



Events Calendar

SPRING 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 **Spring 2013 Friends Lecture Series**, organised by Professor Joanna Woodall and Dr Eric Jorink, brings together leading historians of art and of science to consider ways in which knowledge was made visible in Early Modern Europe. The series builds upon and critically engages with Svetlana Alpers' ground-breaking book, *The Art of Describing. Dutch Art in the Seventeenth Century* (1983). It addresses a range of visual materials, including bone and wax, tables and charts, as well as oil paintings and prints. The lectures will explore the quest for knowledge with reference to physical spaces such as the humanist cabinet, the *Kunstkamer* and the anatomy theatre. The series is organised in conjunction with their Andrew W. Mellon Foundation interdisciplinary MA on *Visualizing Knowledge in the Early Modern Netherlands c. 1550 -1730*. The Spring 2013 Friends Lecture Series is supported by Friends of The Courtauld.

JANUARY

Thursday, 10 January 2013

16.00 - 17.30, Research Forum South Room

Ghost Messages: Argentine Art between Media and Message, 1965-1968

Daniel R Quiles (Assistant Professor in Art History, Theory, and Criticism, The School of the Art Institute of Chicago)

Histories of Argentine art of the 1960s have thus far argued for a progression from formal experimentation to a more overtly political art, what Luis Camnitzer has termed "ideological conceptualism." These teleological accounts invariably posit 1968 as an end-point beyond which artistic practice could go no further, grounding this contention in a rupture with the dominant contemporary art space in Buenos Aires, the radicality of the subsequent Tucumán Arde collaboration, and the ultimate renunciation of art production by a number of the key artists involved. Daniel Quiles' talk will aim to complicate this historical consensus, characterizing the conceptualism that emerged between 1965 and 1968 as both internally conflicted and enduring beyond the decade. In order to achieve what Longoni and Mestman call the "culminating manifestation" of 1960s art in Argentina, Tucumán

Arde drew on the immediate past—on strategies devised between 1965 and 1967 in Buenos Aires by a group of artists led by the writer Oscar Masotta. Sharing a deep skepticism for images and messages, the artworks produced by this group rely on false, inconsistent, or tautological information to stimulate critical thought. To use the title of one of the three artworks Masotta ever made, they employ *mensajes fantasmas*—ghost messages—vacated of content or sincerity, to reveal the conditions making their transmission possible. He will argue that the ghost message operation is fundamentally at odds with the direct, authentic messages that some of the Tucumán Arde collaborators sought to deliver. In reexamining a now canonical project, he hopes to excavate an internal conflict between media and message that was never fully resolved.

Monday, 14 January 2013

18.00, Research Forum South Room

Research seminar: Modern and Contemporary *On Revenants, Resistance, and the Return of Ulrike Meinhof in Gerhard Richter's October 18, 1977*

Henrietta Stanford (The Courtauld Institute of Art)

Tuesday, 15 January 2013

17.30, Kenneth Clark Lecture Theatre

Spring 2013 Friends Lecture Series

**Visualising Knowledge in Early Modern Europe
Borderline Cases. Art, Science and Religion in
the Dutch Golden Age**

Dr Eric Jorink (Researcher at Huygens ING; and
Andrew W Mellon Foundation / Research Forum
Visiting Scholar (Mellon MA))

The Dutch Republic of the Golden Age was famous not only for its art production, but also at the heart of the fundamental reconfiguration of knowledge that took place in Europe during the early modern period. Amsterdam especially was a nodal point, of both the emerging world trade and the production of works of art and the development of new scientific ideas. While 'art' and 'science' are commonly considered to be two distinct expressions of human culture, Eric Jorink will argue that the two were complementary, rather than opposites. Focusing on images depicting the natural world (for example, still life and landscape paintings, or of natural rarities) he will demonstrate that these works were more than expressions of *vanitas*, or the result of a presumed objective 'art of describing'. According to reformed orthodoxy, nature was God's second revelation to mankind. Observing Creation and representing it on paper, in paint, or in a cabinet of curiosities, was a tribute to the Divine Architect.

