



Events Calendar

SPRING 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 or on specific areas of interest, please contact us: researchforum@courtauld.ac.uk

The **Spring 2012 Friends Lecture Series**, supported by Friends of The Courtauld, is on **Art and Psychoanalysis: War in the Time of Peace**. This lecture series will complement the 2011-12 Research Forum/Andrew W Mellon Foundation MA on 'Art and Psychoanalysis: Fifty Years of War in the Time of Peace, 1960-2010', taught by Professor Mignon Nixon with Visiting Professor Juliet Mitchell (University College London Psychoanalysis Unit). The course is conceived as a dialogue between art and psychoanalysis on questions of war and war protest. The lecture series will offer cross-disciplinary perspectives on art, psychoanalysis and war.

JANUARY

Monday, 9 January 2012

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

Photography and Temporality at the First Biennale of Spatial Forms in the Polish People's Republic (Elblag, 1965)

Sylvia Serafinowicz (The Courtauld Institute of Art)

Tuesday, 10 January 2012

17.30, Research Forum South Room

Research seminar: Contemporaneity in South Asian Art

Patterns of Dissent in Contemporary South Asian Art

Gandhi, Camera, Action: Popular Visual Culture and the Graphic of Iterability

Professor Christopher Pinney (Professor of Anthropology and Visual Culture at University College London)

Christopher Pinney is an anthropologist and art historian. From 2007-09 he was Visiting Crowe Professor in the Department of Art History at Northwestern University. His research interests cover the art and visual culture of South Asia, with a particular focus on the history of photography and chromolithography in India. He has also worked on industrial labor and Dalit goddess possession. His latest book *Photography and Anthropology*, published by Reaktion, was released in 2011. His talk at The Courtauld will start with observations concerning the neo-Gandhian Anna Hazare's presence in

contemporary India, exploring the enduring relationship between politics and media. If, as is often claimed, Hazare is in some sense 'repeating' Gandhi, can we also detect a more widespread repetition and citation at work which embeds contemporary Indian politics in something akin to what Jameson termed 'Third World allegory'? The burden of India's colonial history will be explored from this perspective, and the concept of the 'media fold' analysed. It is hoped that this will explicate the layering and bricolage which characterizes much popular Indian visual culture. The ambiguous, even paradoxical, position of Indian 'modern and contemporary' art has been widely recognised. Today, contemporary art is firmly established in India, has numerous practitioners, some critics, is supported by a number of commercial galleries and has a growing number of collectors. Outside India, on the other hand, despite the efforts of a few western collectors, a growing market within the so-called diaspora and its inclusion in some public institutions, it has not been recognised as a 'functioning or exemplary' part of the global art world. Until a couple of years ago, contemporary art from India had a significantly lower profile than contemporary Chinese art. 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 5.30pm in the Research Forum. The papers are followed by an informal discussion with refreshments.

Wednesday, 11 January 2012

17.30, Research Forum South Room

Research seminar: Renaissance

Not Leonardism in Milan

Charles Robertson (Oxford Brookes University)

Thursday, 12 January 2012

18.00, Kenneth Clark Lecture Theatre

On the Passage of a Few Patterns through a Rather Brief Moment in Time: David Mabb's Appropriations of William Morris 1999-2011

David Mabb (artist)

William Morris thought that interior design had a fundamental role to play in the transformation of everyday life. This essentially political motivation - a commitment to the radical potential of design - is behind much of his work as a designer and craftsman and the setting up of Morris & Co. Morris' designs are highly schematized representations of nature, where it is always summer and never winter; the plants are always in leaf, often flowering, with their fruits available in abundance, ripe for picking, and with no human labour in sight. Mabb's paintings, photographs, textiles and videos, work with and against Morris' designs by contrasting them with the work of Malevich, the Russian Constructivists, modernist architecture, photographs of industry and recently images of slogans. These combinations produce unstable picture spaces that are never fixed, where a Morris pattern and the other image never merge or separate.

This lecture has been organised to accompany the exhibition *William Morris: Story, Memory, Myth* which is open until 29 January 2012 at Two Temple Place. The exhibition draws upon the remarkable collections of the William Morris Gallery in Walthamstow, which is closed for major refurbishment until July 2012. Organised in collaboration with The Courtauld Institute of Art, this exhibition is the first in the annual series of exhibitions by The Bulldog Trust which are intended to draw on and increase the visibility of collections across the country, and to provide opportunities for young and emerging curators.

Conference

Saturday, 14 January 2012

10.00 - 17.30, Kenneth Clark Lecture Theatre (registration from 09.30)

Drawn to Spain: Showcasing New Research on Spanish Drawings

Speakers: Lisa Banner (Independent Scholar, New York); José Manuel Barbeito (Universidad Politécnica de Madrid); Lauren Barnes (The Courtauld); Marta

Cacho Casal (Villa i Tatti, Florence); Peter Cherry (Trinity College, Dublin); José Luis Colomer (Centro de Estudios Europa Hispánica, Madrid); María López-Fanjul y Díez del Corral (The Courtauld); Ángel Aterido Fernández (Fundación Ortega y Gasset, Centro de Estudios Internacionales, Toledo); Gabriele Finaldi (Museo Nacional del Prado, Madrid); Hannah Friedman (The Johns Hopkins University, Baltimore); David García López (Universidad de Murcia); Adelina Illán (ICONO restauración y estudios de pintura de caballete, Madrid); José de la Mano (José de la Mano Galería de Arte, Madrid); José Manuel Matilla (Museo Nacional del Prado, Madrid); Manuela Mena (Museo Nacional del Prado, Madrid); Benito Navarrete (Infraestructuras culturales y patrimonio del ICAS, Seville); Edward Payne (The Courtauld); Rafael Romero (ICONO restauración y estudios de pintura de caballete, Madrid); Stuart-Smith (Birkbeck College, University of London); Janis Tomlinson (University of Delaware, Newark); Reva Wolf (State University of New York at New Paltz); Zahira Véliz (The Courtauld)

The study of Spanish drawings is a rapidly advancing area of research. Exhibitions devoted to early modern Spanish drawings are increasing in number, unknown works are being brought to light and new questions are being raised. What were the shifting attitudes towards drawing in Spain from the time of Juan de Juanes to the era of Picasso? To what extent do issues of style, subject matter and technique problematise the categorisation of drawings as 'Spanish'? How does the study of drawings enhance our understanding of Spain's artistic, social and cultural world?

This conference is timed to celebrate the publication of the complete catalogue of Spanish drawings in The Courtauld Gallery collection by Zahira Véliz, and to coincide with The Courtauld's associated exhibition, *The Spanish Line: Drawings from Ribera to Picasso* (13 October 2011 - 15 January 2012). The conference aims to showcase new research on various aspects of Spanish drawings from the sixteenth through the twentieth century.

The cataloguing project has been undertaken as part of the IMAF Centre for Drawings at The Courtauld Gallery and has been supported by the Centro de Estudios Europa Hispánica

This event is supported by The Courtauld Institute of Art Research Forum and IMAF, with additional sponsorship from ARTES

Ticket/entry details: £16 (£11 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 'Spanish Drawings' conference. For further information, email ResearchForumEvents@courtauld.ac.uk

Monday, 16 January 2012

17.30, Royal Holloway London Annex (11 Bedford Square / 2 Gower Street with entrance on Montague Place), London WC1E 6DP, Seminar Room G3

London Roman Art Seminar 2012

The Iliad in a Nutshell: Image and Text on the Iliac Tablets

Michael Squire (King's College London)

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

Monday, 16 January 2012

18.00, Research Forum South Room

From Doris to Chemical Culture

Derek Boshier (artist)

Derek Boshier is an artist who has worked in many media: painting and drawing, printmaking, installation art, books, film, and theatre design. The lecture offers a tour through his long career: from his involvement with British Pop Art in the early 1960s, through conceptual and political art in the 1970s (including work with David Bowie and the Clash), to his return to figurative painting in Texas in the 1980s, followed by the work of the 1990s including his 'Journey/Israel Project', an installation at the Holocaust Museum in Houston in 1998.

