



Events Calendar

AUTUMN 2009

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

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

The **Autumn 2009 Frank Davis Memorial Lecture Series**, sponsored by the F M Kirby Foundation, is on the subject of *Globalisation and Contemporary Art*. Contemporary art has been radically transformed by globalisation. Biennials sprang up across the world from Korea to Senegal to Brazil, showcasing globalised contemporary art, and inculcating its values in diverse local situations. At the same time, that art was altered as artists from the 'developing world', particularly China, India, Latin American and Sub-Saharan Africa, rose to prominence on the global art scene. While much of the art that first came out of that transformation propagandised the virtues of globalisation, new tensions have emerged, from the 'war on terror' to the financial crisis, which have led to a strongly documentary and politicised turn in art. In this series, prominent art historians, artists and theorists will examine this striking new configuration. This series has been organised by Dr Julian Stallabrass and Professor Malcolm Bull in conjunction with their Research Forum/Andrew W Mellon Foundation M.A. Special Option in the History of Art on 'Aestheticising Politics? The Political in Globalised Contemporary Art'

OCTOBER

Thursday 1 October 2009

16.30, Research Forum South Room

London Ancient History/Roman Art Seminar

The Dolichenum on the Aventine: Archaeological Evidence, Cult Rituals, and Topographical Considerations

Blair Fowlkes Childs (Institute of Fine Arts, NYU)

Supported by the Institute of Classical Studies, The Courtauld Institute of Art's Research Forum and Royal Holloway University of London

Contact Sophie Lunn-Rockcliffe, King's College London (sophie.lunn-rockcliffe@kcl.ac.uk) or Peter Stewart, The Courtauld Institute of Art (peter.stewart@courtauld.ac.uk) for further information

Monday 5 October 2009

17.30, Research Forum South Room

Research seminar: Modern and Contemporary

Possibilities of Redefinition - Romanian Art in the Light of Socialism, 1950-65

Alina Serban (The Courtauld Institute of Art)

Tuesday 6 October 2009

17.00 - 18.30, Kenneth Clark Lecture Theatre

Exhibiting Research II: Delivering the Message

Speakers: Ken Arnold (Head of Public Programmes, The Wellcome Trust), Tim Boon (Chief Curator, The Science Museum), Geoffrey Crossick (Warden of Goldsmiths, University of London), Xerxes Mazda (Head of Learning and Audiences, The British Museum)

What happens to research when it is transformed into an exhibition? Who is its audience? How should we define research-led exhibitions? Join a panel of speakers as they discuss the most successful way of making research exciting and relevant to a wider public. Ken Arnold, as chair, will lead the discussion as the speakers draw on their experiences at diverse institutions to elucidate these issues.

This panel discussion is part of the 2009 Exhibiting Research Series, organised by the MA Programme 'Curating the Art Museum' in collaboration with the Research Forum. Four sessions over the course of the year explore how museums and galleries confront the relationship between research, exhibitions and their public. A wide range of speakers engage in discussion and debate on urgent issues of policy and practice. A reception and informal discussion follows. For further information contact: macurating@courtauld.ac.uk

Thursday 8 October 2009

16.30, Research Forum South Room

London Ancient History/Roman Art Seminar

Architecture and Garden: A Study in Roman Space

Dr Elizabeth Macaulay Lewis (University of Oxford)

Supported by the Institute of Classical Studies, The Courtauld Institute of Art's Research Forum and Royal Holloway University of London

Contact Sophie Lunn-Rockcliffe, King's College London (sophie.lunn-rockcliffe@kcl.ac.uk) or Peter Stewart, The Courtauld Institute of Art peter.stewart@courtauld.ac.uk for further information

Monday 12 October 2009

18.00, Research Forum South Room

London seminar for Early Modern Visual Culture

Renaissance Faciality

Dr. Maria Loh (University College London)

This seminar series has been organised jointly by The Courtauld Institute of Art's Research Forum and University College London. Contact Rose Marie San Juan (r.sanjuan@ucl.ac.uk) or Joanna Woodall (joanna.woodall@courtauld.ac.uk) for further information

Wednesday 14 October 2009

17.30, Research Forum South Room

Research seminar: History of Photography

An August Sander of the Middle East? Akram Zaatari's El Madani Projects as 'Equivocal Documents'

Dr Sophie Berrebi (Art History Institute, University of Amsterdam)

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.