Eric Jorink studied History at the University of Groningen and the *École des Hautes Études en Sciences Sociales* in Paris. In 2004 he gained his PhD cum laude at the University of Groningen with a thesis on the relation between science and religion in the Dutch Golden Age. Since 2001 Jorink has been working as a researcher at the Huygens Institute for the History of the Netherlands (Royal Netherlands Academy of Arts and Sciences) in The Hague. He has published widely on early modern scientific culture, including *Reading the Book of Nature in the Dutch Golden Age, 1575-1715* (2010); together with Bart Ramakers, eds, *Art and Science in the Early Modern Netherlands* (2011); with Dirk van Miert, eds, *Isaac Vossius (1618-1689) between Science and Scholarship* (2012) and, most recently with Ad Maas, eds, *Newton and the Netherlands. How Isaac Newton was Fashioned in the Dutch Republic* (2012). Currently, he is finishing a biography of the Amsterdam microscopist Johannes Swammerdam (1637-1680). In 2012-13 he is co-teaching the Andrew W Mellon Foundation/ Research Forum Mellon MA special option on *Visualizing Knowledge in the Early Modern Netherlands, c.1550-1730* with Professor Joanna Woodall and Dr Edward Wouk.

Monday, 21 January 2013

18.00, Research Forum South Room

Research seminar: Early Modern

Between a Thing and a Thought': Pictorial Syntax, Twofoldness and the Wisdom of the Ancients in the Work of Samuel Palmer and Edward Calvert
Professor Paul Smith (University of Warwick)

Wednesday, 23 January 2013

17.30, Research Forum South Room

Research seminar: Medieval Work in Progress

Embroidering the Creation Tapestry for the Lord: Women, Power and Church in Romanesque Catalonia

Professor Manuel Antonio Castiñeiras Gonzalez
(Universitat Autònoma de Barcelona)

Monday, 28 January 2013

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

The Bolshevik Revolution of 1917 and the Quest for the New Art. The Proletarian Art Enigma
Natalia Murray (The Courtauld Institute of Art)

Tuesday, 29 January 2013

17.30, Kenneth Clark Lecture Theatre

Spring 2013 Friends Lecture Series

**Visualising Knowledge in Early Modern Europe
Ingenuity in the Gallery: the Gallery of Cornelis
van der Geest Revisited**

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

Willem II van Haecht's *Gallery of Cornelis van der Geest* (1628) is the best known and most extensively discussed example of the Flemish 'pictures of collections' genre, which rose to prominence in Antwerp in the first half of the seventeenth century. Yet despite the painting's fame, a key aspect of its allegory has been curiously overlooked. This lecture will argue that the image may be read as a celebration of ingenium: a shared attribute of the *cognoscenti* – be they patrons, artists, or scholars – that populate the gallery space.

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

Wednesday, 30 January 2013
17.30, Research Forum South Room

Research seminar: Renaissance

Piero della Francesca "in terra nostra": Image-making for Borgo San Sepolcro

Nathaniel Silver (Guest Curator, The Frick Collection)

FEBRUARY

Saturday, 2 February 2013
10.00 17.10 Kenneth Clark Lecture Theatre
(registration from 09.30)

18th Annual Medieval Postgraduate Student Colloquium

Dialogues Between Life and Death

Speakers: Ann Adams (The Courtauld), James Alexander Cameron (The Courtauld), Julia Crispin (University of Münster), Francesca Demarchi (The Courtauld), Marta Miriam Ramos Dias (CITCEM/Universidade do Porto), Anna Finke (Heinrich-Heine-Universität, Düsseldorf): Kayoko Ichikawa (University of Warwick), Sotiria Kordi (University of Leeds), Christian Nikolaus Opitz (University of Vienna), Michaela Zöschg (The Courtauld), Danijela Zutic (McGill University, Montreal)

Death was a constant presence in the Middle Ages, not only due to the perils of war and disease, but because of the religious imperative to take steps while still alive to protect one's immortal soul. A great deal of art and architecture of the medieval period reflects this preoccupation with death, as people sought to commemorate ancestors, meditate on the afterlife and make provisions for themselves before their inevitable end. This colloquium will address how communication and interactions between the living and the dead are depicted in art by focusing on the liminality, or the thresholds where these interactions take place. Papers explore art in a variety of media and span several centuries and national borders to show how such measures enabled people of the Middle Ages to reassure and reconcile themselves with the concept of death.