He is represented by Flowers Galleries, London and New York; Steven Wolf Fine Arts, San Francisco; Galerie du Centre, Paris; and Cardwell & Jimmerson, Los Angeles.

Tuesday, 17 January 2012

17.30 - 18.30, Kenneth Clark Lecture Theatre

Spring 2012 Friends Lecture Series

Art and Psychoanalysis: War in the Time of Peace

Psycho-analysis: War and the Law of the Mother

Professor Juliet Mitchell (Research Forum / Andrew W Mellon Foundation MA Visiting Professor at The Courtauld; Director of PhD program in Psychoanalytic Studies, UCL; Mellon Visiting Research Scholar, Witswatersrand.S.A.)

The lecture argues that we need to add a horizontal axis of lateral relations to the dominant vertical model deployed by Psychoanalysis and most social sciences. The vertical 'Law of the Mother' prohibits killing between lateral siblings along the horizontal axis. An effect of this is the institution of war as legitimated killing as foundational of the gender differentiated social world. Legitimate killing is always twinned with illegitimate killing.

Juliet Mitchell is a Fellow of the International Psychoanalytical Association and the British Psychoanalytical Society. She is also an Emeritus Professor of Psychoanalysis and Gender Studies, University of Cambridge where she is a Founder-Director of the Centre for Gender Studies. Among her widely translated books are: *Women: the Longest Revolution*, *Psychoanalysis and Feminism*, *Mad Men and Medusas*, *Siblings*, *Sex and Violence*.

Monday, 23 January 2012

18.00, Research Forum South Room

**Research seminar: Modern and Contemporary
*Modern Science and the Avant-Garde: Rethinking
Alexander Calder***

Vanja Malloy (The Courtauld Institute of Art)

Tuesday, 24 January 2012

17.30 - 18.30, Kenneth Clark Lecture Theatre

Research Forum Visiting Professor Lecture

*Inscription and the Horizon in the Early Modern
Mediterranean: Melchior Lorck's Prospect of
Constantinople (1559)*

Bronwen Wilson (Associate Professor, Department of Art History, Visual Art and Theory, University of British Columbia, Vancouver)

In 1554 the Danish artist Melchior Lorck was ordered by the Holy Roman Emperor to accompany his ambassador, Augier Ghiselin de Busbecq, to Suleyman's court. There in Istanbul Lorck began his immense prospect of the ancient city that he drew from Galata, the international suburb across the Golden Horn. In the center foreground Lorck has depicted himself in the act of drawing the scroll. While this is a topos in early modern city views, the flourish of his pen, extended in his right hand, encourages association of the numerous inscriptions that he has written on the surface of the drawing with the calligraphic lines of the sails of the vessels that animate the Golden Horn. Lorck was also clearly attentive to the frontier—to the extent of what could be seen from the eight vantage points that would constitute the prospect as a whole. Inscription and the horizon, Bronwen Wilson proposes, are pictorial forms that reference two different ways of engaging with the world: the embodied experience of mark making with its material traces of, or claims to, the artist's presence, and anticipation about what lies adumbrated in the distance. Yet these two modes of visualizing the near and the far are not mutually exclusive. Embodied temporality often comes up against the durational character of the horizon, a temporal concept that resonates with early modern usage of the term prospect to refer to an "outlook, aspect, exposure" as well as to "expectation". Currently teaching in the Department of Art History, Visual Art and Theory at the University of British Columbia in Vancouver, Bronwen Wilson is moving to the school of World Art Studies and Museology at the University of East Anglia in August 2012. She has had fellowships with the Social Sciences and Research Council of Canada and at Villa i Tatti, the Harvard University Center for Renaissance Studies, the Bogliasco Foundation, the Folger Shakespeare Library, and the Newberry Library. Her research interests include representational technologies and forms of imagery that blur the boundaries between genres, that protract and condense time, and that emerge from practices that impinge upon each other. Publications include *The World in Venice: print, the city, and early modern identity* (University of Toronto Press, 2005; Roland H. Bainton prize for Art History,

2006); *Making Publics in Early Modern Europe: people, things and forms of knowledge*, co-edited with Paul Yachnin (Routledge, 2010); a special volume of *Art History*, *The Erotics of Looking: Materiality, Solicitation and Dutch Visual Culture* co-edited with Angela Vanhaelen (2012); and articles in *The Renaissance World* (Routledge, 2007), *The Journal of Medieval and Early Modern History* (2007), *Oxford Art Journal* (2011), and *Seeing across cultures*, Ashgate (2012). She has completed a book manuscript, *Facing Early Modernity: essays on appearance and perception in Northern Italy*, and her current project is titled *Journeys to Constantinople: inscription, the horizon and duration in early modern travel imagery*.

Wednesday, 25 January 2012

17.30, Research Forum South Room

Research seminar: Renaissance

Drawing in Venice: Practice and Identity

Dr Catherine Whistler (Ashmolean Museum of Art and Archaeology)

Thursday, 26 January 2012

16.00 - 18.00, Research Forum South Room

Research Forum Visiting Professor Seminar

Portraiture, Sincerity and the Ethics of Early Modern Conversation

Bronwen Wilson (Associate Professor, Department of Art History, Visual Art and Theory, University of British Columbia, Vancouver)

"Moral portrait" is a rubric that has been assigned to paintings produced in Northern Italy in the later decades of the sixteenth century on the basis of their adherence to Counter Reformation demands for truthful representation. Naturalism is one characteristic of these portraits, painted by Giovanni Battista Moroni, among others, while another—emphasized by the paring down of extraneous content—is the emphasis on the face-to-face encounter. Interrogating the category of the moral portrait by shifting the focus to ethics, the seminar explores, in part via Michel de Montaigne, the striking demands made by depictions of human faces of their beholders. Many Northern Italian portraits actively solicit our engagement in ways that resonate with ideas of friendship that circulated in Stefano Guazzo's *La civil conversazione* (1574), to which Montaigne's *De l'art de conférer* has been seen as an homage. For the French essayist, conversation is a figure of thought that opens up the possibility of an ethics without an ego, and also a procedure for questioning what we know and how we can know it. In a culture of suspicion generated by the potential, and sometimes prudent requirement, for humans to dissimulate, Montaigne's call for transparency as an ethical imperative—the disarming effects of being open to others with one's speech and one's face—provides insights for exploring the effects of realism in painting and the process of interpretation itself.

Ticket/entry details: Free and open to postgraduate students and history of art teaching staff

Monday, 30 January 2012

17.30, Royal Holloway London Annex (11 Bedford Square / 2 Gower Street with entrance on Montague Place), London WC1E 6DP, Seminar Room G3

London Roman Art Seminar 2012

Mythological Scenes on Mosaics of the Eastern Mediterranean in the 5th and 6th Centuries AD: Traditional Culture in a Christian World?

Katherine Dunbabin (McMaster University)

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

Monday, 30 January 2012

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

London seminar for Early Modern Visual Culture

'Honest Craft': Abel Schrøder's Incarnations (1602-1676)

Margit Thofner (University of East Anglia)

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

Tuesday 31 January 2012

10.00 – 13.00, Seminar room 1

Ethnographic Conceptualism: Performing Methodological Experiments

Speakers: Khadija Carroll La (University of Cambridge), Marta S Magalhaes (University of Cambridge), Michal Murawski (University of Cambridge), Felix Ringel (University of Cambridge); Nikolai Ssorin-Chaikov (University of Cambridge)

The term 'ethnographic conceptualism' refers to ethnography, conducted as conceptual art, and to artistic and aesthetic experimentations in ethnography. It takes its cue from conceptual art or 'conceptualism' that creates art objects out of concepts – and, most importantly, out of audiences and their reaction to these objects. Much of contemporary digital art, for instance, is performed by the audiences of digital art exhibitions. And while there is a recognition of the performative character of museum anthropology there has been little discussion so far of the methodological deployment of these performative acts. What happens when performances become research tools? What is seen in a society that one studies if performance of anthropological concepts is an explicit method of this study? If conceptual art is a mirror representation of the audience, what kind of informant is this audience? If ethnographic conceptualism is a form of participant observation, exactly what is 'observation' in this 'participation'? And what is being 'observed'? The goal of this panel is methodological: it is to explore the heuristic possibilities of this kind of anthropological engagement of audiences/informants.

