



Events Calendar

SPRING 2015

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.

The Spring 2015 Friends Lecture Series explores facets of the visual cultures of Iran. From paintings in manuscripts of classical Persian poetry to contemporary installation projects, and from mural and pottery paintings of the early Islamic period to the medieval objects of devotion; the speakers take fresh material and new methodological perspectives to the study of the arts of Iran. The diversity of media, the breadth of the temporal arc and the cultural landscapes that are considered in these talks underscore the richness and longevity of a visual Iran as persistent in its revivals and renaissances as the Persian language has been for millennia.

Traditionally supported by Friends of The Courtauld, the Spring 2015 Friends Lecture Series is additionally supported by the Iran Heritage Foundation. This year's Lecture Series has been organised by Dr Sussan Babi.

JANUARY

Friday, 9 January 2015

14.00 - 18.30 (registration from 13.30)

Kenneth Clark Lecture Theatre

Art, Craft, and the Fin-De-Siecle: Britain and Russia (Part II): The End of Empire: Women Artists in Britain and Russia, 1880-1917

Conference

Speakers: Dr Natalia Murray (The Courtauld), Louise Hardiman (University of Cambridge), Natalya Polenova (Director, V. D Polenov State Museum-Reserve), Galina Mardilovich (Independent Scholar), Natalia Budanova (The Courtauld Institute of Art), Nick Tromans (Curator, Watts Gallery), Alexandra Loske (Curator, The Royal Pavilion, Brighton), Jeremy Howard (University of St Andrews)

In the second half of the 19th century women became dominant players in the art scene in both Britain and Russia. At the turn of 19-20 centuries women in both countries became prominent as progressive sculptors, applied artists and painters. Women's patronage of the arts was also especially strong at the time – they opened art schools and studios as well as art academies and galleries.

Our conference will look at the aspects of women's artistic practice in Britain and in Russia at the fin-de-siècle. It has been inspired by the exhibition *A Russian Fairy-Tale: The Art and Craft of Elena Polenova* (Watts Gallery, 15 November 2014 – 8 February 2015), which intends to draw attention to the important role played by women in rural areas within the Arts and Crafts Movement and also as educators and agents of social change. Mary Seton Watts (1849-1938), the second wife of British artist G.F. Watts, and Elena Polenova (1850-1898), the younger sister of Russian artist Vasily Polenov, were almost exact contemporaries. Both women trained as painters, but became leading artists of the Arts and Crafts Movement in their respective countries. Each woman also coupled her artistic talents with a desire to bring about dramatic and lasting transformations in their local communities. Recognition of the role of women artists is long overdue, and the interesting parallels between their changing place in society will provide the opportunity for a compelling and engrossing discussion at the conference.

This conference has been organised by Natalia Murray (The Courtauld Institute of Art) and Louise Hardiman (University of Cambridge) for the Cambridge Courtauld Russian Art Centre (CCRAC)
Ticket/entry details: £12 (£7 Courtauld staff/students and concessions) **BOOK ONLINE:** <http://courtauld-institute.digitalmuseum.co.uk>

Monday, 12 January 2015

18.00, Research Forum South Room

Research seminar: Modern and Contemporary
How Not to be Seen: A Politics of Opacity in the Digital Age

Jessie Robertson (The Courtauld Institute of Art)

In the wake of the 2011 Occupy movement and the continuing fallout from the 2013 Snowden revelations, the realities of mass data surveillance have become impossible to ignore. The Internet, remotely piloted drones, biometric facial recognition technologies and algorithmic standardisations now form a mass-scale transparency machine, whose power and influence is expanding and evolving constantly. In reaction to this, many artists are choosing to explore an aesthetics of opacity, evasion and nonexistence as a means of testing and challenging surveillance technologies and practices of state control. Whilst a number of artists are exploring the idea of reduced visibility and anonymity online, through alternative networks, digital image encryption and the dark net, others have taken a more direct, physical approach. Taking Édouard Glissant's assertion that everyone is entitled to 'the right to opacity' as a starting point, this paper will look specifically at Zach Blas' ongoing project Facial Weaponisation Suite (2011-14), alongside works by Hito Steyerl and Adam Harvey, which employ various techniques of masking and concealing the face. In the wake of what Blas terms the "Global Face Culture" of the contemporary moment, this paper will consider the possibility of a reclaiming of the face through a "collective facelessness" and address the potential of opacity as a tactics of non-existence within politicised contemporary art practice.

Tuesday, 13 January 2015

17.30 - 18.40, Kenneth Clark Lecture Theatre

Spring 2015 Friends Lecture Series

Visual Cultures of Iran: New Perspectives:

Figures on the Edge: The Divan of Sultan Ahmad Jalayir

Dr Massumeh Farhad (Chief Curator and Curator of Islamic Art, Freer and Sackler Galleries, Smithsonian Institution)

Considered one of the masterpieces of medieval Persian art, the *Divan* of Sultan Ahmad Jalayir in the Freer Gallery of Art is the earliest extant collection of poetry of a reigning monarch in the Islamic world. Its eight enigmatic marginal

compositions set new standards in the so-called *qalam-siyahi* or black ink technique and introduced an unprecedented taste for pictorial lyricism that continued to define Persian aesthetics for at least a century. This paper will examine the manuscript as a whole and consider it in the light of the broader artistic, literary, and historical context of the late fourteenth century and early fifteenth century.

Massumeh Farhad earned her PhD in Islamic art history from Harvard University. In 1995, Massumeh joined the Freer and Sackler as associate curator of Islamic art and, in 2004, was appointed chief curator and curator of Islamic art. With a focus on the arts of the book from sixteenth- and seventeenth-century Iran, Massumeh has curated numerous exhibitions on a range of subjects in Islamic art, including *Art of the Persian Courts* (1996), *Fountains of Light: The Nuhad Es-Said Collection of Metalwork* (2000), *Style and Status: Imperial Costumes from Ottoman Turkey* (2005–2006), *Tsars and the East: Gifts from Turkey and Iran in the Moscow Kremlin* (2009), and *Falnama: The Book of Omens* (2009). She has also written extensively on seventeenth-century Persian painting. Her publications include *Slaves of the Shah: New Elites in Safavid Iran* (2004) and *Falnama: The Book of Omens* (2009).

Wednesday, 14 January 2015

17.30 Research Forum South Room

Research seminar: Renaissance

Colour in Line: Titian and Printmaking

Dr Matthias Wivel (The National Gallery)

The seminar will examine Titian's often overlooked activities as a print designer, producer, and entrepreneur. A survey of his career as seen through prints, whether designed and produced by him, made by others with his sanction, or entirely independently of him, will tie this aspect of his work to his more central activities as a painter. In addition to shedding light on his graphic production and its importance for Venetian print culture of the time, such an approach provides an oblique and unexpected vantage onto his pictorial thinking and development as a painter.

Matthias Wivel, PhD, is Curator of Sixteenth-Century Italian Paintings at the National Gallery. His dissertation was on Titian and printmaking, a subject on which he is currently preparing a book. He specialises in Venetian drawing, painting and printmaking, and sustains an extra-curricular interest in comics and cartoon art.

