confluences between poverty and race, labour and progress, in terms of novel strategies of depicting landscape and genre. A new approach to painting, socially inflected and loosely aligned with Realism, came to the fore in the works of Almeida Junior, Modesto Brocos and Eliseu Visconti, among others. During the early decades of the 20th century, painterly preoccupation with the disenfranchised population of African origin fed into important debates in literature and the social sciences, transforming a preexisting visual discourse into full-blown discussions of the 'problem' of race. Contrary to what is generally assumed, it was painting that led the way in problematizing the entrenched stereotypes that continued to be put forward in later years. The work of Arthur Thimóteo da Costa is particularly singled out, in this connection.

Rafael Cardoso is a writer and art historian, holding a PhD from The Courtauld Institute of Art (1995). He is the author of numerous books on the history of Brazilian art and design, the most recent of which are *Design para um mundo complexo* (Cosac Naify, 2012); *Impresso no Brasil, 1808-1930: Destaques da história gráfica no acervo da Biblioteca Nacional* (Verso Brasil, 2009); and *A arte brasileira em 25 quadros (1790-1930)* (Record, 2008), as well as three works of fiction. He is associated with the Universidade do Estado do Rio de Janeiro, as a member of the postgraduate faculty of its Instituto de Artes. He is also active as an independent curator, having recently curated the major exhibitions *Rio de Imagens: Uma Paisagem em Construção* (Museu de Arte do Rio, 2013); *From the Margin to the Edge: Brazilian Art and Design in the 21st Century* (Somerset House, London, 2012) and *Eliseu Visconti: A Modernidade Antecipada* (Pinacoteca do Estado de São Paulo, 2011).

MAY

Wednesday, 1 May 2013

17.30, Research Forum South Room

Research seminar: History of Photography

Image and the Abyss

Annie MacDonell (Grange Prize artist in residence)

Gathering together a constellation of images, writing and film produced around a single theme, the event is as much performance and screening as it is a talk. The works presented build upon the two texts which have been key to MacDonell's practice over the last few years, Craig Owens' 'Photography *en abyme*', and Rosalind Krauss' 'Originality of the Avant Garde'. The talk carves out a space in which ideas of originality, historicity and formal repetition can be made to overlap.

Annie MacDonell is a Toronto-based visual artist working with photography, film, sculpture, installation. Her recent work draws attention to how still and moving images are staged in the spaces of gallery and cinema, creating multi-layered, uncanny and formally elegant meditations on the act of looking. Annie MacDonell received a BFA from Ryerson University's School of Image Arts in 2000, followed by graduate studies at Le Fresnoy, Studio National des Arts Contemporains, in Tourcoing, France. Recent solo shows include the Art Gallery of Windsor, the Art Gallery of Ontario and Mercer Union Gallery, in Toronto. She has participated in group exhibitions at The Power Plant, Toronto, Mulherin & Pollard, New York, Le Grand Palais, Paris and the 2012 Daegu Photo Biennale, in South Korea. In 2012 she was long-listed for the Sobey Art Award and short-listed for the Grange Prize. She teaches in the photography department at Ryerson University and her work is represented by Katharine Mulherin Contemporary Art. 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. Seminar followed by a reception sponsored by the Canadian High Commission

Thursday, 2 May 2013

16.00 - 18.00, Research Forum South Room

Research Forum Visiting Curator Seminar

'From the Margin to the Edge': the Making of an Exhibition of Contemporary Brazilian Art

Dr Rafael Cardoso (Universidade do Estado do Rio de Janeiro)

Between June and September 2012, a major exhibition of contemporary art and design from Brazil was staged at Somerset House, in conjunction with the use of the building's riverside galleries as the site of Casa Brasil, the main venue for representing Brazil at the 2012 Olympic Games. *From the Margin to the Edge: Brazilian Art and Design in the 21st Century* brought together 33 practitioners from all over Brazil, including well-established names like Nelson Leirner, Emmanuel Nassar or Adriana Varejão, as well as many unknown to the British public. Nearly a hundred works were on show, drawing on a wide range of media that included painting, photography, video, sculpture, installations, design and craft, strategically assembled to address three main thematic strands: "raw/cooked", "gambiarra/craftsmanship",