But it is also to explore cultural contexts that are conditions of possibility for such performances. If we work on an assumption of blurred boundaries between 'things' and 'publics', does our method depend on the kinds of things that are being offered (science models, Soviet-era artifacts, genetic data, indigenous art, newspaper columns or artistic provocations written or staged by an anthropologist)? And do they depend on the kind of public that is being displayed and explored through exposure to these objects? Most of such experimentation occurs in urban contexts. What changes if performances take place in other locations? Does this performativity work beyond an already educated urban public or the public that is (in)formed by post-colonial criticism, indigenous politics and anthropology more generally? Which anthropological concepts, and which notions of what anthropology is, travel and are recognised by such and other publics? Do conceptualist performances fail? What are the ethnographic consequences if they do? In other words, what are the contours and historical and socio-cultural limits of societies that are constituted by such performances? The term 'ethnographic conceptualism' was coined during work on an exhibition of gifts to Soviet leaders at the Kremlin Museum in 2006. The curators expected this exhibition to be controversial, and thought that the process of curating and the exhibition itself could be an excellent way to explore a post-socialist audience and its politics of memory (Sosnina and Ssorin-Chaikov 2009). From this vantage point, they explored the exhibition visitors' comment book as an artefact that the many visitors thought was actually part of the exhibition display. This panel seeks to bring together explorations of other forms of ethnographic experimentation with art, of portable analytics and traveling theories and of anthropological knowledge production and representation not after, but during fieldwork.

Tuesday, 31 January 2012

17.30 - 18.30, Kenneth Clark Lecture Theatre

Spring 2012 Friends Lecture Series

Art and Psychoanalysis: War in the Time of Peace *Crystal of Resistance*

Thomas Hirschhorn (artist)

Thomas Hirschhorn was born in 1957 in Bern (Switzerland). He studied at the Schule für Gestaltung, Zürich from 1978 to 1983 and moved to Paris in 1984, where he has been living ever since. His work has been shown in numerous museums, galleries and group exhibitions among them the Venice Biennale (1999), Documenta11 (2002), 27th Sao Paulo Biennale (2006), the 55th Carnegie International (2008) and the Swiss Pavillion at the 54th Venice Biennale (2011). In each exhibition - in museums, galleries, alternative spaces or with his specific works in public space - Thomas Hirschhorn asserts his commitment toward a non-exclusive public. Thomas Hirschhorn has received different awards and prizes, among which: Preis für Junge Schweizer Kunst (1999), Prix Marcel Duchamp

(2000), Joseph Beuys-Preis (2004) and the Kurt Schwitters-Preis (2011).

Ticket/entry details: Open to all, free admission. **N.B.** Limited seats; first-come-first-served.

FEBRUARY

Wednesday, 1 February 2012

11.00 - 13.00, Research Forum South Room

Fifty Years of War in the Time of Peace, 1960-2010 *Crystal of Resistance – A Discussion*

Thomas Hirschhorn (artist)

This year, the Andrew W Mellon Foundation / Research Forum MA Special Option is *Art and Psychoanalysis: Fifty Years of War in the Time of Peace, 1960-2010*, co-taught by Mignon Nixon (The Courtauld) and Juliet Mitchell (UCL Psychoanalytic Unit). Please join us for this open seminar with the internationally acclaimed artist Thomas Hirschhorn. The event will be co-chaired by Mignon Nixon and Julian Stallabrass.

Ticket/entry details: Open to all, free admission. **N.B.** Limited seats; first-come-first-served.

Wednesday, 1 February 2012

17.30, Research Forum South Room

Shows of London

Nineteenth-Century Reading Group Meeting:

Birdsong and Silence

Shows of London is an interdepartmental/intercollegiate group studying Victorian Culture that meets regularly to discuss texts on street culture, representation, the Metropolis and associated issues. Reading list:

- Caroline Arscott, 'William Morris's tapestry: metamorphosis and prophecy in *The Woodpecker* (1885)', article forthcoming in *Art History*.
- Charles Harvey and Jon Press, *William Morris Design and Enterprise in Victorian Britain*, Manchester University Press, 1991, pp.95 -116.
- Caroline Dakers, *The Holland Park Circle: Artists and Victorian Society*, Yale University Press, 1999, chapter 7, 'Howard, Webb and 1 Palace Green'.

Participants are encouraged to visit the exhibition *William Morris: Story, Memory, Myth* at 2 Temple Place open until 29th January 2012

(<http://www.twotempleplace.org>).

Texts can be found at the Shows of London website: <http://showsoflondon.wordpress.com>

Ticket/entry details: Open to academic staff and postgraduate students of The Courtauld, King's College London and other institutions

Friday, 3 February 2012

10.30 - 17.00, Research Forum South Room
(registration from 10.00)

Street Life and Street Culture: Between Early Modern Europe and the Present

Study Day 2: *What does 'Street' Mean? How Can Urban Experience be Recognised, Recorded, and Mapped?*

Speakers: Niall Atkinson (University of Chicago), Harry Charrington (University of Bath), Louise Duggan (formerly CABE), Stuart Dunn (Kings College London), Ian Gregory (University of Lancaster), Richard Ingersoll (Syracuse University), Steve Milner (University of Manchester), Joe Penny and Jonathan Schifferes (New Economics Foundation), Rosa Salzburg (University of Warwick), Martin Stockley (Stockley.co.uk)

This study day is part of the Street life and street culture: Between Early Modern Europe and the Present network, funded by the AHRC as part of the Beyond Text project (see www.bath.ac.uk/ace/Streetlife). Our study day brings together academics and policymakers in a discussion around themes to do with public space and the mapping of behaviour and experience.

The Street life and street culture network has set out to build an international team of scholars with shared research interests in the interdisciplinary study of urban culture; in particular the relationship between the built environment and the social fabric of contemporary and Early Modern cities. By entering into a dynamic discourse with specialists from non-historical disciplines, we are pursuing the potential for "experiential" studies of street life, in a two-way discussion linking the historic past to the present. The day is made up of two panels and a discussion session:

- Session 1: What is the Street?
- Session 2: How Can Urban Experience be Recognised, Recorded, and Mapped?

Ticket/entry details: Numbers are limited. To register please email georgia.clarke@courtauld.ac.uk by **27th January 2012**

Monday, 6 February 2012

10.00 - 17.30, Kenneth Clark Lecture Theatre
17th Annual Medieval Postgraduate Student Colloquium

Surviving the Middle Ages: Art, Belief, and Preservation

Speakers: Niamh Bhalla (The Courtauld); Richard Braude (University of Cambridge); Iva Brusic (University of Ljubljana/The Courtauld); Marisa Costa (University of Lisbon); Antony Eastmond (The Courtauld); Jana Gajdošová (Birkbeck College, London); Maria Grasso (The Courtauld); Rachel Hapoienu (The Courtauld); Emma Luker (The Courtauld); Helen Lunnon (University of East Anglia); Lesley Milner (The Courtauld); Joana Ramôa Melo (Instituto de História de Arte, Lisbon); John Renner (The Courtauld); Jane Spooner (The Courtauld); Flora

Ward (University of Toronto/Centro de Ciencias Humanas y Sociales del CSIC)

Life in the Middle Ages has traditionally been viewed in Hobbesian terms as nasty, brutish and short. However, more recent scholarship has challenged the notion that medieval men and women were helpless in the face of disease, war and famine, stressing instead the strategies they developed and deployed to help secure their safety. These included a preoccupation with the preservation of corporeal security; efforts to attain and maintain worldly status; and perhaps most importantly of all, an overriding concern for the eternal rest of the immortal soul.