Contact Drs. Alexandra Moschovi (alexandra.moschovi@courtauld.ac.uk) or Julian Stallabrass (julian.stallabrass@courtauld.ac.uk) for further information

Saturday 17 October 2009

10.30 - 16.45, Research Forum South Room

(with registration from 10.00)

Beyond Text: Sight and Sound on the Street

Speakers: Niall Atkinson (Texas Christian University), Angus Carlyle (CRISAP - University of the Arts London), Ornette Clennon (Oxford Brookes University), Alexander Cowan (Northumbria University), Flora Dennis (University of Sussex), Liz Horodowitz (New Mexico State University), Terhi Rantanen (London School of Economics), David Rosenthal (Monash University), Joe Young (Artist, Artfnoises)

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. This study day will consider themes to do with

the senses of sight and sound as they impinge upon and inform the public space of the street.

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 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.

Ticket/entry details: All welcome but it is necessary to register in advance as numbers are limited. For further information and to register please contact Georgia Clarke (georgia.clarke@courtauld.ac.uk)

Monday, 19 October 2009

12.00 - 13.30, Research Forum South Room

'Cho Delat?' What is to be done?: Marxism and Contemporary Art in Russia

Dmitry Gutov (artist)

Dmitry Gutov will be talking about the work and thought of ten years of the 'Chto Delat' artists and writers group and the 'New Marxism' as a critical tool in Russia in a time of rampant capitalism and proto-fascist government and economic crisis.

Dmitry Gutov is the most important mid-career Moscow artist and intellectual, the 'father' to the contemporary generation, who in the 1990s started work on the projects of the 'Karl Marx School of the English Language' and his investigations of Soviet theorist or realism Mikhail Lifchitz. His dialogue with Dr Sarah Wilson (The Courtauld Institute of Art) started in 2005. His Karl Marx project was shown at the Venice Biennale of 2007 and he showed iron calligraphic pieces at the Kassel Documenta this year (see his recent Rembrandt project). He is currently exhibiting at the Moscow and Istanbul Biennales, and the Van Abbe Museum, Eindhoven, has a major installation by the theoretical group Chto Delat to whom he belongs, accompanying Professor John Milner's 'El Lissitzky' exhibition. See www.gutov.ru/works.htm for further information on Gutov.

Monday 19 October 2009 **CANCELLED**

17.30, Research Forum South Room

Research seminar: Modern and Contemporary

Black Market Memory: Myth and Art in Yugoslavia 1991-2001

Alexandra Lazar (The Courtauld Institute of Art)

Tuesday 20 October 2009

17.30 - 18.30, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series

Globalisation and Contemporary Art: Video against Globalisation

Dr T. J. Demos (University College London)

Examining select projects of Steve McQueen, the Otolith Group, and Hito Steyerl, this presentation considers how contemporary practitioners of the moving image have creatively and critically reinvented aesthetics in the age of globalisation.

T J Demos is a critic and Reader in the Department of Art History, University College London. The author of *The Exiles of Marcel Duchamp* (MIT Press, 2007), his

essays on modern and contemporary art have appeared in international journals such as *Artforum*, *Art Journal*, *Grey Room*, *October*, and *Texte zur Kunst*, and in numerous exhibition catalogues (recently, he contributed "The Politics of Sustainability: Contemporary Art and Ecology" to the Barbican's *Radical Nature: Art and Architecture for a Changing Planet, 1969-2009*). Currently a Fellow at the Flemish Academic Centre for Science and the Arts in Brussels, Demos is working on a new book, provisionally titled *Migrations: Contemporary Art and Globalization*.

Wednesday 21 October 2009

17.30, Research Forum South Room

Caroline Villers Research Fellow Lecture

Ice Age Innovators & Artists: Technical Approaches for Studying Europe's Oldest Art

Dr Rebecca Farbstein (Caroline Villers Research Fellow 2009-10, The Courtauld Institute of Art)

The earliest evidence of art in Europe dates to approximately 40,000 years before present. The famous painted caves of southwest France, including Lascaux and Chauvet, are the most commonly discussed examples of this Ice Age art. However, hunter-gatherer groups occupying Europe at this time also produced a large and diverse corpus of portable art, in the form of small sculptures, statuettes and decorative or ornamental art. More than 150 years of research on this subject has repeatedly focused on the appearance, iconography and supposed "style" of these objects. Rebecca Farbstein's research departs from this tradition, and instead focuses on technical and material attributes of art to contextualise prehistoric technologies within their social contexts. Using a theoretical and methodological approach built upon the research of art historians, archaeologists, and anthropologists, it is possible to reconstruct the material choices, techniques of manufacture, and production priorities of prehistoric artists. The results of these analyses shed new light on the ways our earliest ancestors mediated their social environments through art production.

