



Events Calendar

AUTUMN 2013

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

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

The **Autumn 2013 Frank Davis Memorial Lecture Series** on *Art and Vision Science*, explores the intersection between art and vision science. More than fifty years after Gombrich's pioneering *Art and Illusion*, the science of perception remains, for the most part, marginal to art historical practice, despite extraordinary recent advances in our understanding of the visual brain. In this series of five international lectures, leading vision scientists and art historians argue the case for a new engagement between art and science, in which scientific models of vision inform the theories and approaches of art history. The complex dynamics of perception, unlocked by contemporary vision science, contain implications for the study of art that are only now being realised. Traditionally sponsored by the F M Kirby Foundation, this year's Frank Davis Memorial Lecture Series is additionally sponsored by The Guarantors of Brain, and is organised by Tim Satterthwaite and Dr Meredith A Brown.

Art History and Sound Lecture Series will also take place in 2013-14: Following the workshop series Art History and Sound: The Listening Art Historian, this lecture series sets out to continue exploring the aural in art history. In three lectures to be held at The Courtauld Institute of Art during the autumn term 2013, art historians working in different areas and media will discuss the topic of sound and art history from a methodological point of view and engage the audience via a relevant expertise they have gained in their particular research field. The lectures will address topics related to both historical and contemporary instances of sound in art history, and present theoretical and methodological inquiries arising from this preoccupation. This lecture series is organised by Irene Noy and Michaela Zoschg with Dr Katie Scott. Contact: arthistory.sound@gmail.com

OCTOBER

Friday 4 October 2013

18.00, Research Forum South Room

Michael Corris on Conceptual Art and After

Michael Corris (artist and writer)

In the context of recent 'conceptual' histories Corris writes:

'As an artist and writer whose practice emerged from Conceptual Art, I find this to be a problematic heritage. Contemporary devaluations of the term "conceptual" — whether as a qualification applied to contemporary art or as a rubric for some practices of the 1960s and 1970s — prompt me to maintain a critical distance from that category. From the standpoint of my work, a sceptical attitude towards Conceptual Art and its various offsprings has proven to be neither uncomfortable nor unfruitful. While I acknowledge my origins as an artist in Conceptual Art as enabling, I am not about to swallow whole representations of that past by others.'

From 1972-76 Michael Corris was a member of the conceptual art group Art & Language, working in New York with Joseph Kosuth, Mel Ramsden, Ian Burn, Sarah Charlesworth, Terry Smith and Kathy Bigelow. He has exhibited in galleries and museums internationally and is represented in public and private collections in North America and Europe. His writings on art and art theory have been published widely: in artist-run publications (*Art-Language*, *The Fox*, and *Red-Herring*), scholarly journals (*Word & Image*, *Art Journal*, and *Art History*) and the international art press (*Artforum*, *Art+Text*, and *Art Monthly*). Following his PhD at University College London in 1996, his monograph *Ad Reinhardt* (2008) is the definitive study; see also *David Dao*, 2005; and the co-authored *Non-Relational Aesthetics*, (2008), and *Art, Word and Image: 2,000 Years of Visual/Textual Interaction* (2010). Currently, Corris is the editor for a new series of monographs on art

since the 1980s with Reaktion Books. He is reviews editor for the College Art Association's *Art Journal*. His selected writings on art will appear in spring 2014 with Les Presses du Réel, Dijon. Michael Corris taught an MA at The Courtauld Institute of Art from 1999-2000.

Monday, 7 October 2013

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

Negotiating the Volk: Avant-garde Readings of Nordic Folk Art in Helhesten (1941-44)

Kristina Rapacki (The Courtauld Institute of Art)

Tuesday, 8 October 2013

17.30 - 18.30, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series

Art and Vision Science:

Part-Whole Relationships in Art and Vision

Professor Johan Wagemans (Laboratory of Experimental Psychology, University of Leuven)

Part-whole relationships constitute a key topic of research in vision science since the early days of Gestalt psychology, over a century ago. They are also fundamental to the experience of visual art. Johan Wagemans's lecture explores this central theme, focusing on his empirical studies into pictorial relief and shape (for example, in Picasso's sketches of female nudes) and on his recent collaborative projects with contemporary artists (Ruth Loos, Wendy Morris, Anne-Mie Van Kerckhoven). A good deal of what makes an art work visually and aesthetically appealing lies in the way the parts can be integrated into a larger whole. The 'beholder's share' describes the flexible organization of the parts into a coherent Gestalt, a process whose result is the viewer's pleasure and fascination.

Johan Wagemans is lead researcher of the Gestalt Revision project at the University of Leuven. He has a BA in psychology and philosophy, an MSc and a PhD in experimental psychology, all from Leuven, where he is now a full professor. His research interests are mainly in so-called mid-level vision (perceptual grouping, figure-ground organisation, depth and shape perception) but stretching out to low-level vision (contrast detection and discrimination) and high-level vision (object recognition and categorisation), including applications in autism, arts, and sports (see www.gestaltrevision.be). He is chief editor of *Perception*, *i-Perception* and *Art & Perception*.