This colloquium will explore the artistic and architectural manifestations of these concerns. Changes in belief, politics and fashion have taken a heavy toll on the art and architecture of the Middle Ages, and the colloquium will also examine the physical survival, restoration and conservation of the art and architecture of the Middle Ages

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

Monday, 6 February 2012

18.00, Research Forum South Room

Research seminar: Modern and Contemporary Moments of Crisis: Photographs of the Armenian Genocide, 1915-16

David Low (The Courtauld Institute of Art)

Tuesday, 7 February 2012

17.30 - 18.30, Kenneth Clark Lecture Theatre

Spring 2012 Friends Lecture Series
Art and Psychoanalysis: War in the Time of Peace
The Perpetrator Occult: Francis Bacon Paints Adolf Eichmann

Lyndsey Stonebridge (Professor of Literature and Critical Theory, University of East Anglia)

Even though his postwar images of bespectacled men in glass boxes led many to assume he did, Francis Bacon never actually completed a painting of Adolf Eichmann. Yet if Bacon seems an irresistible artist to draw into contemporary discussions about perpetrators and their crimes, this is not simply because of the apparently compelling associations between his work, Holocaust iconography and postwar war crime trials. Encased behind glass, like Eichmann and his predecessors at Nuremberg, Bacon's figures seem to look at us from within Hell itself. This is the perpetrator occult, an idiom that invites us to look, but not necessarily to reflect. In this lecture, Professor Stonebridge uses Bacon's painting as a hinge first, historically (with Hannah Arendt), to think about the different kinds of perpetrator occults in the Nuremberg Tribunal and the Eichmann trial, and second, interpretatively (with Donald Winnicott), to draw out a contrast between the kind of looking that keeps the perpetrator behind glass, and a more implicated looking that might allow us to think critically and creatively about the kinds of political judgements we bring to the perpetrators of atrocity.

Lyndsey Stonebridge is Professor of Literature and Critical Theory at the University of East Anglia, where she is also Associate Dean for Postgraduate Research in the Faculty of Arts and Humanities. She is the author, most recently, of *The Judicial Imagination: Writing After Nuremberg* (2011). Other publications include: *The Writing of Anxiety* (2007), *The Destructive Element: British Psychoanalysis and Modernism* (1998), *British Fiction after Modernism: The Novel at Mid-Century*, edited with Marina MacKay (2007), and *Reading Melanie Klein*, edited with John Phillips (1998). She is currently working on a new project, *Refugee Writing: States, Statelessness and Modern Literature*.

Wednesday, 8 February 2012

17.30, Research Forum South Room

Research seminar: Medieval Work-in-Progress

'Sicut crystallus quando est objecta soli': Rock Crystal Crosses, Transparency and the Franciscan Order in the Later Middle Ages

Stefania Gerevini (IMT Institute for Advanced Studies, Lucca; Kunsthistorisches Institut, Florenz - Max Planck Institut)

Wednesday, 8 February 2012

18.00, Kenneth Clark Lecture Theatre

Formare, Deformare, Inaugurare / To Form, De-Form, and Inaugurate

Antonio Negri

N.B. This lecture will be delivered in Italian with accompanying text displayed in English

Italian:

In alcuni testi degli anni '50, il filosofo francese Maurice Merleau-Ponty assegna alla creazione artistica una valenza ontologica, e ne qualifica la potenza: si tratta di una deformazione coerente radicata all'interno di un'esperienza soggettiva, ma che non presuppone nessun "soggetto" stabile (chi crea viene a sua volta preso dentro il movimento della creazione: colui che costruisce è allo stesso tempo costruito, ed è questo chiasma che sta alla base della nostra differenza ontologica), e procede per "squilibri" dell'ordine prosaico del mondo, per spostamenti e inaugurazioni di linee di forza, per svuotamenti e reinvestimenti dell'esistente: insomma, per quell'attività che non distingue più tra il trasformare e l'inventare, e alla quale Merleau-Ponty darà il nome di "prosa". Ma negli stessi testi, non mancano le allusioni alla necessità di spostare l'analisi, nei medesimi termini, dal mondo della creazione artistica alla politica. Con quali forze, quali energie, quali linee di rottura? E ancora: dall'interno della carne del mondo, in virtù di quale tipo di inaugurazione?

Antonio Negri (1933) è stato docente di Teoria dello Stato presso l'università di Padova (Italia), e ne ha diretto l'Istituto di Scienze politiche. Ha successivamente insegnato in Francia, all'università di Paris VIII, all'Ecole Normale Supérieure e al Collège International de Philosophie. Ha pubblicato numerosi libri sulla storia della filosofia politica moderna (in particolare su Spinoza e Marx) e alcuni saggi di teoria

giuridica e politica. Ricordiamo in particolare, insieme a Michael Hardt, la trilogia *Empire* (Harvard U.P., 2000), *Multitude* (Penguin Books, 2004) e *Commonwealth* (Harvard U.P., 2009)

English:

In his texts of the 1950s, the French philosopher Maurice Merleau-Ponty assigns artistic creation an ontological value, while at the same time qualifying its power: the artistic creation is a consistent deformation rooted in a subjective experience, but without positing a 'stable' subject (who creates and is in their turn caught within the internal movement of creation, who constructs and is at the same time constructed – this is the chiasmus upon which our ontological difference is based); it proceeds through 'imbalances' of the prosaic world order: displacements, lines of force, inaugurations, processes of emptying and psychological investment - by means of that activity going beyond the distinction between transformation and invention which Merleau-Ponty would term 'prose'. His 1950s texts also, however, voice the need for a translation of the same analysis from the sphere of the artistic creation into that of politics. By which forces or energies and along which breaking lines should this translation take place? And then: from within the flesh of the world, in virtue of which inauguration?

Antonio Negri (1933) was Professor of Theory of the state at Padua University (Italy) and Director of the Padua University Political Science Institute. He subsequently taught in France, at Paris VIII University, Ecole Normale Supérieure and Collège International de Philosophie. He has published several books on the history of modern philosophy (particularly on Spinoza and Marx) and numerous essays dealing with juridical and political theory, notably a trilogy, written together with Michael Hardt: *Empire* (Harvard U.P., 2000), *Multitude* (Penguin Books, 2004) and *Commonwealth* (Harvard U.P., 2009).

Ticket/entry details: Open to all, free admission **N.B.**

The lecture is now fully booked but please contact researchforum@courtauld.ac.uk if you wish to be put on the waiting list. Note that it is still possible that there may be places on the day in the event of "no shows".

Friday, 10 February 2012

14.00 - 18.00 (timing tbc), Research Forum South Room

Three Approaches to Three Dimensions

Three Workshops and a Conference on Sculpture and Change

Workshop III: Rewritten Narratives

The histories that have been written concerning three dimensional objects are as various as the objects themselves. But what different kinds of story can be told about sculptures and their contexts in the aftermath of traumatic change, removal, relocation or re-display? How do the histories of three-dimensional objects, remade on the basis of technical analysis, documentary research and curatorial practice, relate to the creation of new conceptual and social

narratives? What new histories are made possible by the opening of new views and juxtapositions, by the emptying and refilling of space and by tracing the transit of objects across periods and places?

Seeking to address the stories both of particular objects and bodies of sculptural work, and of particular ideas, this workshop will examine some of the narratives accessible as a result of these shifts and changes and those discussed in the preceding sessions, *Reconfigured Spaces* and *Relocated Objects*. This is the third of three workshops examining issues relating to sculpture and change, leading towards a conference to be held in May 2012.

Ticket/entry details: All welcome but numbers are limited. Advance booking **by noon Wednesday 8 February 2012** is essential. For further information and to making a book please contact researchforum@courtauld.ac.uk

Monday, 13 February 2012

17.30, Royal Holloway London Annex (11 Bedford Square / 2 Gower Street with entrance on Montague Place), London WC1E 6DP, Seminar Room G3

London Roman Art Seminar 2012

The Polychromy of the 'Treu' Head in the British Museum

Thorsten Opper (The British Museum)

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

Monday, 13 February 2012

18.00, Research Forum South Room

Research seminar: Modern and Contemporary London and 'Contemporary Islamic Art'

Dr Monia Abdallah (Research Forum / Andrew W Mellon Foundation Postdoctoral Fellow 2011-2012, The Courtauld Institute of Art)

Tuesday, 14 February 2012

17.30 - 18.30, Kenneth Clark Lecture Theatre

Modern & Contemporary

Can Capitalism be Pictured?