Saturday, 17 January 2015

09.30 - 17.35 (registration from 09.00)

Kenneth Clark Lecture Theatre

Immediations: Celebrating the 10th Anniversary of The Courtauld's Peer-reviewed Postgraduate Research Journal

Conference

Speakers: Jocelyn Anderson (The Courtauld Institute of Art); James Boaden (University of York); Laura Cleaver (Trinity College, Dublin); Katie Faulkner (The Courtauld Institute of Art); Ketty Gottardo (Christie's, Paris); Jim Harris (Ashmolean Museum, University of Oxford); Jack Hartnell (The Courtauld Institute of Art); Jonathan Katz (University at Buffalo: the State University of New York); Scott Nethersole (The Courtauld Institute of Art); Sam Rose (University of Cambridge); John-Paul Stonard; Francesca Whitlum-Cooper (The Courtauld Institute of Art); Hannah Williams (University of Oxford); Edward Wouk (University of Manchester)

Immediations—The Courtauld Institute of Art's peer-reviewed postgraduate research journal—celebrated its 10th Anniversary in 2014. The first research journal to be produced by The Courtauld Institute of Art since its inception in 1932, *Immediations* has spent its first decade publishing innovative research from across the entire span of art history—chronological, methodological and geographical. The journal provides an invaluable first step in academic publishing for Courtauld postgraduate students and alumni, and its former contributors and editors have gone on to become leaders in their various scholarly fields. This conference celebrates a successful first ten years, and presents papers by twelve of *Immediations*' most illustrious former contributors and editors. There is no thematic threshold; instead, papers will be focused on speakers' current research, with speakers having been asked to incorporate reflections on the role of working with *Immediations* at the start of their academic lives in the arc of their research. This one-day conference will explore and promote the value of early-career publishing in the history of art and architecture, and art conservation, in the twenty-first century.

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 'The Courtauld Institute of Art' to: Research Forum Events Co-ordinator, Research Forum, The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, stating 'immediations conference'. For further information, email researchforum@courtauld.ac.uk

Monday, 19 January 2015

18.00, Research Forum South Room

Research seminar: Early Modern Urbanities and Strategies of Public Space: Agra, Capital of The Mughal Empire and Utopia of the Past

Dr Ebba Koch (University of Vienna)

The lecture presents a reconstruction of Mughal Agra which became in the early 16th century the first capital of the Mughal empire. Based on her groundbreaking fieldwork and research of over thirty years Professor Koch shows that the nucleus of the city had a suburban character. It consisted of formal gardens and garden palaces of the elite lining the river Yamuna on both sides. That the Taj Mahal (1632-43) was built as part of this urban scheme had an impact on its plan and design. **Dr. Ebba Koch** is professor at the Department of Art History, University of Vienna. She specialises in the architecture and art of the Great Mughals of South Asia and their artistic connections to Central Asia, Iran and Europe. Professor Koch was visiting professor at Boğazici University, Istanbul (2012/13), Harvard (2008/09), Oxford (2008) and at the American University in Cairo (1998). Her book *The Complete Taj Mahal and the Riverfront Gardens of Agra* (London 2006/ 2012) has become the standard reference work on the subject.

The 2014-15 Early Modern Seminar Series focuses on the topic of urbanity and the making of the public space. Scholars from diverse geographies of the early modern period consider facets of urban history and representations of the city in the period between the 15th and the 17th centuries. The series includes occasional gatherings of doctoral candidates at The Courtauld for a workshop to explore the kinds of questions the theme of the series might raise or reflect upon.

Tuesday, 20 January 2015

17.30, Kenneth Clark Lecture Theatre

Research Forum Visiting Curator lecture
What Happened Around 1430?

Dr. Stephan Kemperdick (Curator of Early Netherlandish and Early German Painting, Gemäldegalerie, Staatliche Museen zu Berlin, Berlin, Germany)

The years around 1430 marked a fundamental change in northern European painting. Jan van Eyck and a few other Netherlandish artists developed new ways of representing aspects of the visible world. It was especially the mimetic rendering of optical sensations such as glow, transparency, cast shadows or aerial perspective that had been unknown in painting before, and their introduction amounted to a paradigm shift in the pictorial arts.

These novelties did not remain unnoticed by other painters, both in the Netherlands and abroad, and

from the early 1430s onwards some of them started to incorporate them into their own creations and to emulate the achievements of a Van Eyck in their own pictorial idioms. The lecture will focus on this adoption of those novelties, which reveals some striking similarities between the approach of painters in different places as well as significant differences in the understanding of the new principles. It will also shed some light on the difficulties that most artists experienced when grafting “Eyckian” features onto their individual and traditional style.

Stephan Kemperdick (1960) studied fine arts at the Kunstakademie Düsseldorf, then art history at Bochum University and at the Freie Universität Berlin, graduating in 1992. He was awarded his PhD on the Master of Flémalle in 1996. He worked at the Städel Museum, Frankfurt, 1999-2002; then on a collection catalogue at the Gemäldegalerie Berlin, 2003-04. In 2005-07 he was the curator of old master paintings at the Kunstmuseum Basel, and since 2008 curator of Early Netherlandish and German paintings at the Gemäldegalerie, Staatliche Museen zu Berlin. He is the curator and/or co-curator of several exhibitions, e.g. *The Early Portrait*, Kunstmuseum Basel 2006; *Hans Holbein the Younger. The Basel Years*, Kunstmuseum Basel 2006; *The Master of Flémalle and Rogier van der Weyden*, Städel Museum Frankfurt, Gemäldegalerie Berlin 2008/09; *The Road to Van Eyck*, Museum Boijmans Van Beuningen, Rotterdam 2012/13. Stephan Kemperdick's publications include: *Der Meister von Flémalle. Die Werkstatt Robert Campins und Rogier van der Weyden*, (Ars nova II), Turnhout 1997; *Rogier van der Weyden*, Cologne 1999; *Deutsche Gemälde im Städel 1300-1550*, 2 vol., with Bodo Brinkmann, Mainz 2002, 2005; *Martin Schongauer. Eine Monographie*, Petersberg 2004; and *Deutsche und böhmische Gemälde 1230-1430*, catalogue for the Gemäldegalerie Staatliche Museen Berlin – Preußischer Kulturbesitz, Petersberg 2010.

Wednesday, 21 January 2015
17.30, Research Forum South Room

Research seminar: Joint Renaissance / Medieval Work in Progress

Trecento Images in Seicento Bologna: Towards an Aesthetics of the Miraculous

Jessica N. Richardson (Kunsthistorisches Institut in Florenz – Max-Planck-Institut)

This talk examines the reception and perception of thirteenth- and fourteenth-century monumental painting and sculpture in Bologna beginning in the fifteenth century and culminating in the drawings and descriptions of fifty such sacred images in the city ‘catalogued’ in two manuscripts by the Bolognese artist Francesco Cavazzoni in the first decade of the seventeenth century. The paper

seeks to place the rare penning of these ‘medieval’ images within the broader framework of how later artists and writers were conceptualizing the past and interacting with its visual culture, and argues that a unique set of circumstances in Bologna provided the framework for Cavazzoni's endeavour. At the same time, it questions to what extent this interest in earlier images should be understood in terms of the wider discourse of Reform and Counter-Reform ideas on art and to what extent it could have formed part of a historical understanding of the past and its visual culture. It considers, ultimately, whether artists' physical engagement with earlier images—reworking, enshrining, copying, and replacing—might offer a view towards an aesthetics of miraculous and sacred images and how the prehistory of these works might have contributed to this understanding.