Wednesday, 9 October 2013

17.30, Research Forum South Room

Research seminar: Medieval Work in Progress

Picturing science in Medieval Castile: Alfonso X's Libro del Saber de Astrología

Dr Laura Fernández Fernández (Universidad Complutense de Madrid)

Monday, 14 October 2013

18.00, Research Forum South Room

Research seminar: Early Modern

Marginal Figures: A New Approach to George Morland

Nick Grindle (University College London)

Tuesday, 15 October 2013

18.00 - 19.30, Research Forum South Room

Sacred Traditions and the Arts Seminar

Art in the Face of Trauma

Speakers: Professor Tim Gorrington (St Luke's Professor of Theological Studies, University of Exeter); and Dr Glenn Sujo (G. F. Watts Associate Artist)

This seminar will explore from two perspectives how 20th-century art has responded to 20th-century traumas. These two perspectives contrast in being, respectively, Jewish and Christian, but also in bringing insights from the practice of art, and the practice of theology. As is usual in the Sacred Traditions and the Arts seminar, the two papers will each be around 20 minutes long, and the discussion that follows will permit opportunities to discuss and explore both congruence and contrasts between them.

Tim Gorrington is St Luke's Professor of Theological Studies at the University of Exeter. His academic interests focus on the interrelation between theology, social science, art and politics. His books include *Karl Barth: Against Hegemony* (OUP, 1999 - a study of the theologian in his social and political context), *Furthering Humanity: A Theology of Culture* (Ashgate 2004), *The Common Good and the Global Emergency* (CUP 2011) and *Earthly Visions: Theology and the Challenges of Art* (Yale 2011). He is at present working on a two year AHRC funded research project on the values which underpin constructive social change. In this short presentation he will raise some questions on the extent to which painting can or should respond to horror and pain.

Glenn Sujo is contributing author to G. Pollock, M. Silvermann, eds., *Concentrationary Memories* (London, 2013) and D. Mickleberg, C. Granof, eds., *Last Expressions: Art from Auschwitz* (Chicago, 2002), and is author and curator of *Legacies of Silence: The Visual Arts and Holocaust Memory* (Imperial War Museum, 2001) and *Artists Witness the Shoah* (Graves Art Gallery, 1995). A study of the life and work of Auschwitz survivor Yehuda Bacon, *Disseminating Memory: Lines Across an Abyss* is the subject of a book and exhibition (in preparation). Glenn Sujo is G. F. Watts Associate Artist. *Lifelines*, an exhibition of his work opens at the Lewis Elton Gallery, University of Surrey later this year.

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

tradition.

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

Wednesday, 16 October 2013

17.30, Research Forum South Room

Research seminar: Renaissance

Caravaggio and Copies: Art Market and the Birth of a Style

Cristina Terzaghi (Università degli Studi Roma Tre)

Friday, 18 October 2013

18.00 - 20.00, room tbc

**Research Seminar: Patterns of Dissent;
Contemporaneity in South Asian Art**

Black on Black: F. N. Souza, Race and Creativity in Post-War Britain

Speakers: Gilane Tawadros (Founding Director, Iniva, London), Zehra Jumabhoy (The Courtauld Institute of Art, London), Philip Vann (Art Historian, Cambridge).
Chair: Professor Deborah Swallow, Director, The Courtauld Institute of Art, London)

The Panel Discussion will coincide with an exhibition of F. N. Souza's black-on-black paintings at Frieze Masters, in Grosvenor Gallery's booth. This is the first time since their presentation in 1966 that these works have been exhibited together. Made in London, between 1964 and 1965, they marked a seminal moment in the late Indian artist's oeuvre. Panelists will analyze how Souza's paintings fit into debates about "Black-ness" in British Art from the 1960s onwards. The Discussion will be followed by a Q & A session as well as an informal reception.

Patterns of Dissent: Contemporaneity in South Asian Art: The lacuna in knowledge regarding modern and contemporary Indian art in western academic institutions is becoming increasingly evident at a time when numerous survey shows, and some high-profile solo exhibitions, have focused 'international' attention on it. This Seminar Series offers a platform for artists, curators and scholars to discuss urgent issues concerning the Subcontinent. What, after all, does the term "contemporary South Asian" mean?

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

Ticket/entry details: Open to all, free admission with advance booking required. BOOK ONLINE:

<http://ci.tesseras.com/internet/shop>. For further information, email

ResearchForumEvents@courtauld.ac.uk

Monday, 21 October 2013

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

Fashioning the Other: The First Hundred Years of Brazilian Women's Dress in National Geographic

Elizabeth Kutesko (The Courtauld Institute of Art)

Tuesday, 22 October 2013

17.30 - 18.30, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series

Art and Vision Science:

Visual Insights: What Art Can Tell Us About the Brain

Professor Margaret Livingstone (Department of Neurobiology, Harvard Medical School)

Artists have been doing experiments on vision longer than neurobiologists. The effects used by artists offer insights into how we see, and these can now be described in terms of the underlying neurobiology. For example, artists have long realised that colour and luminance can play independent roles in visual perception; techniques that exploit this, developed over centuries, reflect the parallel organisation of the human visual system. Margaret Livingstone's lecture will describe how the segregation of colour and luminance processing makes Impressionist paintings shimmer, and why some op art paintings seem to be in motion. Other artists have discovered, intuitively, that central and peripheral vision are distinct: differences in resolution across our visual field can help explain the Mona Lisa's elusive smile, and the dynamic illusion in Pointillism or in Chuck Close paintings. Whilst the perspectives of art and neurobiology are different, they share the goal of understanding the nature of visual experience.