"preserve/transform". The seminar will focus on the challenges of staging this exhibition across lines of cultural difference, institutional affiliation and the boundaries between art and design. (See previous page for brief biography of Rafael Cardoso)

Friday 3 and Saturday 4 May 2013

Friday 3 May: 18.30 - 21.00 (registration from 18.00), Hochhauser Auditorium, Sackler Centre, Victoria and Albert Museum, Exhibition Road, South Kensington, London SW7 2RL

Saturday 4 May: 10.00 - 18.00 (registration from 09.30), Kenneth Clark Lecture Theatre, The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN

Buddhist Art and its Conservation: London 2013
Conference

Speakers: Frances Wood and Mark Barnard (The British Library); Divia Patel (Victoria and Albert Museum); Sascha Priewe and Quanyu Wang (The British Museum); Sharon Cather and Giovanni Verri (The Courtauld Institute of Art); John Clarke (Victoria and Albert Museum); Lisa Shekede and Stephen Rickerby (The Courtauld Institute of Art); Beth McKillop (Victoria and Albert Museum); Alexandra Green (The British Museum)

London is a world centre for collecting, curating and conserving Buddhist art. To bring together these essential but often disparate strands, the Research Forum is hosting this conference organised by The Robert H. N. Ho Family Foundation Centre for Buddhist Art and its Conservation at The Courtauld and the Victoria and Albert Museum. Drawing on the richness of London institutions, the programme includes speakers from the Victoria and Albert Museum, the British Museum, the British Library and The Courtauld Institute of Art. Presentations cover a wide diversity of object types: the Diamond Sutra, the earliest surviving printed book; early painted copies of the wall paintings of Ajanta; a bronze Buddha of the Yongle period; the myriad wall paintings of Dunhuang and Bhutan; a mixed-media shrine from Burma; a Korean slate funerary chest; and a Burmese manuscript. Similarly, a range of important regions is represented: Bhutan, Burma China, India, and Korea. The conference opens on Friday evening at the Victoria and Albert Museum with the keynote lecture on the Diamond Sutra followed by a reception hosted by the V&A. It continues at The Courtauld on Saturday with a full day of presentations.

This conference has been made possible by The Robert H. N. Ho Family Foundation

Ticket/entry details: £20 (£12 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 'Buddhist Art and its Conservation'. For further information, email

ResearchForumEvents@courtauld.ac.uk or call 07834 521471.

Tuesday, 7 May 2013

17.30 - 18.30, Kenneth Clark Lecture Theatre

Terra Foundation for American Art Postdoctoral Fellow Lecture

Surface, Space, Phantasms: Spectators and Effects in Warhol's Late Films

Dr William McManus (Terra Foundation for American Art Postdoctoral Fellow, The Courtauld)

Sometime in July of 1965, Andy Warhol began to break with his signature practice of building films around a single subject or informal context seen entirely from a stationary camera angle in favour of a more disjunctive approach to relations between movement, scale and tableau. The first result of this shift, *Space*, a conceptual montage of sorts, is often regarded as a failure by critics and by screenwriter Ronald Tavel. Generally, this failure is attributed to the social dynamic of the film's participants—playing themselves within the permissive social environment of Warhol's Factory—and their ultimate indifference to Warhol and the gaze of camera. For the remainder of 1965, Warhol's camera work, although edited was mostly restricted to the explication of more narrative film projects in which actors were cast in more conventional roles. Beginning in early 1966, however with the development his multi-media project the Exploding Plastic Inevitable, Warhol arrived at a complex model for avant-garde film—one that culminated for many his master work *The Chelsea Girls*, but that carried through his recreation of the Kennedy assassination *Since*, and carried through to his final avant-garde project, the one-time twenty five hour film **** (*Four Stars*). These later projects are characterized by a series of then radical techniques for underground film: split screens, back projection, stark anti-illusionism and a taut negotiation between the fictional activities before the camera and the acknowledgement on the part of the actors of being both stationary, individual objects arrayed indifferently within a particular spatial regime of the camera's frame, yet also of being immersed within a greater collective and technological milieu that may be said to have largely defined social relations at the time. This paper will develop the connections between Warhol's various late film techniques and the experiential conditions of the counter-cultural avant-garde in 1967.