G. M. Tamás (Senior Research Fellow, The Institute of Philosophy of the Hungarian Academy of Sciences, Budapest)

In contradistinction to tribal and aristocratic societies, capitalism is not chiefly the rule of persons over persons. Even its self-understanding as 'the rule of law' points towards its abstract character. Labour is capital. Depicting history and power that is purely conceptual is a problem for both theory and art. So much so, that some came to doubt that either history or power is part of reality which is supposed to be visible. Personifying capitalism is arguably an error. Should art and theory be as elusive as capital itself in order to give it its true measure?

G. M. Tamás, a Hungarian philosopher and a prolific writer of essays, was born in Kolozsvár / Cluj (Transylvania, Romania). After a brief spell as an

associate editor of a Hungarian-language literary weekly, he was blacklisted from publishing and harassed by the secret police of the Ceausescu régime. Forced to emigrate to Hungary in 1978, he taught for two years at the University of Budapest (ELTE), then he was fired for having published (and signed openly) illegal tracts in *samizdat*.

He had subsequently become a leading figure in the East European dissident movements. From 1986 to the present day, he has held a number of visiting appointments (at Columbia, Oxford, Wilson Center, Chicago, Wissenschaftskolleg zu Berlin, Georgetown, Yale, New School, among others). He was elected to Parliament in 1990 and elected Director of the Institute of Philosophy of the Hungarian Academy of Sciences in 1991. In 1994 and 1995, respectively, he has stepped down from both. His views on political philosophy and political theory shifted gradually to the left. He is said to belong – with Žižek, Badiou, Kurz, Negri and others – to the company of heretical European Marxists. Professor Tamás's works had been translated into fourteen languages, e. g., *L'Oeil et la main* (1985), *Les Idoles de la tribu* (1989), 'Telling the Truth about Class' (*Socialist Register* 2006). He has four children and lives – mainly – in Budapest, Hungary.

Friday 17 February

19.00, Kenneth Clark Lecture Theatre

Donald Judd: Drawing and Fabrication

Peter Ballantine (Judd collaborator, fabricator, conservator and curator)

Although known primarily for his minimalist objects, in particular the monumental series installed at the Chinati Foundation, a former military base in Marfa, West Texas, drawing formed an important part of the practice of the seminal American sculptor, Donald Judd. To celebrate the current exhibition of Judd's drawings at Sprüth Magers London gallery, The Courtauld Institute of Art is delighted to present, in collaboration with Sprüth Magers, a lecture by the exhibition's curator, Peter Ballantine, one of Judd's principal collaborators.

Peter Ballantine was personally associated with Judd from 1969 until the artist's death in 1994. He was directly responsible for the fabrication of over 200 of Judd's works and for coordinating with a large number by other fabricators on Judd's behalf. He has contributed to the conservation and restoration of over 2000 of Judd's works in all media and, for the decade 1994-2004, acted as Art Supervisor of the Donald Judd Estate/Judd Foundation. Since 2004, Peter Ballantine has curated Judd exhibitions in London, Cologne, Madrid and New York. This lecture represents a rare opportunity to consider the oeuvre and practice of one of the most important sculptors of the twentieth century in the company of one of his closest colleagues.

Ticket/entry details: Open to all, free admission but due to limited space advance booking is strongly

recommended. Online booking: <http://courtauld-institute.digitalmuseum.co.uk>

Monday, 20 February 2012

18.00, Research Forum South Room

Research seminar: Modern and Contemporary Museum Attitudes Towards the Materiality of Ephemeral Art

Yasmin Amaratunga (The Courtauld Institute of Art)

Monday, 20 February 2012

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

London seminar for Early Modern Visual Culture Raising the Dead: William Hunter and the Criminal Écorché, 1768-1783

Meredith Gamer (Yale University)

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

Tuesday, 21 February 2012

17.30 - 18.30, Kenneth Clark Lecture Theatre

Spring 2012 Friends Lecture Series

Art and Psychoanalysis: War in the Time of Peace Dead Subjects Speak: Silvia Kolbowski Presents Her 2010 video, A few howls again?

Silvia Kolbowski (artist)

A few howls again? re-animates the brilliant and notorious German journalist and political militant, Ulrike Meinhof (1934-1976) in a stop-motion video loop with titles. Using Meinhof's own writings from the late 1960s and contemporaneous and later comments made about and by her, this project raises questions about contemporary state violence and political resistance.

Silvia Kolbowski is an artist based in New York whose scope of address includes the ethics and politics of history, culture, and the unconscious. Her projects have been exhibited internationally at the Moderna Galerija, Ljubljana, the Center for Contemporary Art, Warsaw, LAX<>Art, Los Angeles, the Ellen Gallery, Montreal, the Whitney Museum, NY, and the Villa Arson, Nice, among others. Her project, *A few howls again?*, was commissioned by the Taipei Biennial in 2010 and broadcast on Argentine television in 2011. Between 1993 and 2000 she was a Co-Editor of *October* journal, and is currently on their advisory board. She is also on the advisory board of *Fillip* journal, Vancouver.

Wednesday, 22 February 2012

11.00 - 13.00, Research Forum South Room

Fifty Years of War in the Time of Peace, 1960-2010 Dead Subjects Speak -- A Discussion with Silvia Kolbowski About Her 2010 Video, A few howls again?

Silvia Kolbowski (artist)

This year, the Andrew W Mellon Foundation / Research Forum MA Special Option is *Art and*

Psychoanalysis: Fifty Years of War in the Time of Peace, 1960-2010, co-taught by Mignon Nixon (The Courtauld) and Juliet Mitchell (UCL Psychoanalytic Unit). Please join us for this open seminar with the renowned artist Silvia Kolbowski, when she will discuss her video, *A few howls again?*, further to her lecture on 21 February. The event will be co-chaired by Mignon Nixon and Juliet Mitchell.

Ticket/entry details: Open to all, free admission

Wednesday, 22 February 2012

17.30, Research Forum South Room

Research seminar: History of Photography Bureaucrats and Other Unorderly Subjects
Jan Banning (photographer)

Rooted in both art and journalism, Jan Banning's work has been exhibited in museums and galleries and published widely in books, magazines and newspapers. The central theme in his work is state power (and its abuse). Banning has produced series on the long-term consequences of war and the world of government bureaucracy. Recently, he finished a portrait series of World War II 'comfort women' in Indonesia. His work in progress includes series of portraits of the homeless (who, not what) and people related to 'crime and punishment'.

Banning studied social and economic history at the University of Nijmegen and has been working as a photographer since 1981.

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) and Pei-Kuei Tsai (Pei-Kuei.Tsai@courtauld.ac.uk)

Monday, 27 February 2012

17.30, Royal Holloway London Annex (11 Bedford Square / 2 Gower Street with entrance on Montague Place), London WC1E 6DP, Seminar Room G3

London Roman Art Seminar 2012

Marcus Aurelius in Brackley, near Oxford
Susan Walker (The Ashmolean Museum)

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

Monday, 27 February 2012

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

'A Document Is Not a Painting': The Curious Case of the Fictitious Artist Hank Herron, Sturtevant, and Narratives of Appropriation

Dr Elisa Schaar (Terra Foundation for American Art Postdoctoral Teaching Fellow, The Courtauld)

Tuesday, 28 February 2012

17.30 - 18.30, Kenneth Clark Lecture Theatre

RIHA Lecture 2012

Liotard (title tbc)

Dr Hannah Williams (Junior Research Fellow in History of Art, St John's College Oxford)

This is the third annual lecture associated with the RIHA Journal, the Journal of the International Association of Research Institutes in the History of Art, launched in 2010. It represents an ambitious effort to coordinate and support the multiple approaches to art historical research in RIHA's many member countries through the production of a freely accessible online journal. The Journal makes use of local editors from all the member institutes, including The Courtauld, to peer review and publish outstanding articles in this field. Managed by Dr Regina Wenninger in the Zentralinstitut für Kunstgeschichte in Munich, the Journal is supported by the German government in the form of specially adapted 'Plone' software for multi-site editing. For further information see <http://www.riha-journal.org>

Wednesday, 29 February 2012

17.30, Research Forum South Room

Shows of London

Nineteenth-Century Reading Group Meeting:

Reading and Pain

Shows of London is an interdepartmental/intercollegiate group studying Victorian Culture that meets regularly to discuss texts on street culture, representation, the Metropolis and associated issues. Reading list:

• Mary Favret, *War at a Distance: Romanticism and the Making of Modern Wartime* (Princeton University Press, 2009), extract to be advised.