Margaret Livingstone is Professor of Neurobiology at Harvard Medical School, where she has led ground-breaking research into hormones and behaviour, learning, dyslexia, and the neurobiology of vision. She has explored, in particular, how vision science can inform our understanding of visual art; her popular science book *Vision and Art* (2002) brought her wide acclaim as a scientist who can communicate with artists and art historians, to their mutual benefit. Livingstone's work has generated some important insights, including a simple explanation for the elusive quality of the Mona Lisa's smile (it is more visible to peripheral vision than to central vision) and the fact that Rembrandt, like a surprisingly large number of famous artists, was likely to have been stereoblind.

Ticket/entry details: Open to all, free admission (first-come-first-served)

Wednesday, 23 October 2013

18.00 - 19.00, Kenneth Clark Lecture Theatre

Peripheral Visions: Lecture Series on Cross-Disciplinary Approaches to Contemporary Art

Politics of Art and Cultural Policies

Dr Paola Merli (University of Nottingham)

The study of contemporary art within the field of art history has been making limited uses of the methodologies of social sciences and law, but recently there has been an increasing level of interest in cross-disciplinary and inter-disciplinary dialogues. This series of events brings together researchers who will present methods for studying art from cultural policy, law, and sociology to art historians for closer examination, and asks how they could be used within the discipline of art history. These methodological

examinations will aim to activate dialogues between art historians and international specialists in social sciences and in law.

Thursday 24 October 2013

18.00, Kenneth Clark Lecture Theatre

Shirin Neshat: An Artist Talk

Shirin Neshat (artist)

Shirin Neshat opens her sketchbook and discusses her practice with the audience. Neshat will screen excerpts of her work spanning across her career from her earliest works to her latest film. The event will be followed by a Q&A with the audience.

Shirin Neshat is an Iranian-born, New York-based artist, photographer and filmmaker. Her work often addresses the social, political and psychological dimensions of women's experiences in contemporary Middle Eastern societies. Neshat's videography projects *Turbulent* and *Rapture* won the prestigious International Award at the XLVIII Venice Biennale. In 2009 she won the Silver Lion for best director at the 66th Venice Film Festival for her feature directorial debut, *Women Without Men*.

This event is part of the Shirin Neshat Filmmaking Residency and Workshop presented by the London Film School in collaboration with the Barbican, The Courtauld Institute of Art and tank.tv. This programme has been made possible with the generous support of The Arts Council England (ACE), Magic of Persia and Taymour Grahne Gallery and has been organised by:

Dr Sussan Babaie (The Courtauld), independent curator Vali Mahlouji and the London Film School
Ticket/entry details: £7 (£3 for London Film School and Courtauld staff/students). BOOK ONLINE:

<http://ci.tesseract.com/internet/shop>

Student ID will be required at registration on the day. Please note that registration will close at 17.45. If you are delayed, your space may be reallocated to someone else.

Saturday, 26 October 2013

09.30 - 18.00 (registration from 09.00)

Kenneth Clark Lecture Theatre

Fifth Early Modern Symposium

Work in Progress. Bringing Art into Being in the Early Modern Period

Speakers: Stefan Albl (University of Vienna), Carrie Anderson (Massachusetts College of Art and Design, Boston), Carolin Behrmann (Kunsthistorisches Institut in Florence, Max-Planck-Institut), Anne Bloemacher (University of Münster), Letha Chien (University of California, Berkeley), James Hall (Independent art historian and critic), Sefy Hendler (Tel Aviv University), Claire Gapper (Independent architectural historian), David Gilks (Queen Mary, University of London), Vasco Nuno Figueiredo de Medeiros (University of Lisbon), Nikola Piperkov (Université Paris I Panthéon, Sorbonne), Joris Van Gastel (University of Warwick), Kamini Vellodi (Independent art historian and practicing artist), Foteini Vlachou (University of Lisbon)

Complex narratives spanning months, years or even decades exist behind the single bracketed date attached to artworks to indicate their moment of execution or completion. This one-day symposium will explore the 'ante-natal' development of early modern art from its conception to its 'quickening' and eventual birth. The process fascinated contemporary theorists and continues to raise questions for modern art historians. For example, when was an artistic project considered finished or unfinished? What terms were used to indicate the various stages of bringing an artwork into being, and what implications did these terms have for authorship and authenticity? The creation of art is not the work of a moment or achieved at a single stroke; it involves a series of transpositions from idea to study or plan, from sketch to painting, from plan to building and so on. How did early modern art reflect on the process of its own making?