Thursday, 9 May 2013

18.00, Kenneth Clark Lecture Theatre

Caroline Villers Research Fellowship

Masking Tape: From Innovators to Early Adopters and Majority Groups

Dr Pia Gottschaller (Caroline Villers Research Fellow 2012-13, The Courtauld Institute of Art)

The presentation of initial findings of research into the history of the use of tape in modern and contemporary painting includes a discussion of the material history of tape manufacture as well as the technical implications of different kinds of pressure sensitive

tape. Examples of works by members of the American Abstract Artists group, including Harry Holtzman and Charles Shaw, and by Latin American Concrete artists are juxtaposed with tape experiments by Mark Rothko and Barnett Newman to explore questions of cause and effect: why did these artists choose to work with tape in some cases but not in others, how did these choices guide their process, and how do the results influence our interpretation of geometric abstraction? Can psychophysical experiments help us establish whether the ability to distinguish clearly between various qualities of line is innate or learned? A final focus on contemporary practitioners such as Sylvia Plimack Mangold, Mel Bochner, Magnus Plessen and Bernard Frize explores how these artists developed this painting method in innovative ways.

Pia Gottschaller took a BA in art history at 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, and at the Menil Collection, Houston. She received her Ph.D. in 2003 from Technische Universität München for a thesis on the painting technique of Blinky Palermo.

Subsequently, she held the position of Associate Conservator at the Whitney Museum of American Art in New York, was a Postdoctoral Research Fellow at Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte in Rome, and Assistant Fine Arts Director at the German Academy Villa Massimo, Rome. Other work experience includes freelance curatorial work for museums and private collections. Her research interests focus on issues of technical art history, in particular with regard to postwar and contemporary European and American artistic practices. Among her publications are monographs on Blinky Palermo and Lucio Fontana, as well as essays on Max Beckmann, Mark Rothko, Donald Judd, David Reed, Italian postwar artists, Minimalism and developments in contemporary art conservation.

Friday 10 May 2013

18.00 - 20.00, Research Forum South Room

Amrita Sher-Gil: 100th Birthday Celebration

Panel Discussion and UK Book Launch

Speakers: Vivan Sundaram (Artist and Writer, New Delhi), Deepak Ananth (Art Historian, Critic and Independent Curator, Paris), Dr Rakhee Balaram (Independent scholar, New Delhi), Celine Eidenbenz (University of Geneva), Professor Griselda Pollock (University of Leeds), Professor Sarah Wilson (The Courtauld Institute of Art).

2013 is the centenary of the birth of Amrita Sher-Gil, the most significant woman painter of early 20th century India. Sher-Gil (sometimes known as India's Frida Kahlo) was an artist of great beauty, intelligence and complexity, who has attained iconic status in India and abroad. Born to a Punjabi Sikh father and a Hungarian mother, she spent most of early childhood in Budapest but moved to Shimla, India, with her family in 1921. Demonstrating a precocious talent, at 16 she relocated to Paris to train at the Academie de

la Grande Chaumière and then at the École des Beaux-Arts (1930-1934). She drew inspiration from European painters such as Paul Cézanne and Paul Gauguin, while coming under the influence of her teacher, Lucien Simon and the company of artist friends and lovers, like Boris Taslitzky. In 1932, her first important work, *Young Girls*, led to her election as an Associate of the Grand Salon in Paris in 1933 (the youngest ever and the only Asian to have received this recognition). Haunted by India, she returned there to deepen her engagement with the people and artistic traditions of the subcontinent. She died tragically young at the age of 28; her legacy lives on. Vivan Sundaram, one of India's most significant contemporary artists and one of the first to work with installation art, is Amrita Sher-Gil's nephew. Sundaram has been involved with the Sher-Gil archive for more than thirty years and recently produced the landmark two-volume publication, *Amrita Sher-Gil: Self Portrait in Letters and Writings*, which not only reveals the rich history of Sher-Gil's life and work, but also makes available the vast repertoire of her paintings and her correspondence for continuing scholarship. Critics have called it a complex enmeshing of biography and autobiography in a mode that echoes Sundaram's photo-montages, *Re-take of Amrita* (2001), in which photographs taken by Amrita's father, Umrao Singh Sher-Gil, are re-worked.