Thursday, 22 January 2015

16.00 - 18.00, Research Forum South Room

Research Forum Visiting Curator seminar

The History of the Ghent Altarpiece After its Completion

Dr. Stephan Kemperdick (Curator of Early Netherlandish and Early German Painting, Gemäldegalerie, Staatliche Museen zu Berlin, Berlin, Germany)

The *Ghent Altarpiece*, created by Jan van Eyck and probably also by his brother Hubert, has for centuries been regarded as the true cornerstone of Early Netherlandish painting and, until the 19th century, even as the first work ever that was painted in oils. Accordingly, it presumably has caused more commentaries in historical times than any other painting from northern Europe before 1800. In the seminar, the different reactions to the work, both in literature and visual arts, shall be investigated, especially with respect to the changing attitude towards the *Ghent Altarpiece* and its estimation in the course of the first four centuries of its existence.

Ticket/entry details: Open to postgraduate students and teaching and curatorial staff

Monday, 26 January 2015

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

Le Corbusier's Pavillon des Temps Nouveaux: Experiencing the Immersive Montage

Jenna Lundin (The Courtauld Institute of Art)

Le Corbusier's Pavillon des Temps Nouveaux: Experiencing the Immersive Montage uses the function of concepts proposed by Walter Benjamin as a way of examining the deeper governing logic of the experiential processes at play in exhibitions conceived as immersive montages. The integration of strategies of promotion and display into a distinctly modern conception of spatial design

provides a nexus through which Jenna Lundin tests notions of aura, the cinematic, and aestheticized politics as a means of questioning the overall impact of an enclosed display environment carrying a clear message. Approaching Le Corbusier's *Pavillon des Temps Nouveaux* for the 1937 World Fair theoretically as a didactic montaged environment rooted in the flow of history and technological progress, Lundin aims to expand on the intricacies of human experience and illuminate the complex and subtle nature of promotion or persuasion at this turbulent moment in history. That is, to ask the questions: how would the experience of an immersive, montaged environment have functioned at this time, and how does this experience enable us to suggest new readings of these kinds of display structures? The chapter related to this paper proposes that in order to address the complex issue of culture as it intersects with politics and mass appeal, it is necessary to take seriously the mnemonic and temporal mechanisms at play within the kinds of display strategies on show at the mega-spectacle that was 1937 World Fair.

Tuesday, 27 January 2015

17.30 - 18.40, Kenneth Clark Lecture Theatre

Spring 2015 Friends Lecture Series

Visual Cultures of Iran: New Perspectives:
"I Seek Refuge in the Lord of Daybreak" (Qur'an 113:1): Apotropaic Uses of the Qur'an in Persianate Art and Material Culture

Dr Francesca Leoni (Yusef Jameel Curator of Islamic Art, Ashmolean Museum, Oxford)

From short passages inscribed on amulets worn on a daily basis to lengthier selections decorating military and ceremonial equipment, Qur'anic verses figure prominently on objects that are not directly related to Islamic religious practice. Along with attesting to the piety of users and makers, these verses were selected to imbue the objects with the protective powers of the most potent resource for Muslims: the Holy Qur'an.

Specific chapters and prophetic figures occur with special frequency, particularly in the material culture of the Persianate sphere. In addition to the *ayat al-kursi* (Qur'an 2:255), by far the most frequently quoted Qur'anic verse, and the two last suras, *surat al-falak* and *surat al-nas*, significantly known as *al-mu'awwidhatan* ("those seeking refuge [from evil]"), passages from the *surat al-imran* (Qur'an 3), *surat al-kahf* (Qur'an 18), *surat al-naml* (Qur'an 27) that stress God's absolute power or invoke the mediation of revered intercessors such as Muhammad, 'Ali, and the Twelve Shi'a Imams form the verbal repertoire found on these multi-purposed items.

This lecture will take a closer look at a selection of these tantalizing objects and reflect on the

enhanced status that sacred invocations lent to them. By reflecting on the devotional dimensions embedded in these items, this presentation will also provide the opportunity to question the interpretative framework generally used in relation to Islamic talismanic material and propose alternative approaches.

Dr Francesca Leoni is the Yusef Jameel Curator of Islamic Art at the Ashmolean Museum of Art and Archaeology, and a Research Associate at the Khalili Research Centre, University of Oxford. Her interests include the Islamic arts of the book in pre-modern and early modern times, cross-cultural exchanges between the Islamic world, Europe and Asia, and the history and circulation of technologies. Her most recent publication, *Eros and Sexuality in Islamic Art*, edited with Mika Natif and published by Ashgate, is the first systematic study on eroticism and sexuality in the Islamic visual tradition. She is currently working on a large-scale exhibition project about Islamic divinatory practices and talismans which is scheduled to open at the Ashmolean in the late autumn of 2016.

Wednesday, 28 January 2015

17.30, Research Forum South Room

Research seminar: Renaissance

Was Restoration a 'Trade of Botchers'?

Considerations on Sculptors as Restorers of Antiquities in Sixteenth-Century Rome

Dr Barbara Furlotti (The Warburg Institute)

During the sixteenth century, artists played a key role in widening the appreciation of antiquities by incorporating ancient formal and iconographic solutions into their own production and fostering the collecting of ancient remains. Artists acquired antiquities, collected them and especially restored them. This paper, based on research still in progress, aims at investigating the multifaceted notion of 'restoration' in sixteenth-century Rome – something that Benvenuto Cellini dismissed as 'the trade of botchers' – and at outlining a professional profile of the people involved in this activity.

Barbara Furlotti is currently a Gerda Henkel Foundation - Marie Curie Fellow at the Warburg Institute. She wrote her PhD at Queen Mary, University of London, on the management of the baronial Orsini court in Rome in the sixteenth century and is working on a book on the trade of antiquities in the sixteenth century. She has published extensively on both subjects and, among other grants and awards, in 2009-2010 held a postdoctoral fellowship at the Getty Research Center.

Thursday 29 January 2015

18.00 - 19.00, Kenneth Clark Lecture Theatre

Buddhist Art in Bhutan: A Distinctive Iconography

Dr Françoise Pommaret (CRCAO/CNRS, Paris, & Adjunct Professor, ILCS, Royal University of Bhutan)

Bhutan is famous for its Buddhist art belonging to the Tibetan cultural matrix, which extends from Mongolia to Ladakh, and which includes northern Nepal and Sikkim. Due to its particular religious and political developments, however, Bhutanese art presents a distinctive iconography which reflects the history of the country. Deities, cultural heroes and religious figures mingle in an iconographic pattern which is not found elsewhere in the Himalayas, and which survived due to the country's remoteness and independence. Religious traditions, the subjugation of demons, monks, lords and clerics, and even romances are pictured in its temples and fortresses, echoing the textual and oral stories particular to Bhutan.

Françoise Pommaret is a cultural anthropologist, Director of Research at the Centre de recherche sur les civilisations de l'Asie orientale/Centre national de la recherche scientifique, and Adjunct Professor at the Institute of Language and Culture Studies, Royal University of Bhutan. She has been associated with Bhutan in various capacities since 1981, and her many scholarly publications include *Bhutan: Mountain Fortress of the Gods* (1997) and *Bhutan: Tradition and Change* (2007), both of which she co-edited and co-authored, as well as *Tibet: an Enduring Legacy* (2003). Dr Pommaret is also the author of the celebrated *Bhutan: a Cultural Guidebook* (1990, 6th edition 2010), and has lectured at numerous academic institutions.