Ticket/entry details: Admission free, all welcome. No booking is necessary. Organised by Rachel Hapoienu (Rachel.Hapoienu@courtauld.ac.uk) and other Medieval postgraduate students

Monday, 4 February 2013
18.00, Research Forum South Room

Research seminar: Early Modern

The Draftsman's Voyage: Jacques Callot and a Mediterranean Sketchbook of 1620

Dr Sheila McTighe (The Courtauld Institute of Art)

Tuesday, 5 February 2013
17.30, Kenneth Clark Lecture Theatre

Spring 2013 Friends Lecture Series

**Visualising Knowledge in Early Modern Europe
*Wax and Bone: The Re-assembly of the Body in Early Modern Cabinets of Display***

Professor Rose Marie San Juan (Early Modern Italian art and visual culture, University College London)

The combination of coloured wax and human bone in early modern displays of the 'living' human body warrants consideration. After all, both of these materials held fraught relations to death, be it wax's association with the death mask and the votive offering or the proliferation of skulls and skeletons in established visual imagery of the afterlife. But the conceptualization of these materials was also undergoing change, in part due to practices of display, which did not avoid the mixtures of objects that had arrived at the cabinet as different in type and status. Thus the anatomical, religious, ethnographic, and curious cohabited the same cabinets and constantly moved to and from different kinds of cabinets. In the process, material resemblance undermined difference of type and status, shifting the terms under which wax and bones were deployed within new anatomical models of the human body. Professor Rose Marie San Juan will argue that what emerged was the body as assemblage rather than the re-animation of the organic body.

Rose Marie San Juan teaches and writes on early modern Italian art and culture (especially Rome and Naples), on new forms of technology (print culture, film) in relation to urban change, and on the reconception of the visual image through travel, cross-cultural exchange, and the emergence of natural history and cabinets of curiosities. She studied at the University of Toronto and The Warburg Institute, and did her Ph.D. dissertation on the myth of Orpheus in Italian Renaissance culture. Her many articles and publications include *Rome: a city out of print* (2001), *The Perilous Journeys of Early Modern Images of Self Reflection* (2008), and *Film and Urban Space: Critical Possibilities* (co-authored with Geraldine Pratt, 2008). She is currently working on the representation of the human body in practices of collecting curiosities and early scientific knowledge.

Wednesday, 6 February 2013
17.30, Research Forum South Room

Shows of London

**Nineteenth-Century Reading Group Meeting
*Codes***

Presented by Professor Clare Pettitt (King's College London)

Shows of London is an interdepartmental/intercollegiate group studying Victorian Culture that

meets regularly to discuss texts on street culture, representation, the Metropolis and associated issues.

Inspired by the AHRC funded project *Scrambled Messages: the Telegraphic Imaginary 1857-1900*, running from October 2013, this term's readings examine innovative literary, artistic, and technological forms in the nineteenth century. Exploring compression in literary and artistic form, cryptography, and telegraphy in our first session on 'Codes', presented by Professor Clare Pettitt (KCL), we are particularly interested in codes as the point 'where writing leaves off and matter begins' (Shawn James Rosenheim) – where writing itself becomes stuff and matter. The session will ask: does compression necessarily involve violence? And what other possibilities are opened up by compressed and condensed forms of art and writing? Keeping up this interest in the relationship between matter, writing, and technology, our second session, on 'Waves', considers the relationship between light waves and particles, and considers the power of waves to transmit energy without the movement of matter. How did Victorian literary and artistic forms produce, and reproduce, these wave-like patterns? 'Waves' will be led by Professor Caroline Arscott (The Courtauld Institute of Art).