Ticket/entry details: £16 (£11 students, Courtauld staff/students and concessions) BOOK ONLINE: <http://ci.tesseract.com/internet/shop> 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 'Fifth Early Modern Symposium'. For further information, email ResearchForumEvents@courtauld.ac.uk

Monday, 28 October 2013

18.00, Research Forum South Room

Research seminar: Early Modern

Rubens in Madrid (1628-1629): Natural History and the Arts in Early Seventeenth-century Spain

Dr José Ramón Marcaida (Department of History and Philosophy of Science, University of Cambridge)

Tuesday, 29 October 2013

18.00, Research Forum South Room

Research Seminar: Persian and Islamic Arts; Transcultural Geographies

Studying the Stars in Iran': Positioning al-Sufi's Book of Constellations in Islamic Art History

Dr. Moya Carey (Iran Heritage Foundation Curator for the Iranian Collections, Victoria and Albert Museum)

Dr Moya Carey is the Iran Heritage Foundation Curator for the Iranian Collections, in the Asia Department of the Victoria and Albert Museum. She completed her doctorate in the Department of Art and Archaeology at SOAS, University of London, in 2001, with a thesis focused on a late thirteenth-century manuscript copy of al-Sufi's Book of Constellations (British Library). Her publications address al-Sufi's illustrated treatise and related poetic traditions, medieval iconography and astronomy, celestial globes, inlaid metalwork and the history of Arabic and Persian manuscript illustration in the Islamic Middle East. She has taught Islamic art history at Aga Khan University, SOAS, the Sotheby's Institute of Art and Birkbeck College, and has worked for public and private collections of Islamic art, including the

collection of the late Prince Sadruddin Aga Khan formerly in Geneva. In 2012, she co-edited (with Dr Margaret Graves) the fourth volume of the *Journal of Art Historiography*, dedicated to the past, present and future historiography of Islamic art. Her current research addresses Qajar Iran, with specific reference to the V&A's collecting histories in the late 19th century, whether commercial, aesthetic or imperialist in scope: she is now cataloguing the Museum's holdings of 19th-century carpets from Iran, in preparation for a book publication.

Research Seminar: Persian and Islamic Arts:

Through the lens of Persianate arts, this research seminar invites discussion on artistic practices in pre-modern Eurasia. It encourages new historiographic approaches and interdisciplinary debates and promotes considerations of 'worldly' art histories. Speakers will address a range of media from monumental architecture to wearable and portable arts.

Wednesday, 30 October 2013

17.30, Research Forum South Room

Research seminar: Medieval Work in Progress

Thoughts on Icons from the British Museum

Dr Eleni Dimitriadou (The Courtauld Institute of Art)

Thursday, 31 October 2013

18.00, Kenneth Clark Lecture Theatre

The Books That Shaped Art History: Panel Discussion

Speakers: Eric Fernie, Paul Hills, Susie Nash, John-Paul Stonard

Which were the key books to have shaped art history over the twentieth century? Why were they so important and what have their legacies been? This panel discussion will focus on three of the most influential art historians of the past 100 years – Erwin Panofsky, Kenneth Clark and Michael Baxandall – before broadening into a wider discussion about the state of art history today.

Celebrating the recent publication of *The Books that Shaped Art History* by Thames & Hudson, the event will include short papers by Professor Susie Nash on Panofsky's *Early Netherlandish Painting: Its Origin and Character* (1953), John-Paul Stonard on Clark's *The Nude: A Study of Ideal Art* (1956) and Professor Paul Hills on Baxandall's *Painting and Experience in Fifteenth Century Italy* (1972).

Former Courtauld Director Eric Fernie will then lead a panel discussion on art historiography to consider the questions and controversies raised both by these books and the other seminal texts that have helped to define the discipline.

Eric Fernie is a historian of the architecture of the Middle Ages, whose books include *Art History and its Methods* (1995) and *The Architecture of Norman England* (2000). Before retiring he was Director of the Courtauld Institute of Art.

John-Paul Stonard is a critic and historian of modern and contemporary art.

A reception and book signing follows the event.

NOVEMBER

Monday, 4 November 2013

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

The Newsreel, the Daredevil, and the Cameraman: Character and Play in the Interwar Newsreel

Dr Sara Beth Levavy (Andrew W Mellon Foundation / Research Forum Postdoctoral Fellow - Mellon MA, The Courtauld Institute of Art)

Tuesday, 5 November 2013

17.30 - 18.30, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series

Art and Vision Science:

The Beholder's Gaze: What Do Our Eyes Do When We Look at Paintings?

Professor Raphael Rosenberg (Department of Art History, University of Vienna)

Numerous texts assume that works of art direct the beholder's gaze. The concept comes up as early as the sixth century (Procopius of Caesarea); writing in the 1760s Denis Diderot claimed that paintings guide the eye of the viewer along a specific line of composition. The idea remains current in art history to the present day. Raphael Rosenberg will examine discourses about the gaze in art historical writings. He will then discuss their deviation from and correspondence with physiological reality by presenting the results of his experimental work with eye-trackers. He suggests that empirical methods can significantly enlarge the range of art historical knowledge.

Raphael Rosenberg has carried out extensive research on the history of art perception, analysing both texts (the history of art descriptions) and drawings (copies of sculptures by Michelangelo). He holds a chair in Renaissance art history at the University of Vienna; he is the director of the Department of Art History, and founder of the Laboratory for Cognitive Research in Art History. Raphael Rosenberg is a member of the Heidelberg Academy of Sciences and Humanities.