Thursday 22 October 2009

16.30, Kenneth Clark Lecture Theatre

London Ancient History/Roman Art Seminar

Sagalassos and Rome

Professor Marc Waelkens (Katholieke Universiteit, Leuven)

Supported by the Institute of Classical Studies, The Courtauld Institute of Art's Research Forum and Royal Holloway University of London

Contact Sophie Lunn-Rockcliffe, King's College London (sophie.lunn-rockcliffe@kcl.ac.uk) or Peter Stewart, The Courtauld Institute of Art (peter.stewart@courtauld.ac.uk) for further information

Thursday 22 October 2009

17.30, Research Forum South Room

Research seminar: Medieval Work in Progress

Enigma Speculations: The Typological Windows of Anselm's Choir at Canterbury Cathedral

T. A. Heslop (University of East Anglia)

Friday 23 – Saturday 24 October 2009

14.00 - 18.15, 23 October (registration from 13.30)

10.30 - 18.00, 24 October (registration from 10.00)

Kenneth Clark Lecture Theatre

Modernity's Cultural Politics: China in Context

Speakers include: Tani E. Barlow (Rice University), Una Chung (Sarah Lawrence College), Harriet Evans (University of Westminster), Paul Gladston (University of Nottingham at Ningbo, China), Joan Kee (University of Michigan, Ann Arbor), Peter Osborne (Middlesex University), Adele Tan (The Courtauld Institute of Art), Tsering Topgyal (London School of Economics), Chaohua Wang (Academica Sinica, Taiwan), Winnie Wong (Massachusetts Institute of Technology), Soyoung Yoon (Purchase College, Stanford University), Xudong Zhang (New York University), Yingjin Zhang (University of San Diego)

Modernity's Cultural Politics: China in Context is a two-day conference that asks: what are the formations and functions of cultural production, in representing and intervening ethico-politically into the ongoing projects of modernity, particularly when modernities intersect with processes of globalization? The conference will focus on incomplete projects of Chinese modernities, through panels on critical theory, contemporary art, film and documentary, media and the public sphere, with invited speakers from the Asia, the US and the UK. Topics include, and are not limited to: the intellectual legacy of post-Tiananmen modern critical theory; how forms of art are/have been affected by globalization, feminism and the cultural revolution; the ways in which film – commercial film, auteur film, and documentary – imagine modern politics and publics, and reflect/resist the logic of capital; and the conditions of modern media in an age of intellectual property and Web 2.0, as significant forces in how culture intervenes into the tumultuous processes of modernity, and the modern nation's struggle for self-definition.

Modernity's Cultural Politics: China in Context is part of LCACE's (London Centre for Arts and Cultural Exchange) Inside Out Festival, 19-25 October 2009, and has been made possible through the generous support of LCACE and the British Academy.

Ticket/entry details: £25 (£15 concessions and/or students; free for Courtauld students, but pre-booking is required). Please send a cheque made payable to 'Courtauld Institute of Art' to: Research Forum Events Coordinator, The Courtauld Institute of Art Research Forum, Somerset House, Strand, London WC2R 0RN, clearly stating that you wish to book for the 'Modernity's Cultural Politics: China conference'. Or call 020 7848 2785/2909 to make a credit card booking. For further information, send an email to ResearchForumEvents@courtauld.ac.uk

Monday 26 October 2009

1800, Research Forum South Room

London seminar for Early Modern Visual Culture

Early Modern Cultural Analysis: Case Study in Emblematism

Dr Agnes Guiderdoni (Université Catholique de Louvain)

This seminar series has been organised jointly by The Courtauld Institute of Art's Research Forum and University College London. Contact Rose Marie San Juan (r.sanjuan@ucl.ac.uk) or Joanna Woodall

(joanna.woodall@courtauld.ac.uk) for further information

Tuesday 27 October 2009

17.30 - 18.30, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series

Globalisation and Contemporary Art: World Art and Art World

Malcolm Bull (Research Forum/Andrew W Mellon Foundation MA Visiting Professor from Ruskin School of Drawing and Fine Art, University of Oxford)

The globalisation of contemporary art presents unprecedented challenges to the art historian. Inspired by recent work in world literature, this lecture explores ways of mapping world art as a unified field, and the implications for current debates in art theory and political aesthetics.

Malcolm Bull teaches at the Ruskin School in Oxford, and has also spent periods in the USA as a Getty Scholar and a Clark Fellow. His publications include *Seeing Things Hidden* (2000), *The Mirror of the Gods* (2005), and, most recently, (with Anthony Cascardi and T. J. Clark) *Nietzsche's Negative Ecologies* (2009).