Sundaram's own recent installations and videos often refer to his artistic influences, including Dada, Surrealism, as well as Fluxus and the works of Joseph Beuys. In 2007, an exhibition on Sher-Gil's work at Tate Modern presented a series of her paintings, alongside *Re-take of Amrita*. Sundaram's engagement with Sher-Gil then probes both her aesthetic and personal legacy.

Friday, 10 May 2013

18.00 - 19.00, Kenneth Clark Lecture Theatre

Leonardo da Vinci Society Annual Lecture 2013

Disingenuous Ingenuity in Renaissance Germany: The Case of Walther Hermann Ryff

Dr Alexander Marr (Lecturer in the History of Art, 1400-1700, University of Cambridge)

Dr Marr will discuss Walther Ryff and the *imago contrafacta* in relation to treatises on anatomy, medicine and the mechanical arts. Especially at issue will be Ryff's 'disingenuous ingenuity' in his pillaging and reworking of others' verbal and visual matter, with additional interest in his appropriation of the legacy of Dürer in 1540s Nuremberg.

Dr Alexander Marr is University Lecturer in the History of Art, 1400-700, at the University of Cambridge and a Fellow of Trinity Hall. Prior to moving to Cambridge he taught at the University of St Andrews and the University of Southern California. He has published widely on early modern art and architecture, particularly on their intellectual and scientific aspects. Dr Marr is currently preparing an edition of Richard Haydocke's 1598 translation of Lomazzo's *Trattato dell'arte de la pittura* for

publication in the MHRA's *Tudor & Stuart Translations* series, and is working on a book tentatively called *Writing about Art in Renaissance England*.

Monday, 13 May 2013

18.00, Research Forum South Room

Research seminar: Modern and Contemporary Women as Subject and Object in Art Produced in Russia during WWI

Natalia Budanova (The Courtauld Institute of Art)

Tuesday, 14 May 2013

17.30 - 18.45, Kenneth Clark Lecture Theatre

Research Forum Visiting Professor Lecture

Letter-writing and Painting 1500-1900

Peter Stallybrass (Walter H. and Leonore C.

Annenberg Professor in the Humanities and Professor of English and of Comparative Literature and Literary Theory, University of Pennsylvania)

In this lecture, Peter Stallybrass will focus both on the material practices of letter-writing in Europe from 1500 to 1900 and on painted representations of the reading and writing of letters in this period. The lecture will include hand-outs of exact facsimiles of four letters (dated 1557, 1762, 1828, and c.1888) as an aid to examining continuities and transformations in letter-writing practices and to help understand how folding patterns and filing systems are represented in paintings.

Peter Stallybrass is Annenberg Professor in the Humanities and Professor of English and of Comparative Literature and Literary Theory at the University of Pennsylvania, where he directs the History of Material Texts. He is also a member of the American Philosophical Society and Senior Research Fellow at the Centre for Editing Lives and Letters at the University of London. Peter began his career as a mortician, but he has been teaching since 1973, first in England at the University of Sussex, and, since 1988, at Penn. He has also taught in Paris at the École des Hautes Études en Sciences Sociales and at the Collège de France. Among his awards are the Andrew Lang Gold Medal from the University of St. Andrew's, the James Russell Lowell Prize from the Modern Languages Association, and four teaching awards from Penn. His books include *The Politics and Poetics of Transgression* (1986) with Allon White, *Renaissance Clothing and the Materials of Memory* (2000) with Ann Rosalind Jones, and *Benjamin Franklin, Writer and Printer* (2006) with Jim Green. He has also collaborated with Jim Green in curating exhibitions on "Material Texts" at the Library Company of Philadelphia and on Benjamin Franklin and at the Grolier Club, and with Heather Wolfe on "Technologies of Writing in the Renaissance" at the Folger Shakespeare Library. Peter Stallybrass' Rosenbach Lectures in Bibliography on "Printing for Manuscript" will be published next year by the University of Pennsylvania Press. He is at present working with Roger Chartier on a history of the book from wax tablets to e-books.