Wednesday, 6 November 2013

17.30, Research Forum South Room

Research seminar: Renaissance

Caravaggio's The Boy Peeling Fruit and the Academy of the Insensati

Laura Teza (Università degli Studi di Perugia)

Saturday, 9 November 2013

15.30 - 18.30, Kenneth Clark Lecture Theatre

The Art of Being A Part: Clifford Charles and Anthony Key in Dialogue

Speakers: Clifford Charles (artist), Anthony Key (artist), Professor Tamar Garb (UCL), Professor Sarat Maharaj (Lund University)

Apartheid, a policy of racial segregation formerly practiced in the Republic of South Africa, literally refers to the 'state of being apart.' While much critical debate has focused on the violent struggle between

the black South African majority and the white supremacy of the ruling Afrikaner National Party government, this symposium centres on the work of two ethnic minority artists, Clifford Charles and Anthony Key, of Indian and Chinese descent respectively, who spent their formative years in South Africa under apartheid. The two artists will discuss their different experiences of being 'a/part', focusing on questions of agency and invisibility, national and cultural identity, migration and belonging, in relation to their recent artistic practice. They will be joined in conversation by the eminent cultural theorists and art historians Sarat Maharaj and Tamar Garb, both of whom have written extensively on South African art and cultural politics.

Clifford Charles spent his formative years within the 'Engaged Art' practice of Southern Africa. Initially he started out with South Africa's first Black Theatre company, The Dhlomo Theatre organization. He historically graduated from Witwatersrand University in Fine Arts and subsequently worked with the Afrika Cultural Centre, an art activist group working during the struggle against Apartheid. Subsequently he has researched, written and exhibited locally and internationally. His most recent painting-installation, *5 Rooms of Clouds* was exhibited at India's first Biennale in Kochi in 2012/13. See also <http://cliffordcharles.co.uk>

Anthony Key was born to Chinese parents in South Africa, where he spent his early years before relocating to the UK, where he now lives and works. He gained a PhD from Winchester School of Art and a MA in Fine Art from Brighton University. Recent exhibitions include *Pot Luck*, PM Gallery, London, Aberystwyth Arts Centre, Wales and The New Art Gallery, Walsall (2009); *English Lounge*, Tang Contemporary, Beijing (2009); *Boutique*, Chinese Arts Centre, Manchester (2007) and *Entanglement: the Ambivalence of Identity*, INIVA, London (2011). See also <http://www.anthonykey.net>

Tamar Garb is Durning Lawrence Professor in the History of Art at University College London. She graduated from the Michaelis School of Fine Art, University of Cape Town with a BA (Art) in 1978. She completed her PhD at The Courtauld Institute of Art which was awarded in 1991. Her research interests have focused on questions of gender and sexuality, the woman artist and the body in nineteenth- and early twentieth-century French art and she has published extensively in this field. Her interests have turned recently to post-apartheid culture and art as well as the history of photographic practices in Southern Africa. In 2008 she curated an exhibition on Landscape and Language in South African Art entitled *Land Marks/Home Lands; Contemporary Art from South Africa* at Haunch of Venison Gallery in London. In April 2011, her exhibition *Figures and Fictions: Contemporary South African Photography* opened at the Victoria & Albert Museum, London. She is currently curating a series of exhibitions for the Walther Foundation, New York and Germany, entitled 'Distance and Desire: Encounters with the African

Archive' and is a Leverhulme Research Fellow for 2012-2014.

Sarat Maharaj was born and educated in South Africa during the Apartheid years. He did his PhD in Britain on 'The Dialectic of Modernism and Mass Culture: Studies in Post War British Art'. Professor of History & Theory of Art at Goldsmiths, London 1980 -2005, he is currently Professor of Visual Art & Knowledge Systems, Lund University & the Malmo Art Academies, Sweden. He was the first Rudolf Arnheim Professor at Humboldt University, Berlin, and Research Fellow at Jan Van Eyck Akademie, Maastricht. His art historical work centres on Richard Hamilton, Marcel Duchamp, and James Joyce. His research covers cultural translation and difference, textiles, sonics, and visual art as knowledge production. He was co-curator of Documenta X1, 2002. With Ecke Bonk and Richard Hamilton, he curated *retinal.optical.visual.conceptual...* at the Boijmans, Rotterdam, 2002. He is curator of the Knowledge Lab (Haus der Kulturen der Welt), 2005 and Berlin/Munich 2006, as well as sound.image.movement experiments with Liu Sola (Beijing/NY) and Kofi Koko (Benin/Paris).

Ticket/entry details: Open to all, free admission with advance booking required. BOOK ONLINE: <http://ci.tesseract.com/internet/shop>. For further information, email ResearchForumEvents@courtauld.ac.uk

Monday, 11 November 2013 **POSTPONED to 3 March 2014**

18.00, Research Forum South Room
Research seminar: Early Modern
The Drinking Portraits of Alexis Grimou
Melissa Percival (Exeter University)

Wednesday, 13 November 2013
17.30 - 18.30 Kenneth Clark Lecture Theatre
Medieval Georgia: Researching and Preserving the Royal Wall Paintings of Vardzia
Professor David Park (The Courtauld Institute of Art)
This lecture by Professor David Park on the collaborative project of the National Agency for Cultural Heritage Preservation of Georgia the Tbilisi State Academy of Arts and The Courtauld is generously supported by the Jackson Foundation. The lecture is hosted by the British Georgian Society and The Courtauld Institute of Art. Please join us for a reception in the Entrance Hall following the lecture
Admission is free. Please contact: sophie.stewart@courtauld.ac.uk in case of any enquiries.