Thursday 29 October 2009

16.30, Research Forum South Room

London Ancient History/Roman Art Seminar

The Colour Purple in Ancient Rome

Dr Mark Bradley (University of Nottingham)

Supported by the Institute of Classical Studies, The Courtauld Institute of Art's Research Forum and Royal Holloway University of London

Contact Sophie Lunn-Rockcliffe, King's College London (sophie.lunn-rockcliffe@kcl.ac.uk) or Peter Stewart, The Courtauld Institute of Art (peter.stewart@courtauld.ac.uk) for further information

NOVEMBER

Monday 2 November 2009

17.30, Research Forum South Room

Research seminar: Modern and Contemporary

Fragonard/ Twombly: Blindness, Analogy and Painting as an Act

Dr Satish Padiyar (The Courtauld Institute of Art)

Tuesday 3 November 2009

17.30 - 18.30, Kenneth Clark Lecture Theatre

Terra Foundation for American Art Visiting Professor

"Flesh Jubilation": Eros in the Art of the Sixties

Jonathan Katz (Terra Foundation for American Art Visiting Professor; and Associate Professor and Chair, Visual Studies Doctoral Program, University at Buffalo)

This lecture explores why in the art world of the late 50s and 60s, before difference was particularized, specified, embodied, and made over into artistic identity, a single, universal human capacity-Eros--was elevated to determining status and made ground for a global politics of social liberation. This Eros was specifically not genital nor sexual pleasure, but rather, as defined by the influential Herbert Marcuse, something more akin to Freudian notions of polymorphous perversity. Invoked as solvent to the Cold War's containment culture and its multiple repressions, the liberatory potential of Eros as a mechanism of comprehensive social dissent turned precisely on its presumed communal and collective

capacity to free the mind through a return to the body and its pleasures. For a few short years, a diverse group of artists, female and male, queer and straight, as different as Richard Hamilton, Lygia Clark, Franz West, Andy Warhol, Yoko Ono and Carolee Schneemann produced an art that, in politicizing the body while obfuscating its signs of differentiation, paradoxically engendered the very specific contemporary social categories like feminist and queer that now obscure Eros' formative and foundational role.

Jonathan D. Katz, a scholar of post-war art and culture from the vantage point of sexuality, is an Associate Professor at the University at Buffalo, forthcoming director of its Doctoral Program in Visual Studies, as well as Honorary Research Faculty at the University of Manchester, Terra Visiting Professor at The Courtauld Institute of Art and Guest Curator at the Smithsonian's National Portrait Gallery. Well known as an activist academic, Katz was the founding director of the Larry Kramer Initiative for Lesbian and Gay Studies at Yale University – the first queer studies programme in the Ivy League – and founding chair of the very first Department of Lesbian and Gay Studies in the United States, at City College of San Francisco. Katz is curator of a groundbreaking exhibition entitled *Hide/Seek: Difference and Desire in American Portraiture*, opening 22 October 2010 at the Smithsonian National Portrait Gallery as the first major queer art exhibition in US history. Katz is now completing the eponymous book to accompany the exhibition.

As Terra Foundation for American Art Visiting Professor at The Courtauld in 2009-10, he will also lead a series of seminars on Eros and the 1960s as part of Professor Mignon Nixon's M.A. Special Option in the History of Art on 'Informed: Art, Sex, War, and Gender Politics since 1960'.

Wednesday 4 November 2009

17.30, Research Forum South Room

Research seminar: Renaissance

The Winged Phallus: Neoplatonism Popularized and the Venetian Reclining Nude

Paul Holberton (art historian and Paul Holberton Publishing)

Thursday 5 November 2009

16.30, Research Forum South Room

London Ancient History/Roman Art Seminar

Marble Mania: Sculptural Materiality and Roman Cyprus

Dr Jane Fejfer (Copenhagen)

Supported by the Institute of Classical Studies, The Courtauld Institute of Art's Research Forum and Royal Holloway University of London

Contact Sophie Lunn-Rockcliffe, King's College London (sophie.lunn-rockcliffe@kcl.ac.uk) or Peter Stewart, The Courtauld Institute of Art (peter.stewart@courtauld.ac.uk) for further information

Friday 6 – Saturday 7 November 2009

12.00 - 18.15, 6 November (registration from 11.30)

10.00 - 18.15, 7 November (registration from 09.30)

Kenneth Clark Lecture Theatre

Imaging Dogma, Picturing Belief: Late-Medieval Mural Painting in Parish Churches across Europe