Reading list:

- Caroline Arscott, 'Edward Burne-Jones (1833-98)', in *The Cambridge Companion to the Pre-Raphaelites*, ed. by Elizabeth Prettejohn (Cambridge: Cambridge University Press, 2012), pp. 223-35
- Shawn James Rosenheim, *The Cryptographic Imagination: Secret Writings from Edgar Allan Poe to the Internet* (Baltimore: Johns Hopkins University Press, 1997). Chapter 4: 'Dark Fiber: Cryptography, telegraphy, science fiction', pp. 65-86
- Edward Burne-Jones, *King Cophetua and the Beggar Maid* (Tate, 1884)
- Edgar Allan Poe, 'The Gold-Bug', in *Tales* (New York: Wiley and Putnam, 1845), pp. 1-36

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

Ticket/entry details: Open to academic staff and postgraduate students of The Courtauld, King's College London and other institutions. Organised by Professor Caroline Arscott (The Courtauld Institute of Art) with Professor Clare Pettitt and Dr Adelene Buckland (Kings College London)

Monday, 11 February 2013

18.00, Research Forum South Room

Research seminar: Modern and Contemporary Pattern Theory: The Critical Analysis of Visual Grouping in Interwar Photography

Tim Satterthwaite (The Courtauld Institute of Art)

Wednesday, 13 February 2013

17.30, Research Forum South Room

Research seminar: Renaissance

Homeric Building? The Long Life of Brunelleschi's Dome

Dr Caspar Pearson (University of Essex)

Wednesday, 20 February 2013

17.30, Kenneth Clark Lecture Theatre

ICMA at The Courtauld Lecture Series 2012-13

"Sailing to Byzantium": Understanding a Lost Empire

Dr. Helen C. Evans (Mary and Michael Jaharis Curator for Byzantine Art, The Metropolitan Museum of Art, New York)

Since The Metropolitan Museum of Art's founding in 1870 its collection of Byzantine Art has been presented in dramatically differing ways. The changes reflected, or led, the interest of scholars and the public in the arts of an empire whose state ended more than half a millennium ago. This paper considers the Metropolitan Museum's installations and exhibitions as they relate to the evolution of our understanding of Byzantium and its periphery and possible future areas of exploration and installation.

Helen C. Evans is the Mary and Michael Jaharis Curator for Byzantine Art at The Metropolitan Museum of Art. A specialist in Early Christian, Byzantine and Armenian art, she received her masters and Ph.D. from the Institute of Fine Arts, New York University. After joining the curatorial staff of the Museum in 1991, she installed the Mary and Michael Jaharis Galleries of Byzantine Art, the first galleries dedicated to Byzantine art in an encyclopedic museum, in 2000 and expanded them in 2008. She has curated three landmark exhibitions on Byzantine Art - *Byzantium and Islam: Age of Transition (7th – 9th Century)* in 2012, *Byzantium: Faith and Power (1261-1557)* in 2004, and *The Glory of Byzantium: Art and Culture of the Middle Byzantine Era (843-1261)*. Her other exhibitions include: *Treasures in Heaven: Armenian Illuminated Manuscripts; Textiles of Late Antiquity; and The Philippe de Montebello Years: Curators Celebrate Three Decades of Collecting*, in honor of the director's retirement in 2008. Dr. Evans has lectured widely in the United States and abroad and has taught at the Institute of Fine Arts of New York University, Columbia University, Hunter College, the University of Chicago, and Oberlin College. She is a member of the Board of the Mary Jaharis Center for Byzantine Art and Culture at Holy Cross College; treasurer and a founding member of the Association of Art Museum Curators; and former chair of the Editorial Board of the *Art Bulletin*. 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 newsletter, supports a website, and sponsors lectures and conference sessions. email:

ICMA@medievalart.org and web:

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

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

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

Thursday, 21 February 2013

10.00 - 12.30, Research Forum South Room

Art and Death

Workshop 2: *Death and Dying*

Speakers: to be advised

CALL FOR PAPERS:

This is the second of a series of three workshops to be held at The Courtauld Institute of Art in 2012-2013 to explore the inter-relationship between art and death. These workshops have arisen from an informal group of doctoral students with shared interests in funerary monuments. This second workshop, with diversity in region and period, will focus on art in the context of dying, death and burial.

The deadline for proposals for this workshop is **Thursday 10 January 2013**. Please send proposals of no more than 250 words to: Jessica Barker (Jessica.Barker@courtauld.ac.uk) and Ann Adams (Ann.Adams@courtauld.ac.uk).