Wednesday, 13 November /2013

17.30, Research Forum South Room

Research Seminar: History of Photography

The One, the Many

David Company

'With photography the essence is done very quickly with a flash of the mind, and with a machine. I think too that photography is editing, editing after the taking. After knowing what to take you have to do the editing.' So said Walker Evans. Arguably the significance of modern photography is as much to do with the editing together of pictures as it is the pictures themselves. And in many ways the rise of the curator in contemporary art was foreshadowed long ago by the rise of the editor of photographs across visual culture, from magazine art directors, to art historians relying on reproductions, to photographers assembling their images into definitive bodies of work. David Company will explore this question from a number of directions, historical and contemporary.

David Company writes, curates exhibitions, makes art and teaches at the University of Westminster. His books include *Walker Evans: the magazine work* (Steidl 2013), *Gasoline* (MACK, 2013), *Jeff Wall: Picture for Women* (Afterall, 2010), *Photography and Cinema* (Reaktion, 2008) and *Art and Photography* (Phaidon, 2003). This year he has curated *Mark Neville: Deeds Not Words* at The Photographer's Gallery and a major show of the work of Victor Burgin at Ambika P3, London.

The History of Photography research seminar series aims to be a discursive platform for the discussion and dissemination of current research on photography. From art as photography and early photographic technology to ethnographic photographs and contemporary photography as art, the seminar welcomes contributions from researchers across the board, whether independent or affiliated with museums, galleries, archives, libraries or higher education, and endeavours to provide scholars with a challenging opportunity to present work in progress and test out new ideas.

The seminars usually take place once a term, on Wednesday evenings at 5.30pm in the Research Forum. The papers, and formal discussion, are followed by informal discussion and refreshments.

Thursday, 14 November 2013

18.00, Kenneth Clark Lecture Theatre

Art History and Sound Lecture Series

The Sound Makes the Difference or Sound in Visual Art. Another History of Modern and Contemporary Art

Claudia Tittel (Friedrich-Schiller-University of Jena)

For a long time, the history of art has been purely described as a history of the visual, where the sound had no part to play in the reception of artworks. Especially the modern and contemporary art is inconceivable without cross-border tendencies – Wassily Kandinsky, Marcel Duchamp, the futurists and the surrealists are only some examples. Hence, the history of modern and contemporary art is one of

aural experience as well, intimately connected with aural aspects.

Especially after the Second World War, critical voices were being raised contesting occularcentrism by cross-border artworks whose use of not only the visual but also spatial, temporal and tonal qualities shape and determine the viewing experience. Starting from material aesthetic features of the art of the 20th century, the lecture tries to describe the history of modern and contemporary art as a story which includes not only visual but also aural aspects. A general assessment of the visual primacy will be included in the talk embracing a critique of prevailing patriarchal power structures.

Claudia Tittel is Assistant Professor for Cultural Studies of Digital Media, Media theory and Intermedia Art at the Friedrich-Schiller-University of Jena. Aside from her research which focuses on contemporary (media) art, architecture, sound art and intermedia art, she is also engaged in curatorial practice, most recently in *Editing Spaces. Reconsidering the Public* (Vilnius, 2011) and *Imaginary Landscape. Hommage to John Cage* (Gera, 2012).

Monday, 18 November 2013

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

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

Alexis Romano (The Courtauld Institute of Art)

Tuesday, 19 November 2013

17.30 - 18.30, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series

Art and Vision Science:

Engulfed and in Motion: Some Notes on the Phenomenon of Perception in Contemporary Installation Art

Regine Rapp (Co-Director and Curator, Art Laboratory Berlin)

In recent decades installation art has become a dominant genre in the visual arts. Many installation artists have placed an emphasis on spatial perception, using a variety of aesthetic strategies. These provoke an increased attention and a more active role for the spectator, creating perceptions that go beyond the visual. Regine Rapp's lecture will stress the multisensory aspect of contemporary installation art in the works of Ilya Kabakov, Guillaume Bijl, and Janet Cardiff & Georges Bures Miller. Of special importance will be the viewer/participant's motion through the space of individual installations, as well as aspects of kinaesthetics. Central to her analysis is reception theory, which underlines the relationship between artwork and spectator – in this case the relationship between the space and the engulfed recipient.

Regine Rapp is an art historian and curator. She works as Assistant Professor at the Burg Giebichenstein Art Academy Halle, where she teaches art history. Currently she is researching the

spatial aesthetics of contemporary installation art. Further fields of specialisation include image and text theory, modern and contemporary art, and the artist's book in the twentieth century. She is a member of the International Association on Word and Image Studies (IAWIS) and Synapse (Haus der Kulturen der Welt). She co-founded Art Laboratory Berlin in 2006 and has curated over 30 exhibitions. In 2011 she realised the international Sol LeWitt Symposium at Art Laboratory Berlin. Recently she conceived the international transdisciplinary conference *Synaesthesia*. *Discussing a phenomenon in the arts, humanities and (neuro-)science*, which took place in July 2013 at Art Laboratory Berlin.