Speakers: Joanne Anderson (University of Warwick), Milena Bartlová (Masaryk University, Brno), Axel Bolvig (University of Copenhagen), Federico Botana (The Courtauld Institute of Art), Dušan Buran (Slovak National Gallery, Bratislava), Tiziana Franco (University of Verona), Ilona Hans-Collas (Institut Royal du Patrimoine Artistique, Bruxelles), Melena Hope (The Courtauld Institute of Art), Zsombor Jékely (Museum of Applied Arts, Budapest), Lisa Mahoney (Northwestern University, Chicago), Santiago Manzarbeitia Valle (Universidad Complutense, Madrid), Richard Marks (University of Cambridge), Tom Nickson (University of York), Luis Urbano Alfonso (University of Lisbon), Christian Nikolaus Opitz (University of Vienna), David Park (The Courtauld Institute of Art), Dominique Rigaux (University of Grenoble 2), Elena Taddia (independent scholar, Paris), Géraldine Victoir (The Courtauld Institute of Art), Lucy Wrapson (University of Cambridge)

The walls of parish churches and chapels have much to tell us about life in the Middle Ages. Images of saints, votive frescoes, and graffiti are all witnesses of personal and collective histories; they contain gripping evidence of famines, epidemics, and puerperal and child mortality, and often reflect a deep anxiety about the afterlife. Mural programmes consisting of didactic subjects and biblical scenes can verify the strategies used by the clergy and other elites to instruct lay populations believed to be prone to heresy and to influence their views on issues such as wars and local feuds. At this conference, research on late-medieval mural painting in parish churches across Europe will be presented by scholars from thirteen different European countries and the United States.

Ticket/entry details: £25 (£15 concessions) Please send a cheque made payable to 'Courtauld Institute of Art' to: Research Forum Events Co-ordinator, Courtauld Institute of Art Research Forum, Somerset House, Strand, London WC2R 0RN, clearly stating that you wish to book for the conference 'Imaging Dogma, Picturing Belief.' For credit card bookings call 020 7848 2785/2909. For further information, send an e-mail to ResearchForumEvents@courtauld.ac.uk

Monday 9 November 2009

18.00, Research Forum South Room

London seminar for Early Modern Visual Culture

Reading Group (texts to be announced)

This seminar series has been organised jointly by The Courtauld Institute of Art's Research Forum and University College London. Contact Rose Marie San Juan (r.sanjuan@ucl.ac.uk) or Joanna Woodall (joanna.woodall@courtauld.ac.uk) for further information.

Wednesday 11 November 2009

11.30 - 18.30, Kenneth Clark Lecture Theatre

Conference in Honour of Jennifer Fletcher

Speakers include: Amanda Beddington (independent), Zahira Veliz Bomford (The Courtauld), Caroline Campbell (The Courtauld Gallery), Lorne Campbell (The

National Gallery), David Chambers (The Warburg Institute), Peter Cherry (Trinity College, Dublin), Susan Connell (Independent), Jill Dunkerton (The National Gallery), Gabriele Finaldi (Museo del Prado), John Gash (Aberdeen University), Maurice Howard (University of Sussex), Susan Jenkins (English Heritage), Laura and Giulio Lepschy (University College, London), Neil Macgregor (The British Museum), Allegra Pesenti (The Hammer Museum), Catherine Reynolds (Christies), Xavier Salomon (Dulwich Picture Gallery) and Desmond Shawe-Taylor (The Royal Collection)

This one-day conference will celebrate Jennifer Fletcher's outstanding contribution to art history as an imaginative and original scholar and inspirational teacher.

Jennifer came to The Courtauld as a student in 1957 and was supervised by Ernst Gombrich at the Warburg Institute. She is recognised today as one of the leading experts in Venetian Renaissance painting. However, after teaching at the University of Reading from 1960-66, she was first appointed as the Baroque specialist at The Courtauld. She was Slade Professor of Fine Art at the University of Oxford in 1990-91 and The Getty Museum Scholar in Los Angeles in 2000. She retired from The Courtauld in 2002, and is now an Honorary Fellow.

Very many of her students have gone on to become highly distinguished art historians in an extremely broad field. The speakers at the conference reflect Jennifer's wide range of interests, including Rubens, the Baroque and Spain, as well as Renaissance Venice. Jennifer's flair as a teacher lay in spotting talent and allowing her students to do what they were good at, having the faith and generosity to let them run with what they found inspirational. Jennifer's sharp intellect, indomitable spirit, forthright manner and keen sense of justice have won her many admirers and friends over her long and varied career. The conference will pay tribute to the many highlights of her distinguished life as a scholar.

Ticket/entry details: Open to all, free admission

Thursday 12 November 2009

17.30, Research Forum South Room

Research seminar: Medieval Work in Progress

The Jaharis Gospel Lectionary: A Manuscript for St Sophia?