Friday, 30 January 2015

timings tbc, Kenneth Clark Lecture Theatre

Contemporary Chinese Art – Tactical Interventions

A Wall - The Online Public Sphere in China

Symposium

Keynote Speaker: Zheng Bo (City University Hong Kong). Other Speakers: tbc

This symposium marks the launch of 'A Wall' -- a web-based platform curated by the artist Zheng Bo and commissioned by Cass Sculpture Foundation and the Space (BBC/ Arts Council), designed specifically for the archiving and exhibiting of Chinese socially engaged art. 'A Wall' showcases five ecological art projects, created by renowned artists and activist collectives in Mainland China, Hong Kong and Taiwan from the mid-1990s to the present day. Each project consists of high-resolution photographs, videos and articles, and aims to foster public discussion by inviting viewers to leave comments in the form of *dazibao* (Big

Character posters) on the virtual wall, linking socially engaged artists, activists and critical thinkers in Greater China with the rest of the world. The symposium examines the extent to which the Internet has fostered political participation and artistic activism in China in spite of the so-called 'Great Firewall', commercialisation and the digital divide.

Dr Zheng Bo is an Assistant Professor at the School of Creative Media, City University of Hong Kong, and a practicing artist. He grew up in Beijing, and he has been making and writing about socially engaged art since 2003. He has worked with a wide range of communities, including the Queer Cultural Center in Beijing and Filipino domestic helpers in Hong Kong. His work *Family History Textbook* received a Prize of Excellence from the 2005 Hong Kong Art Biennial, and *Karibu Islands* received a Juror's Prize from the Singapore Art Museum in 2008. In 2013, he exhibited in Hong Kong, Mainland China, Austria, and Sweden. His most recent project, *Plants Living in Shanghai*, combines a physical site in central Shanghai with an open online course, to explore historical, political, and cultural connections between plants and the city. His essays on Chinese socially engaged art have been published in multiple journals and books. In *From Gongren to Gongmin*, he argues that Ai Weiwei's project *Sunflower Seeds* at Tate Modern segregated object production (in Jingdezhen, China) and meaning production (in western media), whereas the artist's sound project *Nian* created a genuine public through collective production. Zheng is a member of the editorial board of *Journal of Chinese Contemporary Art*. He taught at China Academy of Art in Hangzhou from 2010-2013 and continues to serve as an affiliated faculty member of the Academy's School of Inter-Media Art. Presented by the Research Forum in collaboration with Cass Sculpture Foundation, British Council China, and the Space.

Ticket/entry details: Open to all, with free admission, but booking required. BOOK ONLINE: <http://courtauld-institute.digitalmuseum.co.uk>

Monday, 2 February 2015

18.00, Research Forum South Room

Research seminar: Early Modern

Registering Light: Constable as Draughtsman

Dr Iris Wien (Marie Curie Fellow, Technical University Berlin)

In his early drawings John Constable was inspired by the picturesque aesthetic and by its use of a calligraphic, yet at the same time highly abstract drawing style, which he, like many other British draughtsmen of the time, transformed into an accentuating mode of drawing capturing the textures and characteristic peculiarities of the drawn objects. From the second decade of the

nineteenth century onwards the artist became more and more interested in the effects of light and atmosphere, however, studying phenomena like backlighting or the effects of extreme glare of the sun at noon on foliage and vegetation. This could not be achieved with graphic marks referring directly to the tangible world of objects, but required the conscious use of highly ambivalent touches. The eschewal of outline to define form imparts an elusive quality to these pencil drawings, which nevertheless have an objective, almost scientific look. All idiosyncrasies of a personal style are avoided in favour of a conceptualisation of drawing as a medium that registers the complex relations of light and shade. This paper looks at the ramifications of Constable's turn to the purely optical and at how it affected the organisation of pictorial space of his drawings that led to a reformulation of the traditional regime of perspective. It proposes that the shift towards a representational structure, which emphasises the gap between the figurative functions and the pictorial ones, thus hampering the synthesis of the image and its legibility, was necessary for maintaining the truth claim of Constable's naturalism. As such it had an ideological function.

The 2014-15 Early Modern Seminar Series

focuses on the topic of urbanity and the making of the public space. Scholars from diverse geographies of the early modern period consider facets of urban history and representations of the city in the period between the 15th and the 17th centuries. The series includes occasional gatherings of doctoral candidates at The Courtauld for a workshop to explore the kinds of questions the theme of the series might raise or reflect upon.

Wednesday, 4 February 2015

18.00, Research Forum South Room

Research seminar: Art & Vision Science

The Sackler Centre Seminar Series: 2

Consciousness: Phenomenology and Neuroscience

Professor Anil Seth (Co-Director of the Sackler Centre for Consciousness Science, University of Sussex)

Consciousness is, for each of us, the presence of a world. But we do not know much about its material and biological basis. How do rich multisensory experiences, the sense of self and body, volition, agency, and 'will', emerge from the joint activity of billions of neurons locked inside a bony skull? Once the preserve of philosophy and theology, the neuroscience of consciousness has emerged as one of the great scientific challenges for this century. In the second of three seminars for 2014-15 led by the Sackler Centre for Consciousness Science, Anil Seth outlines the 'state of the art' in the new science of consciousness, describing how new experiments are shedding light on the

underlying neural mechanisms. Throughout, Professor Seth emphasizes phenomenology – the way things seem – as the target for any satisfying explanation of how the brain, in conjunction with the body and the environment, gives rise to and shapes conscious experience. The hope is that our growing appreciation of the neural processes underlying visual experience will provide an interesting context for considering art history and art practice.

Anil K Seth is Professor of Cognitive and Computational Neuroscience at the University of Sussex and Founding Co-Director of the Sackler Centre for Consciousness Science, an internationally leading research group in this area. Research in his group integrates consciousness science with computational and cognitive neuroscience, ultimately to connect the basic science of consciousness with new approaches to clinical diagnosis and intervention. He is Editor-in-Chief of *Frontiers in Consciousness Research* and was Conference Chair of the 16th Meeting of the Association for the Scientific Study of Consciousness (ASSC16, 2012). He has published more than 100 academic papers in a variety of fields, and holds degrees in Natural Sciences (MA, Cambridge, 1994), Knowledge-Based Systems (MSc, Sussex, 1996) and Computer Science and Artificial Intelligence (DPhil, Sussex, 2000). Anil is editor and co-author of *30 Second Brain* (Ivy Press, 2014), was consultant for *Eye Benders* (Ivy Press, 2013; recently shortlisted for the Royal Society Young Person's book award 2014) and contributes regularly to the *New Scientist*, *The Guardian*, and other print and broadcast media. He is committed to public involvement in science and gives regular open lectures on consciousness and other topics.