Wednesday, 20 November 2013

17.30, Kenneth Clark Lecture Theatre (note venue)

Research seminar: Medieval Work in Progress

The Invention of a Holy Site: the Lateran Church in the Middle Ages

Professor Michele Bacci (University of Fribourg)

Organised by Dr Antony Eastmond (The Courtauld Institute of Art) and Dr Tassos Papacostas (King's College London) in association with the Centre for Hellenic Studies at King's College London

Thursday, 21 November 2013

18.00, Kenneth Clark Lecture Theatre

Art History and Sound Lecture Series

Architecture and Music in Renaissance Venice

Deborah Howard (University of Cambridge)

This lecture explores the relationship between innovations in architecture and musical composition in Renaissance Venice. It seeks to show how the soundscape of a church interior was as important as the formal and liturgical aspects of the design. This was the setting for the introduction of *coro spezzato* (divided choir) polyphony, which anticipated modern stereo sound. How could the intricacies of such complex musical compositions be appreciated in large reverberant churches? The talk will present the results of a recent interdisciplinary research project on the acoustics of Venetian Renaissance churches.

Deborah Howard is Professor of Architectural History at the University of Cambridge, where she is also a Fellow of St John's College. Her most recent books are *Sound and Space in Renaissance Venice* (with Laura Moretti) and *Venice Disputed: Marc'Antonio Barbaro and Venetian Architecture 1550-1600*.

Friday, 22 November 2013

16.30 - 17.45 (registration from 16.00)

Warburg Institute, Lecture Room, Woburn Square
London WC1H 0AB (tel:020 7862 8949)

Dürer and Warburg: Interpreting Antiquity

Conference Keynote Lecture

The Crime of Passion

Christopher Wood (Professor, History of Art, Yale University)

Ticket/entry details for whole conference: £20 (£12 students, Courtauld staff/students and concessions)

BOOK ONLINE: <http://ci.tesseract.com/internet/shop>

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 'Dürer-Warburg'.

Saturday, 23 November 2013

10.00 - 17.30 (registration from 09.30)

Kenneth Clark Lecture Theatre, The Courtauld Institute of Art

Dürer and Warburg: Interpreting Antiquity
Conference

Speakers: Philipp Ekardt (Freie Universität Berlin); David Freedberg (Columbia University); Marcus A. Hurtig (Museum der bildenden Künste, Leipzig); Stephanie Porras (Tulane University); Thomas Schauerte (Albrecht-Dürer-Haus, Nuremberg); Dieter Wuttke (Universität Bamberg)

On 5 October 1905 the art and cultural historian Aby Warburg (1866-1929) delivered the lecture 'Dürer und die italienische Antike' (*Dürer and Italian Antiquity*) for the Congress of German Philologists and Teachers in Hamburg. Focussing on Albrecht Dürer's drawing *The Death of Orpheus* (Hamburger Kunsthalle) Warburg discussed the role classical antiquity continued to play in the Renaissance and introduced the seminal term 'Pathosformel' (*Pathos formula*) for a formalized, transferable artistic expression of extreme passion. Our conference addresses the wider context of Warburg's lecture and coincides with two exhibitions on view at The Courtauld Gallery from 17 October 2013 - 12 January 2014 – *The Young Dürer: Drawing the Figure*, and *Antiquity Unleashed: Aby Warburg, Dürer and Mantegna*.

Ticket/entry details for whole conference: £20 (£12 students, Courtauld staff/students and concessions)

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Monday, 25 November 2013

18.00, Research Forum South Room

Research seminar: Early Modern

Hanged, Quartered, and Drawn: Visual Cultures of the Criminal Body from Tyburn to the Academy

Meredith Gamer (Yale University)

Wednesday, 27 November 2013

18.00 - 19.00, Kenneth Clark Lecture Theatre

Peripheral Visions: Lecture Series on Cross-Disciplinary Approaches to Contemporary Art

Art and Copyright Law

Dr Jaime Stapleton

The study of contemporary art within the field of art history has been making limited uses of the methodologies of social sciences and law, but recently there has been an increasing level of interest in cross-disciplinary and inter-disciplinary dialogues. This series of events brings together researchers who

will present methods for studying art from cultural policy, law, and sociology to art historians for closer examination, and asks how they could be used within the discipline of art history. These methodological examinations will aim to activate dialogues between art historians and international specialists in social sciences and in law.

Thursday, 28 November 2013

18.00, Kenneth Clark Lecture Theatre

Art History and Sound Lecture Series

Marcel Duchamp, Nam June Paik and the Idea of Music

Simon Shaw-Miller (University of Bristol)

'Marcel Duchamp has already done everything there is to do – except video. He widened the entry but narrowed the exit. That very narrow door is video art and only through video art can we get ahead of Marcel Duchamp.' So said Paik in 1974. This paper pauses on the notion of 'video' (sight) and links it to ideas about music (sound), for it is with music that both Paik and Duchamp's aesthetic have foundational roots.

Simon Shaw-Miller is Chair and Professor of History of Art at the University of Bristol, UK. He is also an Honorary Research Fellow and Associate of the Royal Academy of Music. His research interests are the history of art and music in the modern period (c. 1800-1960). He is specifically concerned with questions of interdisciplinary methodology, modernism, the concepts of visual music, musical iconography, synaesthesia, musical ekphrasis, and the aesthetics of the Gesamtkunstwerk. He has published widely on these topics, notably in his books *Visible Deeds of Music: Art and Music from Wagner to Cage* (Yale, 2002) and *Eye hEar: The Visual in Music* (Ashgate, 2013).