John Lowden (The Courtauld Institute of Art)

The seminar will be followed by a book launch: *The Jaharis Gospel Lectionary*, Metropolitan Museum of Art/Yale University Press

Friday 13 – Saturday 14 November 2009

14.30 - 18.00, 13 November (registration from 14.00)

10.00 - 18.00, 14 November (registration from 09.30)

Kenneth Clark Lecture Theatre

Writing Art History: Reading and Writing

Speakers: Nicholas Chare (University of Reading), Charlotte de Mille (The Courtauld Institute of Art), Linda Goddard (University of St. Andrews), Olivia Horsfall-Turner (University College London), Philippa Kaina (The Courtauld Institute of Art), Jeremy Melius (University of California at Berkeley), Maria Mileeva (The Courtauld Institute of Art), Charles F. B. Miller (University of Manchester), Gavin Parkinson (The Courtauld Institute of Art), Barbara Penner (Bartlett School of Architecture, UCL) Stephanie Porras (The Courtauld Institute of Art)

This conference marks the culmination of the activities of the Writing Art History Seminar Group, which has been meeting regularly for the past two years to discuss and develop projects that engage with the issues surrounding the act of writing, in relation to the artist, critic and historian. The various projects of its members have considered different modes and methods of writing, the relation between fiction and art history, the changing role of the art historian and critic, and the functions of names and anonymity, the boundaries and borders that shape the discipline.

The conference presents the work of a number of the group's members, both emerging and established scholars, alongside the voices of some of those that have shaped the discipline through their own varied approaches and methodological explorations. It brings together some of the most significant voices in art history today, asking vital questions about the relationship of art, art writing and writing art history.

Ticket/entry details: Open to all, places are free but must be booked in advance. Please make a booking by emailing ResearchForumEvents@courtauld.ac.uk by **midday Wednesday 11 November 2009**

Monday 16 November 2009

17.30, Research Forum South Room

Research seminar: Modern and Contemporary

Agnes Martin and the Sexuality of Abstraction

Jonathan Katz (Terra Foundation for American Art Visiting Professor, The Courtauld; and Associate Professor and Chair, Visual Studies Doctoral Program, University at Buffalo)

The palpable disconnect between the rigidly formal terms of Agnes Martin's art and her metaphysical pronouncements about it has generally been met with an embarrassed silence. While some, such as Krauss, have sought to recuperate her metaphysics in art historical terms through (equally mystical) phenomenological accounts of the work, a few have sought to historicise and contextualise the turn towards metaphysics. As an interest in Zen was hardly unique to Martin in this period, a broader art historical accounting is clearly called for and queer studies offers a powerful tool for understanding the metaphysical flavour, not only of Martin's oeuvre, but that of her contemporaries like Cage as well.

Thursday 19 November 2009

16.30, Research Forum South Room

London Ancient History/Roman Art Seminar

Still Life in Stone? Roman Triumph and Barbarian Defeat on the Pedestal Reliefs of Trajan's Column

Dr Jon Coulston (University of St Andrews)

Supported by the Institute of Classical Studies, The Courtauld Institute of Art's Research Forum and Royal Holloway University of London

Contact Sophie Lunn-Rockcliffe, King's College London (sophie.lunn-rockcliffe@kcl.ac.uk) or Peter Stewart, The Courtauld Institute of Art (peter.stewart@courtauld.ac.uk) for further information

Saturday 21 November 2009

10.00 - 17.15, Research Forum South Room (with registration from 09.30)

Inaugural Early Modern Symposium

Everyday Objects: Art and Experience in Early Modern Europe

Speakers: Samuel Bibby (University College London), Ariane Fennetaux (Université Paris-Diderot), Olivia Fryman (Kingston University and Historic Royal Palaces), Melinda Rabb (Brown University), Paula Radisich (Whittier College), Katie Scott (The Courtauld Institute of Art), Beth Fowkes Tobin (Arizona State University), Joanna Woodall (The Courtauld Institute of Art)

Through a focus on the everyday object, this one-day symposium explores both the experience of visual culture in everyday life and the phenomenon of the everyday in visual culture. Drawing on theories of the everyday from such fields as anthropology, phenomenology and sociology, papers will examine the seemingly banal things that formed the culture of daily life, asking: what constitutes an everyday object? How were everyday objects experienced, represented or collected? And how does their study enhance our understanding of the cultural history of early modernity? Papers by established and emerging scholars will explore the theme of the everyday object in a variety of media, including sculpture, painting, dress, furniture and the graphic arts. Presentations will investigate ephemeral objects, quotidian spaces and habitual activities – from the social rituals of marriage, food consumption and waste disposal, to overlooked 'things' like taxidermy, miniature furniture and clothing accessories.