Ticket/entry details: Open to all, free admission with online booking required: <http://courtauld-institute.digitalmuseum.co.uk>

Friday, 6 February 2015

12.30 - 14.00, Research Forum South Room

Addressing Images I

Brown Bag Discussion Group

Dr Rebecca Arnold (Oak Foundation Lecturer in History of Dress & Textiles, The Courtauld Institute of Art)

This series of brown bag events opens up discussion of dress' significance within imagery – whether paintings, prints, photographs, advertisements, film stills or drawings. It brings together dress and art historians, as well as those interested in exploring issues and meanings within representation. A single image will be shown in each session, giving participants the opportunity to re-examine familiar, and confront new representations of fashion and dress. We will rethink images through the lens of dress history, and consider what is shown from the perspective of

participants' own research. The aim is to provide a forum to debate, share reactions to images, and to consider ideas about fashion, dress and representation in an informal environment. This is part of our celebration of fifty years of History of Dress at The Courtauld, and reflects our desire to share and build upon the innovative work being undertaken in this field at the Institute with the wider community, and beyond.

Taking place over the lunch hour, these sessions are open to all - though it is necessary to register to attend - and a packed lunch will be provided.

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

Places are limited so advance booking is required:

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

Saturday, 7 February 2015

timings tbc, Kenneth Clark Lecture Theatre

20th Annual Medieval Postgraduate Student Colloquium

Movement in Medieval Art and Architecture

Speakers: to be advised

Pilgrimage, wars and trade are key components of the Middle Ages and all embody movement. This colloquium aims at exploring the importance of movement in the creative processes of medieval art and architecture. Participants are invited to interpret the notion of movement especially in relation to itinerant artists and workshops, the circulation of artworks and the transmission of ideas. Movement will be questioned as a transformative and creative agent in art, in theory as well as in practice. This theme can be expanded to include both local and trans-cultural outcomes of exchanges, ranging from adoption to compromise and rejection. All these encounters show that movement was essential in the creation of art and architecture, whether in Europe, in the Byzantine Empire or beyond, coinciding with the emergence of new artistic trends and reciprocal influences.

Ticket/entry details: Admission free, all welcome.

No booking is necessary

Wednesday, 11 February 2015

17.30, Research Forum South Room

Research seminar: Renaissance

Tree of Jesse Iconography and the Religious Orders in the Netherlands and Germany in the Late Fifteenth and early Sixteenth Centuries

Dr Susan Green (The Courtauld Institute of Art)

The Tree of Jesse was a favourite theme throughout the Middle Ages, yet the survival of so many works that appear to appropriate the iconography as a means of supporting or promoting the interests of different religious groups, notably in the years leading to the Reformation, is particularly remarkable. Many of the works discussed are linked to the veneration of Saint Anne, whose cult had reached a peak in Germany and the

Netherlands in the late fifteenth and early sixteenth centuries. Focussing particularly on the Carmelites and Dominicans, this paper will examine several objects in detail, analysing how the legend of Saint Anne might have had an impact on the iconography. A key theme to emerge is the question of audience, and this will be considered in an attempt to understand how the function of the motif might have differed according to its use and location.

Susie Green's first career was in marketing, where she worked mainly for the publishing sector. In 2004 she decided to pursue her interest in art history, and enrolled on the Postgraduate Diploma course at The Courtauld. This was followed by an MA in 2007, and it was while undertaking the research for her dissertation, which discussed the use of Tree of Jesse iconography in three Antwerp altarpieces, that she realised that the use of the motif needed to be considered across a greater geographical area and a wider range of objects. This led to her 2014 PhD thesis, supervised by Professor Susie Nash, which examined the iconography in northern Europe from 1450-1550.

Thursday, 12 February 2015

18.00, room to be confirmed

Cotton to Gold: Extraordinary Collections of the Industrial North West

Speakers: to be advised

This event celebrates the themes raised and objects displayed in *Cotton to Gold*, the 2015 Winter Exhibition at Two Temple Place (31st January to 19th April 2015). The exhibition includes highlights from ten nineteenth-century collections gathered in the industrial Northwest, including collections of medieval manuscripts, Byzantine icons, Roman coins, taxidermied birds, Turner watercolours, and Peruvian archaeology. The event will include presentations from a panel of speakers and extensive discussion, considering the collections on display, their nineteenth-century collectors, and the continued role of philanthropists in the preservation of art.

Monday, 16 February 2015

18.00 - 19.30, Research Forum South Room

Terra Foundation for American Art Visiting Professor Seminar

Climatic Regionalism and Transnational Exchange in the Emergence of Modern Architecture

Dr Daniel A Barber (Assistant Professor of Architectural Theory and History, University of Pennsylvania School of Design; Terra Foundation for American Art Visiting Professor, The Courtauld)

This seminar will take as its premise that one of the most significant means by which the "international Style" became a global phenomenon was through architects' attention to climate. We will examine the

exchanges between a number of climate sensitive modernisms: in the influences and counterinfluences between Le Corbusier and Brazilian architects in the 1930s; in the work of the so-called “Tropical Architects” – British architects working in west Africa, including Jane Drew and Maxwell Fry; and in the climatic methodological experiments in the United States. The simultaneous attention to regional specifics and global parameters will be examined through a close reading of the different kinds of images that these architects produced. Other architects to be discussed include Richard Neutra, Le Corbusier, Victor and Aladar Olgyay, Albert Frey, James Cubitt, Lucio Costa, and MMM Roberto, among others.

Daniel A. Barber is an Assistant Professor of Architecture at the University of Pennsylvania School of Design, where he teaches courses in the history of modern architecture. His research explores the relationship between the design fields and the emergence of global environmental culture across the 20th century. He received his PhD from Columbia University, and was recently a post-doctoral fellow at the Harvard University Center for the Environment. He has recently published articles in *Grey Room* and *Technology and Culture*, as well as in the edited volumes *A Second Modernism: MIT, Architecture, and the ‘Techno-Social’ Moment* (MIT Press 2013), *Architecture and Energy: Questions about Performance and Style* (Routledge, 2013) – many of these can be downloaded at <http://www.design.upenn.edu/architecture/graduate/people/daniel-barber>. Professor Barber’s first book, *A House in the Sun: Modern Architecture and Solar Energy in the Cold War* will be published by Oxford University Press in 2015; a second book, on the importance of climate and diagrammatic knowledge to the modern architecture of the 1950s, is forthcoming from Princeton University Press in 2016.

This Visiting Professorship has been made possible by the Terra Foundation for American Art www.terraamericanart.org

Ticket/entry details: Open to postgraduate students and history of art and architecture teaching staff

Tuesday, 17 February 2015

17.30 - 18.45, Kenneth Clark Lecture Theatre
Terra Foundation for American Art Visiting Professor Lecture

The Nature of the Image: Architecture, Humans, and History in the Anthropocene

Dr Daniel A Barber (Assistant Professor of Architectural Theory and History, University of Pennsylvania School of Design; Terra Foundation for American Art Visiting Professor, The Courtauld)

In his landmark 1966 essay, ‘The Economics of the Coming Spaceship Earth’, Kenneth Boulding wrote: “we are in the long process of a transition in the nature of the image which man has of himself and of his environment”. The way in which we imagine and represent the relationship between humans and natural systems, Boulding proposed, is central to changing aspects of that relationship. Though not directed at architects, Boulding’s assertion resonates with the emergence of a new kind of architectural drawing: eco-diagrams focused on both representing and operating upon the changing relationship between “man” and “environment”. In many of these diagrams, the figure of the human is central – literally, drawn in the middle, and conceptually, expressive of the new kinds of living that these architectures were seen to allow. Part of the renewed interest in humanism that pervaded architectural discussions in the post-war period, the architectural eco-diagram became an important site for reconsidering the parameters for social transformation amidst rapidly increasing knowledge of the fragility of the global ecological system. Of especial interest in these drawings, in other words, even more than the methods they propose, are the futures that they imagine.