DECEMBER

Monday, 2 December 2013

1800, Research Forum South Room

Research seminar: Modern and Contemporary

Documenting Networks: Provenance as a Research Tool

Lucy Watling (The Courtauld Institute of Art)

Tuesday, 3 December 2013

17.30 - 18.30, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series

Art and Vision Science

Double Echo: Exploring the Resonance Between Art and Science

Chris Drury (artist, UK)

We never see nature as it is, we always see it through the veil of culture. Art and science are part of this culture, as two sides of the same coin. Chris Drury's work seeks to connect the rational and emotional, through different means and materials, and in collaboration with scientists from many disciplines, as well as with small communities and indigenous peoples throughout the world – from Antarctica and

outback Australia, to his own home town in Sussex. Science can inform and shape our world but a wordless art can move us in ways we cannot predict. For the final lecture in this series, Chris Drury explores the creative connections between art and science, in search of new ways to describe human experience and our relation to the natural world.

Chris Drury is often described as a land artist, but he finds the label too narrow to capture the range of his work. He collaborates with scientists and technicians from a broad spectrum of disciplines, using whatever visual means and materials best suit the situation. He has had many international solo exhibitions and has made environmental art works all over Europe, America and Australia. Many of these works are illustrated in land art survey books; his monograph *Silent Spaces* is published by Thames and Hudson. Recent projects involve residencies in Antarctica, South Africa and Australia. His work *Carbon Sink* in Wyoming sparked a worldwide furore about the burning of fossil fuels and the die-off of forests in the Rockies. He is currently working with a group of First Australians in Western Australia, on a project concerning the mining of uranium on their land.

Thursday, 5 December 2013 (note date and time)

18.00, Research Forum South Room

Research seminar: Renaissance

Considering Antico after an Exhibition

Denise Allen (Frick Collection, New York)

Organized by the National Gallery of Art in collaboration with The Frick Collection the 2011-2012 exhibition, *Antico: The Golden Age of Renaissance Bronzes*, presented thirty-nine of the sculptor's statuettes, busts, medals, and reliefs. This unprecedented gathering of works, comprising almost seventy-five percent of Antico's surviving production, encouraged a fresh assessment of his artistic development, goals, and contribution. Basic questions, such as "How do Antico's works characterize the revival of antiquity at the Gonzaga courts?" or "What role did goldsmithing play in Antico's bronze production?" received answers that challenged and refined accepted ideas. From this process of reevaluation has emerged an image of Antico as an artist whose command of antique and contemporary sources was more inventive and eclectic than was formerly assumed. This talk will outline some of these new approaches to Antico by presenting interpretations of a selection of Antico's works which were shown in the exhibition, including the *Gonzaga Urn*, (Galleria Estense, Modena), *Hercules and Hydra*, (Bargello, Florence), and the *Hercules and Antaeus*, (Kunsthistorisches Museum, Vienna).

Tuesday, 10 December 2013

17.30 - 18.30, Kenneth Clark Lecture Theatre

Richard McDougall Lecture Autumn 2013

Walter Crane and the Arts and Crafts Watercolor

Dr Morna O'Neill (Wake Forest University)

In a critique of the Royal Academy published in 1885, the artist and designer Walter Crane described watercolour, "that peculiarly English and home grown art", as a neglected medium. Yet the Arts and Crafts Exhibition Society, formed in 1887 in the wake of Crane's remarks, did not address this concern. This lecture will consider the marginal position of watercolour painting in histories of the Arts and Crafts movement and examine the vital place it occupied in Crane's own art. As Morna O'Neill will discuss, a consideration of artistic craft and "truth to materials" makes watercolour painting something of an Arts and Crafts paradox: it is central to the movement but incidental to its objects.

Morna O'Neill (University of Notre Dame, B.A.; Yale, Ph.D.) teaches courses in eighteenth and nineteenth-century European art and the history of photography at Wake Forest University in Winston-Salem, North Carolina. Her research addresses the conjunction of art, design, and politics at the end of the nineteenth century. She was curator of the exhibition '*Art and Labour's Cause is One: Walter Crane and Manchester, 1880-1915*' (Whitworth Art Gallery, University of Manchester, August 2008-June 2009) and author of the exhibition catalogue (Whitworth Art Gallery, 2008). Walter Crane is also the subject of her book from Yale University Press, *Walter Crane: The Arts and Crafts, Painting, and Politics, 1875-1890*.

Other research projects include the display of decorative arts at international exhibitions (1889-1911) and the work of the art dealer Hugh Lane (1875-1915). She is the co-editor, with Michael Hatt (University of Warwick), of *The Edwardian Sense: Art, Design, and Performance in Britain, 1901-1910* (Yale University Press, 2010). Professor O'Neill has received fellowships from the Frick Collection and Art Reference Library, the Paul Mellon Centre for Studies in British Art, the Center for Advanced Study in the Visual Arts, the Huntington Library, The Getty Research Institute, and the National Humanities Center.