Wednesday, 15 May 2013

17.30, Research Forum South Room

Research seminar: Renaissance

Paolo Guinigi and Palla Strozzi: Lucchese Influence in Early Renaissance Florence

Dr Geoff Nuttall (The Courtauld Institute of Art)

Thursday, 16 May 2013

16.00 - 18.00, Research Forum South Room

Research Forum Visiting Professor Seminar

The Materiality of Reading and Writing: What Paintings Can Teach Us (If We Let Them)

Peter Stallybrass (Walter H. and Leonore C.

Annenberg Professor in the Humanities and Professor of English and of Comparative Literature and Literary Theory, University of Pennsylvania)

In this seminar, Peter Stallybrass will look at what Renaissance paintings can teach us about the practices of reading and writing in early modern Europe. Among the topics that we will discuss are: the uses of erasable paper and notebooks by artists; bookmarking systems; and further considerations on letter-writing practices, following on from the lecture on Tuesday.

(See previous page for brief biography of Peter Stallybrass)

Thursday, 16 May 2013

18.00 - 20.30, Calvert 22, 22 Calvert Avenue, E2 7JP London

Free Press? Radical Histories and Independent Publishing in London

A panel discussion co-organised by The Courtauld Institute of Art and Calvert 22

Speakers: tbc

Exploring independent publications as a means of creating a space for Leftist discourses, radical theory and cultural critique, this panel discussion invites participants to reflect on the history of independent publishing in London, considering the problems raised by the ephemerality of such practices and their value within the context of new technologies today.

Ticket/entry details: Open to all, free admission but advance booking advisable. Email

rsvp@calvert22.org or call 020 7613 2141

Saturday, 18 May 2013

10.00 - 18.00 (tbc), Kenneth Clark Lecture Theatre (registration from 09.30)

Historical Displacements and Vital Narratives after the American Century

Conference

Speakers include: James Boaden (University of York), Eric de Bruyn (Universiteit Leiden), Larisa Dryansky (l'Université Paris-Sorbonne [Paris IV]), Suzanne Hudson (University of Southern California) and Molly Nesbit (Vassar College), Luke Skrebowski (University of Cambridge)

This one-day international conference highlights the more pressing interpretive issues around art made during the past eighty or so years. A motivation for this reappraisal is to ask how we might now

understand and situate art from within the ending—or at least the transitioning to an acute new stage—of what is often regarded as the “American century”. Such periodization could in part be seen as cause for disciplinary anxiety that marks the potential formation of a new provincial elitism with its artifacts dwarfed by a more urgent global diaspora. Perhaps a mixed blessing though, this disparity it seems is amply compensated through an increased celebration of modern and contemporary American art as a new set of cultural strategies, movements and periods to be exported. As these different considerations must be measured in part against recent years, which are ultimately defined as episodic states of economic, “natural”, political and social crisis (all serving equally to neutralize critical engagement and historical concerns) papers will eschew an overall thematic focus to emphasize the varying and discontinuous concerns that led to this transformed cultural order.

Topics covered will include the continuing development of art history as a contemporary discipline; the shifting relations between particularities of language and vision in the twentieth century; oppositions between scientific advances and counter-cultural tendencies in performance and film; and the present legacies of radicalism.

The keynote lecture will be given by Molly Nesbit.

This conference has been made possible by the Terra Foundation for American Art.

Ticket/entry details: Open to all, free admission but booking is required in advance. Book Online: <http://courtauld-institute.digitalmuseum.co.uk>. In case of queries, email researchforum@courtauld.ac.uk

Monday, 20 May 2013

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

A Synthetic Ideal: Mannequin Dancers in the Ballets Russes c. 1920-29

Katerina Pantelides (The Courtauld Institute of Art)

Tuesday, 21 May 2013

18.00, Research Forum South Room

Research Seminar: Patterns of Dissent:

Contemporaneity in South Asian Art

Subodh Gupta: The Routes of Success

Speakers: Subodh Gupta (Artist, New Delhi) in conversation with Professor Deborah Swallow (Director, The Courtauld Institute of Art, London) and Jessica Morgan (The Daskalopoulos Curator, International Art, Tate Modern, London)