Wednesday, 18 February 2015

17.30, Kenneth Clark Lecture Theatre

ICMA at The Courtauld lecture series 2014-15
Art, Faith, and Politics in Late Medieval Venice

Holger A Klein (Professor of Art History and Archaeology & Department Chair, Department of Art History and Archaeology, Columbia University) Following the Crusader conquest of Constantinople in 1204 and the subsequent looting of its churches, chapels and palaces, Venice became a key repository of sacred relics imported from Byzantium and the Eastern Mediterranean. Some of the most treasured relics were soon incorporated into the liturgical and ceremonial rituals of the city and its most distinguished churches. While Venetian efforts to acquire new relics slowed down considerably after the end of the Latin domination of Constantinople in 1261, several prominent Eastern relics entered the city during the fourteenth and fifteenth centuries and enriched the city with their spiritual and miracle-working power. This lecture will explore how two prominent donations of relics of the True Cross, one to the confraternity of San Giovanni Evangelista the other to the Scuola di Santa Maria della Carità, impacted religious, public, and artistic life in Venice from the mid-fourteenth through the early sixteenth century.

Holger A. Klein was educated in Art History, Early Christian Archaeology, and German Literature at the universities of Freiburg im Breisgau, Munich, London, and Bonn. He received his MA from The Courtauld Institute of Art in 1994. From 2004–2007

he served as the Robert P. Bergman Curator of Medieval Art at the Cleveland Museum of Art and continued to oversee the reinstallation of the museum's renowned collection of Medieval and Byzantine art until 2010. His work as a curator includes various international loan exhibitions, among them *Medieval Treasures from The Cleveland Museum of Art* (2007-08) and *Treasures of Heaven. Saints, Relics and Devotion in Medieval Europe* (2010-11). Professor Klein is the recipient of several awards and prizes, including Columbia University's Mark Van Doren Award for Teaching (2011), the Lenfest Distinguished Faculty Award (2012), and the William T. de Bary Award for Distinguished Service to the Core Curriculum (2014).

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 medieval art and culture. 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 digital newsletter, supports a website, and sponsors lectures and conference sessions. email: ICMA@medievalart.org and web:

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

Join, or renew membership, through the website: students \$20, others \$65

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

Thursday, 19 February 2015

18.00 (time tbc), Research Forum South Room

Peder Balke - Panel Discussion

Speakers: Charlotte Ashby, Knut Ljøgodt and Chris Riopelle

This event ties in with the special exhibition on Peder Balke at the National Gallery, 12 November 2014 – 12 April 2015. The exhibition is based on the collection of the Northern Norway Art Museum and is co-curated by Knut Ljøgodt, the director of the museum and Chris Riopelle from the National Gallery. [<http://www.nationalgallery.org.uk/peder-balke>]

Peder Balke was a nineteenth century landscape painter who, though he undertook some formal training, never fitted comfortably into the art world of his day. The gestural power of his brushwork and reduced palette, that approaches the monochromatic, make his work appear startlingly

modern and expressive in comparison to his contemporaries. He remains awkwardly positioned in relationship to dominant Art Histories of the period, be they of Romanticism, the Nordic landscape tradition or the national story of Norwegian Art.

This panel discussion will seek to address the reception and marginalisation of Balke within the discipline of Art History and what pushed his work 'outside' the bounds of what was acceptable to contemporaries. His partial training at the Academy in Stockholm and then under Dahl in Dresden was not so unconventional for a Scandinavian artist of this period and yet he developed a highly individual manner of painting based on his earlier career as a decorative painter. The evening's speakers will consider the challenge to Art History of dealing with artists like this - the construction of the Modern and the pit-falls of the anachronistic application of the criteria of Modernism.

Ticket/entry details: to be advised

Monday, 23 February 2015

18.00, Research Forum South Room

Research seminar: Modern and Contemporary 'Ethics is an Optics': Strategies of Occupation in Recent Video Art in Israel

Jessica Eisenthal (The Courtauld Institute of Art)

Beginning in the pre-State years, the conflict in Israel/Palestine can be said to be most evident in the alteration and adaptation of the natural landscape and built environment to suit Zionist objectives. Since the Second Intifada in 2000, there has been an important body of video art in Israel to consider both the historical basis and present consequence of Israel's successive strategies for claiming, expropriating and occupying the land. The normative portrayal of the conflict as cyclical in nature conceals the uneven power dynamic between the two sides while perpetuating a lack of reflection on the systematic and persistent elements of occupation. In order to challenge this characterization, this paper proposes a close analysis of video works that reveal the enduring aspects of division, discrimination and occupation. Through subjects including the militarization of the landscape; construction of the Separation Barrier; and continued dispossession of Palestinian property, the works addressed in this paper expose the tension between Israel's justifications for its ethno-political agenda and the current status of the conflict.

Tuesday, 24 February 2015

17.30 - 18.40, Kenneth Clark Lecture Theatre

Spring 2015 Friends Lecture Series

Visual Cultures of Iran: New Perspectives:

Globalizing the Contemporary: Iranian Art from Tehran to New York

Dr Talinn Grigor (Associate Professor of Art History, Department of Fine Arts, Brandeis University, Greater Boston)

The contemporary Iranian art scene is young, dynamic, and multifaceted. A complex and highly sophisticated social network, rather than the usual texts and artifacts, govern the development of its narratives and aesthetic judgments. In it the letterheads of institutions seem to carry no weight in penetrating and amassing data in ways that the words of a friend of a friend might. A critical analysis of this art seems to be possible only through the awareness that one was barred from the friend of someone's friend, and therefore excluded from a part of the network that remains vital to the story. This paper traces the role of contemporary Iranian art, its production, its institutions, and its politics, which is based on the methodological impossibilities of this social network: fragmented but tightly linked; endlessly becoming yet never complete; marketable yet ethical; neither here nor there; and impermanent but indisputably ancient.

Talinn Grigor (Ph.D., MIT, 2005) is Associate Professor of Art History at Brandeis University. Her research concentrates on modern and contemporary global art and architecture; historiography and cultural heritage; and postcolonial and critical theory. Her books include *Contemporary Iranian Art: From the Street to the Studio* (Reaktion, 2014); *Persian Kingship and Architecture: Strategies of Power in Iran from the Achaemenids to the Pahlavis*, with S. Babaie (I.B.Tauris, 2014); and *Building Iran: Modernism, Architecture, and National Heritage under the Pahlavi Monarchs* (2009)

Friday, 27 February 2015

12.30 - 14.00, Research Forum South Room

Addressing Images II

Brown Bag Discussion Group

Dr Rebecca Arnold (Oak Foundation Lecturer in History of Dress & Textiles, The Courtauld Institute of Art)

This series of brown bag events opens up discussion of dress' significance within imagery – whether paintings, prints, photographs, advertisements, film stills or drawings. It brings together dress and art historians, as well as those interested in exploring issues and meanings within representation. A single image will be shown in each session, giving participants the opportunity to re-examine familiar, and confront new

representations of fashion and dress. We will rethink images through the lens of dress history, and consider what is shown from the perspective of participants' own research. The aim is to provide a forum to debate, share reactions to images, and to consider ideas about fashion, dress and representation in an informal environment. This is part of our celebration of fifty years of History of Dress at The Courtauld, and reflects our desire to share and build upon the innovative work being undertaken in this field at the Institute with the wider community, and beyond.