Subjects could include, but are not limited to:

- A 'good death'
- War and violence
- Funerals/Professional mourners
- Funerary monuments, memorial architecture, cemetery design
- Post-mortem portraits
- Images of the corpse in painting, sculpture, film, photography, etc
- Crucifixion imagery
- Death in museum collections

Details of the speakers will be advised once the programme is finalised.

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

Friday 22 and Saturday 23 February 2013

Timings to be advised

Kenneth Clark Lecture Theatre

Utopia III: Contemporary Russian Art and the Ruins of Utopia

Conference

Speakers: Elizaveta Butakova (The Courtauld Institute of Art); Yelena Kalinsky (Rutgers, State University of New Jersey); Anthony Kemp-Welch (University of East Anglia); Elena Kuprina (Moscow); John Milner (The Courtauld Institute of Art); Nadim Samman (Berlin); Jane Sharp (Rutgers, State University of New Jersey); Stas Shuripa (Moscow); Margarita Tupitsyn (Paris); Olesya Turkina (Russian Museum, St. Petersburg); Dmitry Vilensky (St. Petersburg).

Utopia III is the third in a series of major conferences devoted to the theme of utopia in 20th and 21st century Russian culture organised by CCRAC (The Cambridge Courtauld Russian Art Centre). *Utopia III. Contemporary Russian Art and the Ruins of Utopia* explores the afterlife of utopian thought in Russian art since the disintegration of the Soviet Union in the years 1989-91. The splintering of the vision of a collective Soviet utopia and the rise of individual utopias undoubtedly predated perestroika. During the Brezhnev years of stagnation, unofficial artists deployed a range of strategies to analyse the failure of the project of constructing Socialist society. If, for some, the collapse of the Soviet Union and entry into the free-market appeared to be a gateway to Western-style utopia, rapid socio-economic change left others out in the cold. Groups of Russian artists working since the 1990s have continued to explore collective organisation as a mode of political engagement, from *Chto Delat*, to *Voyna*, to those artists involved in the current protests against Putin's government. As artists today wrestle with new forms of social and cultural decay, and as critics negotiate new forms of nostalgia, what, if anything, remains to be salvaged from among the ruins of the Soviet utopia? Bringing together artists, art historians, curators and cultural theorists to discuss recent transformations in the Russian cultural landscape, *Utopia III* addresses the following questions: How has Soviet avant-garde art been historicised, re-contextualised, and re-mobilised in recent years? Is the intersection of art and activism necessarily utopian? In what ways has the arrival of Capitalist utopia transformed the landscape of the contemporary Russian art world?

Ticket/entry details: £31 (£21 students, Courtauld staff/students and concessions). Booking will open later in January 2013

Monday, 25 February 2013

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

Why only look? Aural and Visual Representations of Female Identity in West Germany

Irene Noy (The Courtauld Institute of Art)

Tuesday, 26 February 2013

17.30, Kenneth Clark Lecture Theatre

Spring 2013 Friends Lecture Series

Visualising Knowledge in Early Modern Europe

Recipes and Images: Writing about the Visual, Visualizing Knowledge in Early Modern Antwerp

Sven Dupré (Professor of History of Knowledge, Institute for Art History, Freie Universität Berlin; and Research Group Director, Max Planck Institute for the History of Science, Berlin)

In early modern Europe, recipes were ubiquitous. Avidly collected in manuscript notebooks and publicised in books of secrets flooding the printing market, they instructed readers how to colour glass, make gold, brew a medicine, and entertain (or fool) one's guests by creating illusory images with only a few mirrors. For all their diversity of purpose, they were all the same when it came to attempting to fix in words artisanal knowledge, which otherwise would have been confined within the walls of the workshop and the laboratory. A good part of the recipes which have come down to us concern the visual arts. The scarcity (often even complete absence) of visual materials in recipe collections and books of secrets is therefore all the more striking. This lecture ponders the questions why, where, when, and who used the visual in writing about the visual. Ranging widely in chronological and geographical scope, the focus is on early modern Antwerp: the largest commercial metropolis north of the Alps, a city home to a thriving book and art market, a knowledge hub of the highest significance.