Text will be available at the Shows of London website: <http://showsoflondon.wordpress.com>

Ticket/entry details: Open to academic staff and postgraduate students of The Courtauld, King's College London and other institutions

MARCH

Thursday, 1 March 2012

14.00 - 16.00, Research Forum South Room

Modern & Contemporary

'History Means Interpretations, Factually': Selected Experimental Practices from Eastern Europe, 1960s – 1970s

Vít Havránek (Director, tranzit.cz, Prague)

One of the major anxieties of artists from Eastern Europe in the seventies and eighties (some of them

were already active in the 1960s) was that their practices were developing in a space 'beyond History'. From today's point of view, factual History is not absent – we can reconstruct particular events, artistic and intellectual relations in particular countries of this heterogeneous geo-political region; what is missing are interpretations from that time (1970-1989) as well as current interpretational frames that might allow us to compare experimental production from this region with the canonical historical interpretation of the 'West'. In this respect Havránek wishes to recall in a very factual way some 'experimental works' from Croatia, Czech Republic, Slovakia and Poland and at the same time try to develop a certain Postcolonial perspective for their interpretation.

Thursday, 1 March 2012

18.00 - 20.00, Research Forum South Room

Performing Art History

Art Despite TV

Speakers: include Alixe Bovey (School of History, University of Kent), Matthew Collings (Independent Broadcaster and Writer), Jack Hartnell (The Courtauld), Sam Rose (The Courtauld), John Wyver (University of Westminster/Illuminations Media)

"Walking on camera is damn hard." Simon Schama. Building on last year's workshops exploring and critiquing methods of delivering art historical research beyond traditional publishing routes the group return to the topic of art history and television. In *Art Despite TV* presenters and producers of mainstream arts television will discuss their work, focussing on the ways that arts programming can elaborate and enliven art despite the inevitable difficulties associated with creating a programme that must be both informative and popular.

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

Ticket/entry details: Open to all, free admission but due to limited space **advance booking is required.**

Online booking: <http://courtauld-institute.digitalmuseum.co.uk>. For further information, email ResearchForumEvents@courtauld.ac.uk.

Study Day

Saturday, 3 March 2012

Timings tbc, Kenneth Clark Lecture Theatre

**Mondrian, Nicholson and 20th Century
Abstraction**

Speakers: Ryan Andrews; Lee Beard (The Courtauld Institute of Art); Sophie Bowness; Chris Green (The Courtauld Institute of Art); Hans Janssen (Gemeentemuseum, The Hague); Peter Khoroché (Independent Nicholson specialist); Vanja Malloy (The Courtauld Institute of Art); Samuel Rose (The Courtauld Institute of Art); Michael White (University of York); Barnaby Wright (The Courtauld Gallery)

In 1936 Alfred H. Barr Jr's history-making-and-shaping survey *Cubism and Abstract Art* put Piet Mondrian and Ben Nicholson together as the older and younger leaders of 'geometrical abstraction' in the Western World. It also announced that 'geometrical abstraction' was in decline, a judgement Mondrian immediately dismissed. For him, writing to Nicholson, 'geom. abstr.' was always in the ascendant.

This conference will respond to the stimulus offered by the exhibition *Mondrian/Nicholson: In Parallel* (16 February – 20 May 2012), to explore the issues raised by the kind of non-figurative art for which Mondrian and Nicholson stood in the 1930s and after. What was specific to this kind of art both in the particular achievements of these two artists and more generally? How could it assert its importance in the 1930s, and what could it mean in a decade in which Utopian optimism met anxiety and fear in the descent towards war? Was there, despite Barr's judgement, a future for what he dubbed 'geometrical abstraction', even beyond Mondrian's death in 1944 and beyond the Second World War?

Among those speaking will be Hans Janssen from the Gemeentemuseum in The Hague, Michael White from the University of York, and Lee Beard, editor of the forthcoming catalogue raisonné of Nicholson. There will also be free entry to the exhibition throughout the day, and the conference will end with an open discussion in which the curators involved, Christopher Green, Barnaby Wright and Lee Beard will participate.

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 'Mondrian/Nicholson' conference. Enquiries: ResearchForumEvents@courtauld.ac.uk

Monday, 5 March 2012

18.00 - 19.00, Kenneth Clark Lecture Theatre

Research Forum Visiting Conservator Lecture
*Challenges from Afar: A 20-year Overview of Some
Getty Conservation Institute Projects in China, Africa,
and Egypt*

Dr Neville Agnew (Principal Project Specialist, The Getty Conservation Institute)

Over more than two decades, the Getty Conservation Institute (GCI) has undertaken long-term collaborative projects with partner organizations in many parts of the world. Though often beset by problems of cultural and language difficulties, these have succeeded in the objectives, even while not achieving their full potential. Four projects will be presented in brief; the China Principles, (national guidelines for the conservation and management of heritage sites) and their application at the Mogao Grottoes of Dunhuang; the Southern African Rock Art Project, conducted over the past six years at the World Heritage sites of Mapungubwe on the border of South Africa, Botswana and Zimbabwe, and in the Clanwilliam Wilderness Area, South Africa; the conservation of the 3.6 million year-old Laetoli hominid trackway site in Tanzania; and aspects of the Institute's project for the conservation of the tomb of Tutankhamen in the Valley of the Kings, Egypt.

Neville Agnew joined the Getty Conservation Institute in 1988. He has a PhD in chemistry and worked in academia in South Africa and Australia prior to changing to heritage conservation in 1980. He has participated in many of the GCI's research and international field projects and has led the initiative in China since 1989. Currently he leads the collaboration of the GCI with Egypt's Supreme Council of Antiquities for the Valley of the Queens and Tutankhamen's tomb projects. He has authored many publications in chemistry and conservation and is a member of the editorial board of the journal *Conservation and Management of Archaeological Sites*, and for eight years was a board member of the National Center for Preservation Technology and Training (a program of the U.S. National Park Service). Dr Agnew organized the conservation theme at the 5th World Archaeological Congress (WAC-5) and edited the subsequent publication. His association with conservation in China has resulted in a number of awards: The Friendship Award of the State Council in 2000; the International Scientific and Technological Cooperation Award of the PRC in 2005; and awards from Gansu Province and the Dunhuang Academy. Dr Agnew is currently Senior Principal Project Specialist in the Field Projects department of the GCI.

Monday, 5 March 2012 tbc

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

**London seminar for *Early Modern Visual Culture*
*Rococo Variations***

Satish Padiyar (The Courtauld Institute of Art)

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

Tuesday, 6 March 2012

14.00 - 16.00, Research Forum South Room

Research Forum Visiting Conservator Seminar

A Future for the Valley of the Queens, Luxor?

Dr Neville Agnew (Principal Project Specialist, Getty Conservation Institute) and Dr Martha Demas (Project Manager, Special Projects, Getty Conservation Institute)

Of the hundred tombs in the Queens Valley, only a few—fewer than 10 perhaps—retain sufficiently preserved wall paintings to serve as tourist attractions. Robbery, reuse, flood, rock collapse since antiquity have all wreaked their havoc. Only the most beautiful tomb—that of Queen Nefertari—survived, and has been a magnet for visitors. Yet there is much that remains of significance and offers the possibility for interpretation. For some years The Getty Conservation Institute has been collaborating with the authorities to develop a comprehensive plan for the stabilization, protection, presentation, and management of the valley and its tombs. Planning is now complete and the project is poised on the cusp of implementation, as it has been for the past year, while upheaval roiled Egypt. The seminar will discuss the challenges of working on this complex archaeological site and the prospects for its future.