Ticket/entry details: £15 (£10 Students) Please send a cheque made payable to 'Courtauld Institute of Art' to: Research Forum Events Co-ordinator, Research Forum, The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, clearly stating that you wish to book for the 'Everyday Objects Conference'. For credit card bookings call 020 7848 2785/2909. For further information, send an email to ResearchForumEvents@courtauld.ac.uk

Monday 23 November 2009

14.00 - 18.00, Research Forum South Room

Medieval Art in Theory workshop

Framing the Middle Ages: Concepts of the Frame in Medieval Art and Architecture

Speakers: Peter Bokody (Central European University, Budapest), Meredith Cohen (independent art historian), Emily Gray (The Courtauld Institute of Art), David Humphrey (Royal College of Art), Cynthia Johnston (Keble College, Oxford), Anne Moignet-Gaultier (Université Paris 10), John Renner (The Courtauld Institute of Art), Stuart Whatling (The Courtauld Institute of Art), Hanna Wimmer (Warburg Institute)

From the mid-twentieth century notions surrounding framing devices and their hermeneutical, epistemological and ontological functions have been explored in many disciplines. The word 'frame' has been applied in a range of contexts, from literary theory to neuroscience. The common feature of all its meanings, however, has been that the frame in some way contextualises the framed, guiding the viewer/reader towards a particular

understanding of its contents. This workshop will explore the significance of concepts of frames and framing for the understanding of medieval art and architecture. It will address how images and architecture are 'framed', and consider how artists and architects used 'frames' of many kinds in their work in the period c.700-c.1500. The participants will present short papers on a diverse range of objects, designed to stimulate debate and discussion. Ticket/entry details: All welcome but numbers are limited. Please book in advance **by 20 November 2009**. For further information and to book contact Laura Cleaver (laura.cleaver@courtauld.ac.uk)

Tuesday 24 November 2009

17.30 - 18.30, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series

Globalisation and Contemporary Art: Performing Bare Life, Exploring Carceral Cultures

Coco Fusco (interdisciplinary artist, writer and Director of Intermedia Initiatives, Parsons The New School for Design, New York)

Coco Fusco will discuss her latest body of work in video, performance, and writing that investigates military interrogation as intercultural performance. She will also discuss her two new projects: one that looks at the "techniques of the body" that constitute daily routines in American prisons and the other, which will focus on the various Black Codes that were instituted by the US and former European colonial powers to delimit the rights of free blacks during slavery and all black peoples in the New World after slavery.

Fusco's work combines electronic media and performance in a variety of formats, from staged multi-media performances incorporating large scale projections and closed circuit television to live performances streamed to the internet that invite audiences to chart the course of action through chat interaction. Her most recent work deals with the role of female interrogators in the War on Terror. Those works include *Operation Atropos* (a film about interrogation training), and *A Room of One's Own* (a monologue about female interrogators). As mentioned above, Fusco is currently developing a new performance that explores the "Black Codes" that were established in the Americas after slavery for the 2010 World Congress of the International Drama/Theatre Education Association in Brazil.

She has performed, lectured, exhibited and curated around the world since 1988. She is a recipient of a 2003 Herb Alpert Award in the Arts. Fusco's performances and videos have been included in two Whitney Biennials (2008 and 1993), the Sydney Biennale, The Johannesburg Biennial, The Kwangju Biennale, The Shanghai Biennale, InSite O5, Transmediale, The London International Theatre Festival, VideoBrasil and Performa05. She is the author of *English is Broken Here: Notes on Cultural Fusion in the Americas* (1995), *The Bodies that Were Not Ours and Other Writings* (2001), and *A Field Guide for Female Interrogators* (2008). She is also the editor of *Corpus Delecti: Performance Art of the Americas* (1999) and *Only Skin Deep: Changing Visions of the American Self* (2003).

Wednesday 25 November 2009

17.30, Research Forum South Room

Research seminar: Renaissance

Reconsidering the Nude: Northern Tradition and Venetian Innovation

Paula Nuttall (Victoria & Albert Museum)

Thursday 26 November 2009

16.30, Kenneth Clark Lecture Theatre

London Ancient History/Roman Art Seminar

Living with Myths in Pompeii and Beyond

Professor Paul Zanker (Scuola Normale Superiore, Pisa)

Supported by the Institute of Classical Studies, The Courtauld Institute of Art's Research Forum and Royal Holloway University of London

Contact Sophie Lunn-Rockcliffe, King's College London

(sophie.lunn-rockcliffe@kcl.ac.uk) or Peter Stewart, The

Courtauld Institute of Art (peter.stewart@courtauld.ac.uk)

for further information

Friday 27 – Saturday 28 November 2009

17.15 - 19.00, 27 November

10.00 - 18.30, 28 November (registration from 9.30)