Sven Dupré is Professor of History of Knowledge at the Institute for Art History at the Freie Universität Berlin and Research Group Director at the Max Planck Institute for the History of Science, Berlin. His work has been supported by fellowships at the Centre for Research in the Arts, Social Sciences and Humanities (CRASSH) in Cambridge, the Institute for Advanced Study in Princeton, and at the Centre for the Foundations of Science at the University of Sydney. He has published on a wide range of topics in the history of early modern science, technology and art in Italy, the Spanish Netherlands, the German lands, Britain and France. His most recent publications include *Silent Messengers: The Circulation of Material Objects of Knowledge in the Early Modern Low Countries* (LIT, 2011) and *From Earth-Bound to Satellite: Telescopes, Skills and Networks* (Brill, 2011). A book on translation, language and knowledge, co-

edited with Harold Cook (Brown University), is forthcoming. One of the projects of his research group "Art and Knowledge in Pre-Modern Europe" at the Max Planck Institute for History of Science concerns artists' recipes from Cennini to De Mayerne.

Wednesday, 27 February 2013

17.30, Research Forum South Room

Research seminar: History of Photography

Ubiquitous Photography: from Everywhere to 'Everywhere'

Sarah Kember (Professor of New Technologies of Communication, Goldsmiths, University of London)

This talk seeks to probe and extend our current understanding of the relation between photography and ubiquity. One of the ways in which we understand this relation is through digitization and debates on new or digital media concerned with the proliferation of photography in public and private life. Another way is through the assimilation, if not of photography then of the photographic, in the discourses and practices of ubiquitous computing. Professor Kember will explore what is at stake in the shift from a sense that photography is everywhere to a sense that the photographic is 'everywhere' (Greenfield), meaning, 'ever more pervasive, ever harder to perceive'.

Sarah Kember is Professor of New Technologies of Communication, Goldsmiths, University of London. She works at the intersection of new media and feminist science and technology studies. Professor Kember co-edits the journal

photographies and is the author (with Joanna Zylińska), most recently, of *Life After New Media. Mediation as a Vital Process*, (MIT Press, 2012).

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.

MARCH

Monday, 4 March 2013

18.00, Research Forum South Room

Research seminar: Early Modern

Pall Mall Pastoral: Sir Joshua Reynolds and the Exhibition Portrait in the 1770s

Professor Mark Hallett (Paul Mellon Centre for Studies in British Art)

Tuesday, 5 March 2013

17.30, Kenneth Clark Lecture Theatre

RIHA Lecture 2013

title to be advised

Speaker: to be advised

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

Wednesday, 6 March 2013

17.30, Research Forum South Room

Shows of London

Nineteenth-Century Reading Group Meeting *Waves*

Presented by Professor Caroline Arscott (The Courtauld Institute of Art)

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

Inspired by the AHRC funded project *Scrambled Messages: the Telegraphic Imaginary 1857-1900*, running from October 2013, this term's readings examine innovative literary, artistic, and technological forms in the nineteenth century. The first session on 'Codes' is on February 2013 (see above). This second session, on 'Waves', pursues the relationship between matter, writing, and technology, and considers the relationship between light waves and particles, and the power of waves to transmit energy without the movement of matter. How did Victorian literary and artistic forms produce, and reproduce, these wave-like patterns?

'Waves' will be led by Professor Caroline Arscott (The Courtauld Institute of Art).

Reading list:

- Gillian Beer, 'Wave theory and the rise of literary modernism', in *Open Fields: Science in Cultural Encounter* (Oxford: Oxford University Press, 1996), pp. 295-319
- Bruce Clarke and Linda Dalrymple Henderson, 'Introduction', in *From Energy to Information: Representation in Science, Technology, Art and Literature*, ed. by Bruce Clarke and Linda Dalrymple Henderson (California: Stanford University Press, 2002), pp. 1-15
- Algernon Charles Swinburne, 'By the North Sea', from *The Poems of Algernon Charles Swinburne*, 6 vols (London: Chatto & Windus, 1904), 85-110
- John William Waterhouse, *St Eulalia* (Tate, 1885)

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

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

Organised by: Professor Caroline Arscott (The Courtauld Institute of Art) with Professor Clare Pettitt and Dr Adelene Buckland (Kings College London)