Neville Agnew joined the Getty Conservation Institute in 1988. He has a PhD in chemistry and worked in academia in South Africa and Australia prior to changing to heritage conservation in 1980. He has participated in many of the GCI's research and international field projects and has led the initiative in China since 1989. Currently he leads the collaboration of the GCI with Egypt's Supreme Council of Antiquities for the Valley of the Queens and Tutankhamen's tomb projects. He has authored many publications in chemistry and conservation and is a member of the editorial board of the journal *Conservation and Management of Archaeological Sites*, and for eight years was a board member of the National Center for Preservation Technology and Training (a program of the U.S. National Park Service). Dr Agnew organized the conservation theme at the 5th World Archaeological Congress (WAC-5) and edited the subsequent publication. His association with conservation in China has resulted in a number of awards: The Friendship Award of the State Council in 2000; the International Scientific and Technological Cooperation Award of the PRC in 2005; and awards from Gansu Province and the Dunhuang Academy. Dr Agnew is currently Senior Principal Project Specialist in the Field Projects department of the GCI.

Martha Demas received her PhD. in Aegean Archaeology from the University of Cincinnati in 1984. After several years engaged in archaeological excavation, research and publication on Late Bronze Age sites in Cyprus, she returned to the U.S. to pursue an MA in Historic Preservation at Cornell University, specializing in conservation of the archaeological heritage. Dr. Demas joined the GCI in 1990, where she is currently a Senior Project

Specialist. She has worked in China since 1997 and has been involved in archaeological site conservation projects in Central America, Africa, the Middle East, and the United States. In 2010, Dr. Demas received the Friendship Award of the State Council of the PRC in acknowledgment of her work in China.

Tuesday, 6 March 2012

17.00 - 18.30 (**Note timing**), Kenneth Clark Lecture Theatre

Spring 2012 Friends Lecture Series

Art and Psychoanalysis: War in the Time of Peace

Charlotte Salomon – Painting Against The Dark

Professor Jacqueline Rose FBA (Professor of English, Queen Mary, University of London)

The German Jewish painter Charlotte Salomon is renowned for her extraordinary work *Life? or Theatre?* which she created under the shadow of Nazism, in exile in the South of France between 1940 and 1942.

The period it covers runs from the First to the Second World War cutting across the years which separate them, presenting a challenge to the seeming lull in the violence of European nation states in the twentieth century. In this lecture Jacqueline Rose will argue that Salomon's work offers an aesthetic and ethical response to the threat of totalitarianism, navigating a unique path between private and public terror.

Jacqueline Rose is internationally known for her writing on feminism, psychoanalysis, literature and more recently on the politics and ideology of Israel-Palestine. Her books include, *Feminine Sexuality – Jacques Lacan and the école freudienne*, which she co-edited with Juliet Mitchell and translated, *Sexuality in the Field of Vision* (Verso Radical Thinkers), *The Haunting of Sylvia Plath*, *States of Fantasy* (the Oxford Clarendon lectures), *On Not Being Able to Sleep – Psychoanalysis and the Modern World*, *The Question of Zion* (the Christian Gauss seminars), *The Last Resistance* and the novel *Albertine*.

Conversations with Jacqueline Rose came out in 2010, *The Jacqueline Rose Reader* in 2011. *Proust Among the Nations – from Dreyfus to the Middle East* will be published early 2012. A regular writer for *The London Review of Books*, Jacqueline Rose also wrote and presented the 2002 Channel 4 TV Documentary, *Dangerous Liaison – Israel and the United States*. She is a co-founder of *Independent Jewish Voices* in the UK and a Fellow of the British Academy, and teaches at Queen Mary University of London.

Thursday 8 and Friday 9 March 2012

timings tbc, Kenneth Clark Lecture Theatre

The 2012 Courtauld Institute of Art Postgraduate Symposium

title tbc

Speakers: Jocelyn Anderson, Thomas Balfe, Julia Bischoff, Natalia Budanova, Elizaveta Butakova, Mary Camp, Rodrigo Canete, Glynn Davies, Amanda Delorey, Amanda Dotseth, Katie Faulkner, Jacopo Galimberti, Susan Green, Roo Gunzi, Jack Hartnell, Brandon Kline, Sara Knelman, Emma Luker, Emily Mann, Charlotte Martin de Fonjuadrán, Lesley Milner,

Geoff Nuttall, Lois Oliver, Anita Sganzerla, Miranda Stearn, Sibylla Tringham, Pei-Kuei Tsai, Hope Walker

The 2012 Postgraduate Symposium will bring together third year research students working on art across a range of periods, themes and media. From Moscow to Mexico and cathedrals to artists' collectives, the symposium will provide a platform for the diverse work carried out by The Courtauld's doctoral researchers. Papers will be organised into thematic, cross-period sessions, creating opportunities for exchange and dialogue between these emerging scholars.

Ticket/entry details: Open to all, free admission

Thursday, 8 March 2012

16.00 - 18.00, Courtauld Conservation Department

Research Forum Visiting Conservator Seminar

Sustainable Visitation at the Mogao Grottoes, Dunhuang, China

Dr Martha Demas (Project Manager, Special Projects, Getty Conservation Institute) and Dr Neville Agnew (Principal Project Specialist, Getty Conservation Institute)

At the Mogao Grottoes, a World Heritage site near Dunhuang city in Gansu Province, visitor numbers have been increasing inexorably since 1979 when the site was opened. A national policy that identifies tourism as a pillar industry, concomitant with pressure from local authorities and businesses to encourage more tourism, threatens to lead to an unsustainable situation for management, an unsafe and uncomfortable experience for visitors, and irreparable damage to the fragile art of the caves for which the site is justly famous. A study of their carrying capacity began in 2001 to determine both the impact of visitation on the painted caves and visitor numbers that are sustainable such that, once implemented, these threats would be addressed and resolved. The study is a joint undertaking of the Getty Conservation Institute and the Dunhuang Academy, and is part of a larger collaboration to apply the *Principles for the Conservation of Heritage Sites in China* at the site.

The seminar will discuss the research design and methodology used to identify critical pathways in determining sustainable visitation for 112 priority caves.

Ticket/entry details: Open to all, free admission but due to space limitations please contact Professor David Park (david.park@courtauld.ac.uk) if you would like to attend this seminar

Monday, 12 March 2012

17.30, Royal Holloway London Annex (11 Bedford Square / 2 Gower Street with entrance on Montague Place), London WC1E 6DP, Seminar Room G3

London Roman Art Seminar 2012

The Economy and Production of Roman Wall-paintings

Domenico Esposito (Freie Universität Berlin)

Supported by the Institute of Classical Studies, Royal Holloway University of London, The Courtauld Institute of Art's Research Forum. Contacts: Amanda

Claridge (A.Claridge@rhul.ac.uk) and Will Wootton (Will.Wootton@kcl.ac.uk)

Monday, 12 March 2012

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

Dream of the Red Chamber: Anish Kapoor and the Institutional Sublime

Zehra Jumabhoy (The Courtauld Institute of Art)

Tuesday 13 March 2012

17.00, Kenneth Clark Lecture Theatre

Encyclopedic Museums in the Post-Colonial Present

Dr James Cuno (J. Paul Getty Trust)

The concept of the encyclopedic museum was born of the Enlightenment, a manifestation of the belief that the spread of knowledge, promotion of intellectual inquiry, and trust in individual agency were crucial to human development and the future of a rational society. In recent years, encyclopedic museums have come under attack as relics and agents of imperialism. This lecture will explore the bases and promise of encyclopedic museums: that they promote understanding and tolerance of difference in the world, and bear evidence of the intertwined histories and overlapping territories of the imperialisers and imperialised, arguing against essentialised notions of different cultural identities in the post-colonial world in which we live.