This Panel Discussion will coincide with *What does the vessel contain, that the river does not*, Indian artist Subodh Gupta's solo show at Hauser & Wirth, London, from 18 May to 27 July 2013. The exhibition takes its title from the artwork that will be exhibited – a 20-odd meter long boat, piled high with furniture, a TV set and used pots. The mammoth object is a traditional Kerala fishing vessel and it was initially fabricated for the Kochi-Muziris Biennale 2012, which circled around ideas of trade, transit and travel. Hauser & Wirth's exhibition in their Savile Row Gallery

marks the artwork's first sojourn outside India. Gupta's giant boat represents one of the motifs of mobility that has dominated his practice: others have included cars, taxis, scooters and bicycles. This Discussion follows close on the heels of Gupta's survey exhibition, *Spirit Eaters*, at the Kunstmuseum Thun, Switzerland (16 February to 28 April 2013). Gupta's Swiss debut included sculptures, videos, and paintings from the 1990s onwards. The Panel will trace and debate the development of Gupta's oeuvre; tracking the roots (and routes) of this artist's phenomenal success.

The lacuna in knowledge regarding modern and contemporary Indian art in western academic institutions is becoming increasingly evident at a time when the sharp rise in prices of contemporary Indian art – not to mention numerous survey shows – has focused attention on it. This Seminar Series offers a platform for artists, curators and scholars to discuss urgent issues concerning the Subcontinent. What, after all, does the term "contemporary South Asian" mean?

The Seminars take place once a term, usually on Tuesday evenings at 6pm in the Research Forum. The papers are followed by an informal discussion with refreshments.

Ticket/entry details: to be confirmed

Wednesday, 22 May 2013

17.30, Research Forum South Room

Research seminar: Medieval Work in Progress

Medieval Art and the Question of the Animal

Dr Robert Mills (University College London)

Thursday, 23 May 2013

10.00 - 12.30, Research Forum South Room

Art and Death Workshop 3: *Life after Death*

Speakers: to be advised

This is the third in a series of three workshops 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.

Ticket/entry details: The event is free and open to all. There will be no advance booking for this workshop and places will be available on a 'first-come, first-served' basis.

Thursday, 30 May 2013

10.00 - 12.00, Research Forum South Room

Art History and Sound Workshop Series: *The Listening Art Historian*

Speaking Silence (workshop 3)

Speakers: Nina Ergin (Koç University, Turkey), John Harvey (Aberystwyth University, UK), Asma Neem (Catholic University in Washington DC, USA), Jennifer Walden (University of Portsmouth, UK)

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.

As a result of the collapse in the Enlightenment of the Renaissance notion of the unity of the arts and the substitution of a modern division of temporal from spatial art forms, art historians have generally limited their research and interpretation exclusively to the visual aspects of art and have disregarded the existence, never mind the significance, of the aural.

Despite the recent broadening of art history's disciplinary boundaries to include 'non-traditional' media as well as related fields, art historians are primarily trained to analyse and explain the non-ephemeral dimensions of art. When the visual approaches the transient qualities of the aural it raises problems of methodology and terminology.

This workshop series aims 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. It is being hosted at The Courtauld Institute of Art on three different occasions throughout the academic year 2012/13. Each workshop consists of four papers that are intended to function as catalysts for a subsequent round table discussion, and each workshop endeavours to address the dynamics existing between aurality and art historical material, tools and methods from a different angle.

PROGRAMME

Nina Ergin (Koç University, Turkey): '*...praiseworthy in that great multitude was the silence*': *Sound/Silence in the Topkapı Palace, Istanbul*

John Harvey (Aberystwyth University, UK): *Quiet Bell: Seeing Silence in Millet's The Angelus*

Asma Neem (Catholic University in Washington DC, USA): *Dewing's A Reading and Gendered Listening in the Gilded Age*

Jennifer Walden (University of Portsmouth, UK): *A 'Philosophy' of Listening and Art History*

Organised by: Irene Noy and Michaela Zoschg with Professor Katie Scott (The Courtauld). Contact: arthistory.sound@gmail.com