Kenneth Clark Lecture Theatre

Surrealism, Post-War Theory and the Avant-Garde

Speakers: Lucy Bradnock (Getty Research Institute), David Cunningham (University of Westminster), Jonathan Eburne (Pennsylvania State University), Jill Fenton (Queen Mary, University of London), Patrick French (Kings College, University of London), Steven Harris (University of Alberta, Edmonton), Alyce Mahon (Trinity College, Cambridge), Gavin Parkinson (The Courtauld Institute of Art), Michael Richardson (independent scholar) and Allan Stoekl (Pennsylvania State University)

This conference co-organised with the Institute for Modern and Contemporary Culture at the University of Westminster engages with a range of different legacies of Surrealism in the postwar era, both in philosophical and theoretical work and in the activities of various avant-garde movements, including existentialism, performance, Pop Art, COBRA, the Nouveau Roman, Tel Quel, the Situationist International, post-structuralism, and postmodernism. The contributors to the event will explore both the often occluded role of Surrealism within the formation of 1960s-1970s French theory and its place within an emergent post-war discourse of the avant-garde.

Ticket/entry details: £10. Please send a cheque made payable to 'Courtauld Institute of Art' to: Research Forum Events Coordinator, The Courtauld Institute of Art Research Forum, Somerset House, Strand, London WC2R 0RN, clearly stating that you wish to book for the 'Surrealism, Post-War Theory and the Avant-Garde conference'. Or call 020 7848 2785/2909 to make a credit card booking. Or, for further information, send an email to ResearchForumEvents@courtauld.ac.uk

Monday 30 November 2009

17.30, Research Forum South Room

Research seminar: Modern and Contemporary

The Artist According to Alighiero E Boetti

Mark Godfrey (Tate Modern)

Monday 30 November 2009
18.00, Seminar Room 4

London seminar for *Early Modern Visual Culture History and the Matter of Holiness*

Professor Helen Hills (York University)

This seminar series has been organised jointly by The Courtauld Institute of Art's Research Forum and University College London. Contact Rose Marie San Juan (r.sanjuan@ucl.ac.uk) or Joanna Woodall (joanna.woodall@courtauld.ac.uk) for further information

DECEMBER

Tuesday 1 December 2009

17.30 - 18.30, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series

Globalisation and Contemporary Art: Unconcerned But Not Indifferent

Adam Broomberg and Oliver Chanarin (artists)

Broomberg and Chanarin have collaborated for over a decade, during which time they have been pre-occupied with the role of representation in places of trauma and conflict. Here they talk about their recent work made in Israel and Palestine, Iraq, Afghanistan and most recently in Iran.

For further information about artists Broomberg and Chanarin, please see their website:

www.choppedliver.info

Thursday 3 December 2009

17.30, Research Forum South Room

Research seminar: Medieval Work in Progress

Cut, Pasted, and Cut Again: The Original Function and Later Collection of Early Prints in the Low Countries

Kathryn Rudy (Caroline Villers Associate Fellow, The Courtauld Institute of Art)

Tuesday 8 December 2009

17.30 - 18.30, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series

Globalisation and Contemporary Art: Everyday People

Anne M. Wagner (Class of 1936 Chair and Professor of Modern and Contemporary Art, University of California, Berkeley)

"The proposition," declared Henri Lefebvre, "is to decode the modern world, that bloody riddle, according to the everyday." According, in other words, to the notion of a special category of experience: routinized yet not taking its marching orders from the rhythms of industrialized production, steeped in the ordinariness that life has when it falls through the cracks. This paper revisits Lefebvre's proposal, to ask whether the everyday still survives as a useful term. If so, how might it figure in contemporary visual representation? This paper suggests that some such set of questions have motivated a fairly wide range of recent artworks — most of them variations on the practice of portraiture — bringing with them the anxiety that everyday experience might well be a thing of the past.

Anne M. Wagner is an art historian who has published widely on nineteenth and twentieth century art. Since 1988, she has been a professor in the Department of History of Art at the University of California, Berkeley, where she holds the Class of 1936 Chair. Recent

published essays include studies of Jasper Johns's *Flag*, Eva Hesse's titles, and Dan Flavin's spaces. Her work has appeared in such journals as *Artforum*, *Representations*, *October*, and *The Threepenny Review*. *Jean-Baptiste Carpeaux: Sculptor of the Second Empire*, was published in 1986, and *Three Artists (Three Women)* in 1996. In 2005, her third book, *Mother Stone: The Vitality of Modern British Sculpture*, came out from Yale University Press. She is currently putting the finishing touches on a book of her essays titled *A House Divided: On Recent American Art*. A second book-in-progress is *Behaving Globally*, which has been commissioned by Princeton University Press for a new series called *Essays on the Arts*.