Thursday 7 and Friday 8 March 2013

Timings to be advised

Kenneth Clark Lecture Theatre

The 2013 Courtauld Institute of Art Postgraduate Symposium

Showcasing New Research

Speakers: Yasmin Amaratunga, Hui Kyung An, Natalia Budanova, Wolf Burchard, Joanna Cheetham, James Day, Francesca Demarchi, Carey Gibbons, Maria Grasso, Rachel Hapoienu, Zehra Jumabhoy, Kaija Kaitavuori, Liz Kim, Li Na, David Low, Vanja Malloy, Emily Mann, Serena Martucci di Scarfizzi, Natalia Murray, Evangelia Papoulia, Emma Rogers, Sam Ensor Rose, Sylwia Serafinowicz-Weslowska, Henrietta Stanford

Drawing on the extraordinary range of research projects carried out at The Courtauld, the 2013 symposium provides a forum for third year PhD students to present and discuss papers derived from their current work. With an audience that includes other postgraduate students, academic staff, and those outside The Courtauld, the sessions will be organised thematically, promoting new dialogues across the broad sweep of periods and methodologies on display.

Ticket/entry details: Open to all, free admission
Organised by: Research Forum Postgraduate Advisory Group and PhD students

Monday, 11 March 2013

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

*The New Moscow: Construction, Production and
Reproduction in Soviet Photographs*

Marie Collier (The Courtauld Institute of Art)

Wednesday, 13 March 2013 (**Note date**)

17.30, Kenneth Clark Lecture Theatre

Spring 2013 Friends Lecture Series

Visualising Knowledge in Early Modern Europe

***Seeing at One Glance: The Synoptic Image in
Early Modern Science***

Professor Lorraine Daston (Director, Max Planck
Institute for the History of Science, Berlin; and
Visiting Professor, Committee of Social Thought,
University of Chicago)

New practices of continuous and collective
observation in early modern Europe posed a new
challenge: how to synthesize copious amounts of
data in digestible and perspicuous form? Solutions
ranged from the humanist techniques of collation
and compendia, a response to the analogous flood
of books issuing forth from printing presses, to
innovative visual techniques that attempted to
compress many observations into a single image
that could be grasped at a glance. The table, the
composite, and the idealization -- applied to botany,
astronomy, weather-watching, and other
observational sciences -- aimed to compress reams
of information into a compact object of perception
from which regularities and essences could be
surveyed all at once, in an act of meta-perception
that approximated the intuitions of angels.

Lorraine Daston is Director at the Max Planck
Institute for the History of Science, Berlin and
Visiting Professor in the Committee on Social
Thought at the University of Chicago. Her recent
publications include (with Peter Galison) *Objectivity*
(2007), *Wunder, Beweise und Tatsachen: Zur
Geschichte der Rationalität* (2001), and (co-edited
with Elizabeth Lunbeck) *Histories of Scientific
Observation* (2011), as well as essays on the
history of scientific facts, objectivity, curiosity,
probability, and attention which have appeared in
various journals and collections.

Wednesday, 13 March 2013

17.30, Research Forum South Room

**Research seminar: Joint Medieval and
Renaissance Work in Progress**

*Jean Bourdichon: Towards a Reevaluation (and a
Newly Discovered Portrait of Louis XII)*

Nicholas Herman (The Courtauld Institute of Art)

Thursday, 14 March 2013

10.00 - 12.00, Research Forum South Room

Art History and Sound

**Workshop series: The Listening Art Historian
*Reproducing Sound – Reinventing Image***

Speakers: Lauren Applebaum (University of Illinois,
USA), Can Brett Brehm (Northwestern University,
USA), Andrew Cappetta (City University of New
York, USA), Adeena Mey (University of Lausanne;
and ECAL/University of Art and Design Lausanne,
Switzerland)