Taking place over the lunch hour, these sessions are open to all - though it is necessary to register to attend - and a packed lunch will be provided.

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

Places are limited so **advance booking is required:**

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

Friday, 27 February 2015

13.00 - 18.00 (registration from 12.30)

Kenneth Clark Lecture Theatre

Ukrainian Art Now: Spaces of Identity

Conference

Speakers: Konstantin Akinsha (Curator, New York, Guest Fellow Max Webber Koleg, Erfurt), Alisa Lozhkina (Curator and Editor-in-Chief of Art Ukraine, Kiev), Pavlo Kerestey and Susanne Clausen (Artists, London) Roman Minin (Artist, Kharkov), Nikita Shalenny (Artist, Dnepropetrovsk), Alexander Roytburd (Artist, Kiev)

Ukrainian Art Now: Spaces of Identity examines the cultural dimensions of the social reload that found its expression in the revolutionary Maidan events of November 2013-February 2014. Building on the unprecedented number of recent cultural events devoted to Ukrainian art worldwide (among others the touring exhibition *I am a Drop in the Ocean: Art of the Ukrainian Revolution*), our symposium brings together leading Ukrainian artists and curators to discuss identity, protest and the social legacies of contemporary Ukrainian art in relation to key political changes and cultural transformations.

Our main aim is to interrogate changes in the field of Ukrainian identity as these are being expressed in visual and conceptual terms. If, for decades, Ukraine lacked new symbols with which to integrate its two major language groups and to accommodate an expanded variety of cultural perspectives, the new mythologies emerging from the flames of the uprising suggest that Ukrainian culture is now breaking with the post-Soviet symbolic model, moving towards new forms of self-identification. Contemporary art's enormous potential as a vehicle for representing and analysing these processes makes it a crucial point of reference for any consideration of current affairs in the region.

The symposium addresses the following questions:

How have contemporary artists in Ukraine reacted

to the social critique that caused the unrest, prompting radical social transformations? To what extent have artists been critical in their engagement with recent political tensions? What visions of internal and international relations have they proposed? We explore how artists have negotiated the trauma of recent violence, and consider how the doubts and hopes played out in the protests are being expressed in contemporary Ukrainian artistic practices.

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 'The Courtauld Institute of Art' to: Research Forum Events Co-ordinator, Research Forum, The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, stating 'Ukrainian Art symposium'. For further information, email researchforum@courtauld.ac.uk.

Monday, 2 March 2015

18.00, Research Forum South Room

Research seminar: Early Modern Urbanities and Strategies of Public Space: Amsterdam's Dam Square and the Raising in Painting and Print of a Phantom Tower

Laura Sanders (The Courtauld Institute of Art)

The Dam Square in Amsterdam was the site in the seventeenth century of a building campaign that was an argument for the greatness of the Dutch Republic. The seat of official Amsterdam, the Dam Square addressed multiple publics foreign and domestic. As this talk argues, the presentation of the city on the Dam Square is best revealed not only in its finished works but also in its edits and reversals. A conspicuous exception to the tally of successfully completed projects in Amsterdam was the prospective tower for the Nieuwe Kerk on the square. Conceived to be the highest structure in Amsterdam, attached to its most important church, and gracing its central square, the Nieuwe Kerk tower was begun but never completed.

Nevertheless, numerous pictures showed the finished tower, ascribing to the church and square a dominant Gothic structure. This talk explores the phantom addition of the Nieuwe Kerk's Gothic spire to the pictorial articulation of Amsterdam in seventeenth century and conceptions of the Dam Square space.

The 2014-15 Early Modern Seminar Series

focuses on the topic of urbanity and the making of the public space. Scholars from diverse geographies of the early modern period consider facets of urban history and representations of the city in the period between the 15th and the 17th centuries. The series includes occasional gatherings of doctoral candidates at The Courtauld for a workshop to explore the kinds of questions the theme of the series might raise or reflect upon.

Thursday 5 and Friday 6 March 2015
timings tbc, Kenneth Clark Lecture Theatre
The 2015 Courtauld Institute of Art Postgraduate Symposium: Showcasing Research

Keynote speaker: Professor Paul Crossley (The Courtauld Institute of Art); Other speakers: tbc

The Courtauld Postgraduate Symposium: Showcasing Research 2015 will provide a unique platform for third year PhD students to present innovative research that will promote dialogue amongst a broad scholarly and public audience. Ranging across vast periods and regions including 15th century Florence, the former Yugoslavia, and Brazil in the 1980's, papers will discuss works of art from a wide variety of media such as metal work, painting, tapestry, and documentary film. The Postgraduate Symposium will celebrate the diversity of doctoral research ongoing at the Courtauld and facilitate discussion between its doctoral students and the wider research community.

Ticket/entry details: Open to all, free admission

Monday, 9 March 2015

18.00, Research Forum South Room

Research seminar: Modern and Contemporary Challenging the Urban Legacies of the Olympics: Mexico City 1968-1994 and Moscow 1980-1991

Svitlana Biedarieva (The Courtauld Institute of Art)

The paper focuses on the influence of the Olympic Games in Mexico City 1968 and Moscow 1980 on the development of art in urban space. Mexico and the USSR are considered as two polar points marking the process of global expansion of the Olympic Games since the early 1960s. The Olympic events attempted to create an externalized ideal image of a state, and thus were followed by inner processes of socio-cultural transformation. The paper challenges symbolic expression of national identity and international relations and its impact on the development of art in a post-Olympic city.

While the 1968 Olympic Games in Mexico sought to create a new Mexican 'mirage' on the international arena, the explosion of the student protests threatened to undermine the legacies of successful self-representation of the country. At the same time, new aesthetics of countercultural art emerged in Mexico City. During the 1970s it was further developed by Los Grupos art movement represented by Proceso Pentágono, El Colectivo, No Grupo, Grupo Mira, etc. In 1980, Olympic Moscow appeared as a city of void, as both official events of the Games were subverted by the international boycott, and at the same time alternative art was 'pushed out' to the suburban margins of Moscow (such as artistic performances of Totart, Mukhomory and Collective Actions). The

research focuses on these two parallel models of relation between centre and periphery in the dialogue 'official-underground art'.

Svitlana Biedarieva is a PhD student in History of Art at The Courtauld Institute of Art, supervised by Professor Sarah Wilson. She completed her BA in Social Science at the National University "Kyiv-Mohyla Academy" (Ukraine, 2009), MA in Semiotics at the University of Tartu (Estonia, 2011) and MA in History of Art at the Courtauld (2013). Her research interests extend from art of the post-Soviet countries to Mexican and Latin American art after 1968.

Tuesday, 10 March 2015

17.30 - 18.40, Kenneth Clark Lecture Theatre

Spring 2015 Friends Lecture Series

Visual Cultures of Iran: New Perspectives:

Early Persian Painting

Professor Yves Porter (Professor of Islamic Art, Department of Art History, Aix Marseille Université)

The remains of early-Islamic mural paintings are particularly rare in the Iranian world. From the times of the Il-Khanid Mongols, by the very late 13th century onwards, the outburst of Persian illustrated manuscripts appears thus all the most sudden. The first issue would then be to explore whether painted images did exist before that time, and to question what they did look like. A chronological survey of objects, monuments and sources, starting from the Sassanian period, will allow us to consider the meaning, together with the appearance, of murals and illustrated manuscripts in pre- and early-Islamic periods. Other media such as ceramics or textiles will also contribute to the picture.