JUNE

Saturday, 1 June 2013

10.00 - 18.00 (registration from 09.30), Kenneth Clark Lecture Theatre

Light, Colour and Veils

Conference

Speakers: Rebecca Arnold (The Courtauld Institute of Art), Stephen Bann (University of Bristol), Jane Bridgeman (Central St Martins College of Arts & Design), Beverly Brown (Independent scholar), Mary Camp (The Courtauld Institute of Art), Chris Fischer (Statens Museum for Kunst, Copenhagen), Nicky Hamlyn (University for the Creative Arts in Kent and Surrey), Christopher Le Brun (President of the Royal Academy), Peter Mack (Director of the Warburg Institute), Brendan Prendeville (Goldsmiths, University of London), Elizabeth Reissner (The Courtauld Institute of Art), and Paul Smith (University of Warwick)

This conference celebrates the on-going work of Professor Paul Hills on the occasion of his retirement from The Courtauld. It takes as its themes, three subjects which are central to the scholarship of his books, *The Light of Early Italian Painting* (1987) and *Venetian Colour: Marble, Mosaic, Painting and Glass, 1250-1550* (1999), and his more recent publications on veils. Although much of Paul's research and teaching have focused on renaissance Italy, it has always been informed by interaction with artists and an engagement with the art and ideas of other periods. This conference, then, seeks to bring together artists and art historians, renaissance scholars and philosophers in a discussion of light, colour and veils.

Ticket/entry details: £16 (£11 students, Courtauld staff/students and concessions: over 60). 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 'Light, Colour, Veils'. For further information, email ResearchForumEvents@courtauld.ac.uk

Wednesday, 12 June 2013

17.30, Research Forum South Room

Research seminar: Joint Giotto's O and Medieval/Renaissance Work in Progress

Duccio's Maestà: Florence, Siena, Assisi and Rome
Professor Bram Kempers (University of Amsterdam)

Monday, 17 June 2013

18.00, Research Forum South Room

Research seminar: Modern and Contemporary Fashion, Modernisation, and the 'Esthétique Industrielle': Promoting the Vêtement 'Tout-Fait' in 1950s France

Alexis Romano (The Courtauld Institute of Art)

Monday 27 June 2013

18.00, Research Forum South Room

Renaissance Art and Music

Counterfeit Renaissance (II): Experiencing Art with Music

Speaker(s): to be confirmed

Counterfeit Renaissance (II): Experiencing Art with Music is the second of two seminars exploring the importance of and problems associated with researching and presenting Renaissance art and music together. Each session will bring together a group of art history and musicology academics to discuss their experiences of tying art and music together in their professional lives; the first seminar will feature panelists primarily involved with music and musicology, and the second with art history and museology. The concept of 'counterfeit', of imitation or representation of life, was closely aligned to the late medieval and early modern conceptualisation of visual arts, music and poetry. It is a purposefully open starting point that aims to stimulate discussion on how contemporaries thought of and experienced these arts in relation to the world in which they existed. Considering this concept, how far do academics and arts professionals add a further layer of 'counterfeit' in how we present Renaissance art and culture? Can the attempted reimagining or re-enactment of sensory experience serve profitably as anything more than a fake, a counterfeit of the very thing it aims to serve? In bringing together musicologists and art historians, Renaissance Art and Music (AHRC) will work towards breaking down the barriers, and discuss differences between these two closely related disciplines. In doing so, we hope to be able to most profitably explore how the two art forms can be addressed and offered together.

Renaissance Art and Music (RA&M) is an AHRC-funded interdisciplinary project between The Courtauld Institute of Art and Royal Holloway, University of London's Department of Music to explore the relationship between art and music c.1400-1600. It is particularly interested in examining how best the two disciplines can be studied and presented together. The team has organised monthly interdisciplinary discussion groups, two professional panel seminars with curators, musicologists and musicians, and a conference for post-graduates and early career researchers. The research culminates in two performance workshops in the winter of 2013/14, one at The Courtauld Gallery and one at St Bartholomew-the-Great, Smithfield, where the exploration into how best to address and present the two media will come to fruition. See: www.renaissanceartandmusic.com