Art historians constantly encounter traces of sound.
These can take the form of notes in an illuminated
manuscript, a textual echo of past noise and lost
voices, or depictions of instruments, singers and
dancers, captured on panel, canvas, paper, film or
in wood, marble and bronze or spaces that have
been specifically designed and built to embrace
and amplify sound: pulpits, choir stalls, opera
houses, the floor of the stock exchange. The aural
is continuously intertwined with visual arts as
content or context. In the 20th and 21st centuries
especially artists have variously incorporated
sounds, live and recorded, in their performances,
happenings and multi-media installations putting
into question the silence and fixity of visual art.
As a result of the collapse in the Enlightenment of
the Renaissance notion of the unity of the arts and
the substitution of a modern division of temporal
from spatial art forms, art historians have generally
limited their research and interpretation exclusively
to the visual aspects of art and have disregarded
the existence, never mind the significance, of the
aural. Despite the recent broadening of art history's
disciplinary boundaries to include 'non-traditional'
media as well as related fields, art historians are
primarily trained to analyse and explain the non-
ephemeral dimensions of art. When the visual
approaches the transient qualities of the aural it
raises problems of methodology and terminology.
This workshop series aims to explore both historical
and contemporary instances of sound in art history,
as well as some of the theoretical and
methodological questions arising from this
preoccupation. It is designed to provide an open
platform for all art historians concerned with
collecting, analysing, interpreting and describing
sound(s) to meet and discuss ways of hearing
visual art. It will be hosted at the The Courtauld
Institute of Art on three different occasions
throughout the academic year 2012/13. Each
workshop will consist of four papers that will
function as catalysts for a subsequent round table
discussion, and each workshop will address the
dynamics existing between aurality and art
historical material, tools and methods from a
different angle.

Ticket/entry details: Open to all, free admission. No
booking required.

Friday 15 and Saturday 16 March 2013
Timings to be advised, Kenneth Clark Lecture
Theatre

***Temple and Tomb: Reimagining the Sacred
Buildings of Jerusalem***

Conference

Speakers include Anthony Eastmond, (The Courtauld Institute of Art); Eric Fernie (The Courtauld Institute of Art); Michael Gervers (Toronto University); Robin Griffith-Jones (Temple Church); Nicole Hamonic (University of Tennessee); Cecily Hennessy; Robert Hillenbrand (Edinburgh University); Bianca Kühnel (Hebrew University, Jerusalem); Alexei Lidov (Lomonosov Moscow State University); Colin Morris (Southampton University); Robert Ousterhout (University of Pennsylvania); David Park (The Courtauld Institute of Art); Denys Pringle (Cardiff University)

God and humankind had been at one in paradise. The sanctuary of Jerusalem's Temple, whose decoration recalled Eden, was in Jewish thought the navel of the world, the intersection of heaven and earth.

The Temple was destroyed in 70 CE. The Christian Melito was already writing of Golgotha as the world's centre by 160 CE. Many more of the Temple's mythologies – and supposedly of its Solomonic and later artefacts – would be transferred to the Church of the Holy Sepulchre built by Constantine and completed in the construction of its Rotunda. Justinian and his panegyrist spoke in their turn of Hagia Sophia as the new Temple.

The Dome of the Rock was built to counter and surpass the Holy Sepulchre of the 'Christian polytheists'. The Crusaders identified Al-Aqsa Mosque as the Temple of Solomon, and the Dome of the Rock as the Temple of the Lord in which the infant Jesus had been presented to God.

The sanctity and significance of Jerusalem were recreated throughout Christendom in centrally planned churches and architectural motifs, in liturgical forms and in civic myths. Scholars will be speaking who have over many years studied the expressions of the Temple and the Sepulchre in Christian architecture.

The Courtauld Institute of Art and the Temple Church are coming together for their second joint-conference in March 2013. We will again spend time in the Temple's Round Church, itself one of the grandest recreations of Jerusalem to survive in the West.

Ticket/entry details: £26 (£16 students, Courtauld staff/students and concessions). Booking will open in January 2013

Organised by: The Rev'd Robin Griffith-Jones (Master of The Temple; and visiting lecturer in Theology, King's College London), Professor Eric

Fernie (The Courtauld Institute of Art) and Professor David Park (The Courtauld Institute of Art)

Monday, 18 March 2013

18.00, Research Forum South Room

Research seminar: Early Modern

*Paradoxes of Patronage: Three Pastellists in
Eighteenth-Century Vienna*

Francesca Whitlum-Cooper (The Courtauld Institute of Art; and Centre Allemand, Paris)