Professor Yves Porter (1957) was born in Barcelona. After studying Oriental Languages (Persian, Turkish, Arabic, Pashtu, Hindi), he obtained his PhD at Sorbonne Nouvelle University, Paris. In 2000, he passed his HdR (Paris IV University). Since 1993, he teaches Islamic Art at Aix-en-Provence (Aix Marseille Université, Department of Art History). He is attached to Laboratoire d'Archéologie Méditerranéenne Médiévale et Moderne (LA3M). Yves Porter is a specialist on arts and techniques in the Iranian world and Islamized India. He has published several books (most of them translated into English): *Painters, Paintings and Books* (Delhi, 1994); *The Glory of the Sultans* (Paris, 2009); *Le prince, l'artiste et l'alchimiste. La céramique dans le monde iranien, Xe-XVIIe siècle* (Paris, 2011).

Wednesday, 11 March 2015

14.00 - 18.30 (registration from 13.30)

Research Forum South Room

Myths of Medieval Spain

Symposium

Speakers: James D'Emilio (University of South Florida), Javier Martínez de Aguirre (Universidad Complutense de Madrid), Rosa Rodríguez Porto (University of York), Rose Walker (The Courtauld Institute of Art)

These four papers offer new ideas on a group of well-known sculptures and manuscripts from twelfth- and thirteenth-century Spain, exploring tensions between local and international concerns.

Ticket/entry details: Open to all, free admission, but places are limited so advance booking is required:

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

Wednesday, 11 March 2015

17.30, Research Forum South Room

Research seminar: Medieval Work in Progress

Voices and Echoes: Saint James, Gregory the Great and Diego Gelmírez in Santiago de Compostela's Puerta de Platerias

Javier Martínez de Aguirre (Universidad Complutense de Madrid)

The complex history of Santiago de Compostela's Puerta de Platerias, now composed of a mix of several sculptural reliefs of diverse origin and chronology, has hindered the study of the intentions lying behind this important Romanesque work. Manuel Castiñeiras' recent publications, concerning both the episcopal use of the platea in front of the portal and Bishop Diego Gelmírez's prominent role, open the way to further research. The new hypothesis presented here integrates the portal's principal elements (Christ's temptations, the famous "woman with the skull", the Adoration of the Magi, the scenes from the Passion of Christ, the figures standing under the arcades in the columns, and the Apostles beside Christ in the frieze) within consideration of the historical context: the exaltation of the see of Saint James, guided by Gelmírez's political as well as religious activity. This, argues Javier Martínez de Aguirre, served as a starting point for the renewal of the use of images that took place around 1100, partly as a consequence of Gregorian doctrine.

Friday 13 - Saturday 14 March 2015

timings tbc, Kenneth Clark Lecture Theatre

Sister Act: Female Monasticism and the Arts across Europe ca. 1250-1550

Conference

Keynote speaker: Professor Dr Carola Jäggi (University of Zürich); Other speakers: tbc

This conference seeks to compare, contrast and juxtapose recent scholarly approaches to the art of Medieval and Renaissance religious women.

Seeking to initiate a long overdue broader conversation, speakers will examine female monastic art in terms of patronage, space, devotional practice, spiritual identity or material history, spanning all of Europe and bridging the gap between the Middle Ages and the Renaissance.

From important research undertaken over the last three decades, it has become evident that the institutionalisation of late Medieval and Renaissance religious women developed under very different conditions from that of their male counterparts. Furthermore, monastic foundations for women rarely adhere to a set of norms. As such, the architecture for female religious communities ranges from large complexes erected in the most fashionable styles of their time, to basic dwellings within converted secular buildings. Diversity can also be observed in the commissioning and use of works of art, from second-hand or adapted paintings to specially-commissioned, lavish monuments and vast cycles of wall paintings. In short, artworks in the female religious context escape generalisation.

In addition, idiosyncrasies are found not only when investigating female monastic complexes and their art, but also in the scholarship itself, which has primarily focused on chronologically and geographically specific material, often without engaging in dialogue with adjacent fields. The purpose of this conference is to foster exchange between scholars working on different European regions, ranging from the German-speaking areas of Europe to the Italian peninsula to the still heavily understudied material in Spain, Portugal, Scandinavia and Eastern Europe. Papers will be arranged into panels that present contrasting approaches, or break traditional regional or chronological boundaries, in order to stimulate comparative discussion.

Ticket/entry details: to be advised

Monday, 16 March 2015

18.00, Research Forum South Room

Research seminar: Early Modern Urbanities and Strategies of Public Space:

The Pope, the Street, and the Square: The Construction of a Representational Space in Sixteenth-Century Rome

Dr Guido Rebecchini (The Courtauld Institute of Art)

The 2014-15 Early Modern Seminar Series focuses on the topic of urbanity and the making of the public space. Scholars from diverse geographies of the early modern period consider facets of urban history and representations of the city in the period between the 15th and the 17th centuries. The series includes occasional gatherings of doctoral candidates at The Courtauld for a workshop to explore the kinds of questions the theme of the series might raise or reflect upon.

Friday 27 - Saturday 28 March 2015

timings tbc, Kenneth Clark Lecture Theatre

Les Immatériaux

Conference

Speakers: Sarah Wilson (The Courtauld Institute of Art), Thierry Dufrêne (INHA, Institut National d'Histoire de l'Art, Paris), Rolf Gehlhaar (composer), Christine Buci-Glucksmann, Antony Hudek (Curator and Deputy Director, Raven Row), Yuk Hui (Leuphana University, Lüneburg), Hans-Jürgen Hafner (Kunstverein Dusseldorf), Constant Dullaart (artist), Michael Newman (Goldsmiths, University of London), Gabriela Acha, Tamar Clarke-Brown, Ashlee Conery, (independent curators, London)

Les Immatériaux curated principally by philosopher Jean-François Lyotard at the Centre Georges Pompidou, held its private views on 27-28 March 1985. We celebrate its thirtieth anniversary, following conferences in Dusseldorf (2014 Dusseldorf Quadriennale), Lüneberg and in conjunction with a conference in Paris.

A pioneering combination of technological experiment, *Les Immatériaux* involved the first 'personal' computers, art works, a pick-up literary sound-track following the installation and electronic music. Great philosophers and artists were involved with the 'writing experiment'. The two-volume catalogue, a record of curatorial meetings and other reflections, was also experimental. The conference *Les Immatériaux* follows Lyotard's publication of 1979, *La condition postmoderne*, and its translation into English as *The Postmodern Condition* in 1984. A celebration of what Lyotard called 'technoscience', *Les Immatériaux* was the very antithesis of the 'primitivist', earth-bound aesthetic of *Magiciens de la Terre* the much vaunted show which followed in 1989, the year when the long Cold War ended, and an

anticipation of the global art world today. Our conference will unite veteran artists, philosophers and curators of Les Immatériaux from the Centre Pompidou with scholars and artists of today.
Ticket/entry details: to be advised