James Cuno is the President and CEO of the J. Paul Getty Trust and author, most recently, of the book, *Museums Matter: In Praise of the Encyclopedic Museum* (University of Chicago Press). His previous books have examined the effect of nationalist cultural property protocols on the study and preservation of the world's antiquities. From 2004 to 2011, he was President and Director of the Art Institute of Chicago, and from 2003 to 2004 he was Director and Professor of The Courtauld Institute of Art.

Wednesday, 14 March 2012

17.30, Kenneth Clark Lecture Theatre

ICMA at The Courtauld lecture series 2011-12

Meadows of Delight: Metaphor and Denial in Byzantine and Western Mediaeval Art

Professor Henry Maguire (Department of the History of Art, Johns Hopkins University)

After the eighth century, motifs from nature, such as animals and plants, were more prominently displayed in Western churches than in those of the Byzantines, sometimes even appearing in the principal apses, in direct imitation of early Christian models. In Byzantium, there was a rich literary tradition of constantly repeated verbal and written metaphors drawn from nature, especially addressed to the Virgin. On the other hand, the art of Byzantine churches, while evoking the pleasures and powers of nature in certain contexts, often excluded all reference to it from holy images, including those of the Virgin. The root cause of this division between Eastern and Western art lay in contrasting attitudes toward the sacred

image. In Byzantium, after iconoclasm, a fear of venerating nature lingered, complicating the visualization of metaphor and creating a constant tension between acceptance and denial. In the West, animals and plants lost much of their association with idolatry, becoming, instead, a language for understanding the divine.

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

The lecture will be followed by a reception sponsored by Sam Fogg.

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

ICMA@medievalart.org and web:

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

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

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

Monday, 19 March 2012

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

London seminar for *Early Modern Visual Culture*

Footprints in Stone: Absence, Presence, Print, from Early Christian to Early Modern Rome and Back
Catherine McCormack (UCL)

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

Conference

Saturday, 24 March 2012

10.15 - 17.00, Kenneth Clark Lecture Theatre (registration from 09.45)

Gothic Ivory Sculpture: Old Questions, New Directions (DAY 2)

Speakers: Vincent Cattersel (Musées Royaux d'Art et d'Histoire/ Koninklijke Musea voor Kunst und Geschiedenis and KIK/IRPA, Brussels), Benedetta Chiesi (Museo Nazionale del Bargello, Florence), Glyn Davies (Victoria and Albert Museum, London), Sarah Guérin (The Courtauld), Annie Kemkaran-Smith (The Wernher Collection at Ranger's House, London), Ebbe Nyborg (Nationalmuseet, Copenhagen), Paula Mae Carns (Illinois University, Urbana-Champaign), Mark Redknap (Amgueddfa

Cymru – National Museum Wales, Cardiff), Julia Saviello (Humboldt University, Berlin), Naomi Speakman (The British Museum, London), Alexandra Suda, (Art Gallery of Ontario, Toronto), Émile van Binnebeke (Musées Royaux d'Art et d'Histoire/ Koninklijke Musea voor Kunst und Geschiedenis and KIK/IRPA, Brussels)

Gothic ivory sculpture, surviving in large numbers in collections around the world, has thus far not received all the attention it deserves. The Gothic Ivories Project, launched on the web in December 2010 (www.gothicivories.courtauld.ac.uk), seeks to promote research in the field by providing an online catalogue of surviving pieces carved in Western Europe from c. 1200 to the early 16th century.

This conference will celebrate the recent wave of new scholarship in the field and reassess the importance of these minute carvings for the study of medieval art.

This conference is the second part of a two-day Gothic Ivories In Focus event co-organised by the Victoria and Albert Museum and the Gothic Ivories Project and Research Forum at The Courtauld Institute of Art in London. The first part will be held on Friday 23 March 2012 at the Victoria and Albert Museum (further information:

<http://www.vam.ac.uk/whatson/event/1402/>).

Please note that each day requires separate registration.

Ticket/entry details: To book a place for Day 2 at The Courtauld: £16 (£11 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 'Gothic Ivories Conference'. For further information, email ResearchForumEvents@courtauld.ac.uk.

Monday, 26 March 2012

17.30, Royal Holloway London Annex (11 Bedford Square / 2 Gower Street with entrance on Montague Place), London WC1E 6DP, Seminar Room G3

London Roman Art Seminar 2012

In Search of Senators Deceased: Context Matters
Barbara Borg (Exeter University)

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

Four-day Conference

Wednesday 11 to Saturday 14 April 2012

Kenneth Clark Lecture Theatre

(programme and timings shown on website)

Buddhist Art Forum

Speakers: Claudine Bautze-Picron (CNRS, Paris, and Free University of Brussels), Patricia Berger (University of California, Berkeley), Richard Blurton (The British Museum, London), John Clarke (Victoria and Albert Museum, London), Kate Crosby (School of

Oriental and African Studies), Antony Gormley (London), Marsha Haufler (University of Kansas), Diana Heath (Victoria and Albert Museum, London), Francesca Herndon-Consagra (Pulitzer Foundation for the Arts, St Louis), Caroline Humphrey (University of Cambridge), Alice Kandell (New York), Matthew Kapstein (École pratique des hautes études, Paris), Melissa R. Kerin (Washington and Lee University, Lexington), Pyi Phyo Kyaw (School of Oriental and African Studies), Christian Luczanits (Rubin Museum of Art, New York), Boreth J. Ly (University of California, Santa Cruz), Charlotte Martin de Fonjaudran (The Courtauld Institute of Art), Sreekumar Menon (Art Conservation Solutions, Delhi), Alexandra Munroe (Guggenheim Museum, New York), Jigmed W. Namgyal (Namgyal Institute for Research on Ladakhi Art and Culture, Leh), Youngsook Pak (School of Oriental and African Studies, London), Juhyung Rhi (Seoul National University), Matthieu Ricard (Shechen Monastery), Stephen Rickerby (The Courtauld Institute of Art), Tenzing Rigdol (New York), Jigmé Khyentsé Rinpoche (Songsten, France), Robert Sharf (University of California, Berkeley), Lisa Shekede (The Courtauld Institute of Art), Maninder Singh Gill (Art Conservation Solutions, Delhi), Peter Skilling (École française d'Extrême-Orient, Bangkok), Tadeusz Skorupski (School of Oriental and African Studies, London), Yoko Taniguchi (University of Tsukuba), Francesca Tarocco (New York University), Dorjee Tshering (Department of Culture, Thimphu), Alexander von Rospatt (University of California, Berkeley), Susan Whitfield (The British Library, London), Lorinda Wong (Getty Conservation Institute, Los Angeles), Wang Xudong (Dunhuang Academy)

This Forum will be a major event of an exceptional kind, seeking to address the philosophical issues concerning Buddhism and art in a profound and holistic way. Drawing contributors from widely varied backgrounds from Asia and the rest of the world, the Forum will have four overarching themes dealing with Buddhist art: definition; creation and function; conservation; and its role in the contemporary world. It will be the first time that a representative group of those with a stake in Buddhist art—monks, artists, art historians, archaeologists, conservators, curators, and officials—are gathered to consider such issues, and a unique opportunity for synergistic discussion. Prompted by The Courtauld's engagement with the complex challenges of preserving Buddhist art in China, India and Bhutan and The Ho Family Foundation's aim to promote understanding of Buddhism, it is hoped that the Forum will make a genuine contribution to the awareness and understanding of issues and developments beyond regional and specialist boundaries. About forty contributors will engage with an audience of scholars, students and the general public who will participate in discussion throughout the event. The Forum will include evening receptions jointly hosted with the Victoria and Albert Museum and the British Museum, and another in The Courtauld Gallery.

This event is sponsored by the Robert H. N. Ho Family Foundation.

Ticket/entry details: Booking is for all four days of the Forum. To book a place: £100 (£75 Courtauld staff/students and concessions). BOOK ONLINE: <http://courtauld-institute.digitalmuseum.co.uk> For payment by cheque, or for further information, email ResearchForumEvents@courtauld.ac.uk. Since places are limited, The Courtauld regrets that it cannot guarantee that all booking requests will be accepted.