



# Events Calendar

## SPRING 2014

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](mailto:researchforum@courtauld.ac.uk)

The **Spring 2014 Friends Lecture Series**, is prompted by the range of visual materials explored in the Andrew W Mellon Foundation MA *Documenting Fashion: Modernity, Film and Image in Europe and America, 1920-45* led by Dr Rebecca Arnold and Dr Heather Norris Nicholson. As such it brings together leading scholars in the fields of dress and film studies to consider the ways fashion, non-fiction film and documentary images can reveal new ways to understand dress, style and visual culture. This Lecture Series has been organised by Dr Rebecca Arnold.

## JANUARY

Thursday, 9 January 2014

18.00, Kenneth Clark Lecture Theatre

### **Dmitry Prigov Lecture Series**

#### ***The Transitory Mode. Prigov and Time***

Professor Mikhail Iampolski (New York University)

We are delighted to announce that the inaugural public lecture in a series dedicated to Dmitry Prigov will be given by Professor Mikhail Iampolski (New York University), entitled *The Transitory Mode. Prigov and Time*.

As some of Dmitry Prigov's texts belong to a special region of poetics that he himself defined as a 'transitory mode', instead of referentiality, such texts develop almost mystical relations to an 'other world' and should be read as gestures of transition from one universe to the other. The mode of transition and penetration introduces a special kind of temporality and gives a support for images and signs (paper) a new dimension of depth. Surfaces are literally transformed into media - deep spaces of mediation.

**Professor Mikhail Iampolski** is Professor of Comparative Literature and Russian and Slavic Studies at New York University. He has previously taught at Harvard University, University of Lausanne, and at the Moscow State Institute of Cinema Arts. He has held the position of Getty Scholar at the J. Paul Getty Center for the History of Arts and the Humanities, and has won several

awards for his work including the Andrej Bely Award for the best book in Humanities. Mikhail Iampolski undertook his PhD at the Russian Academy of Pedagogical Sciences and his BA at the Moscow Pedagogical Institute.

The lecture will be followed by a reception.

**The Dmitry Prigov Lecture Series** is being organised by Professor John Milner and Dr Maria Mileeva in conjunction with The Prigov Foundation and the Cambridge Courtauld Russian Art Centre (CCRAC)

Monday, 13 January 2014

18.00, Research Forum South Room

### **Research seminar: Modern and Contemporary Frustrating the Spectator: Viktor Pivovarov and Soviet Unofficial Writers**

Katarina Lichvarova (The Courtauld Institute of Art)

Tuesday, 14 January 2014

17.30 - 18.45, Kenneth Clark Lecture Theatre

### **Spring 2014 Friends Lecture Series Documenting Modernity: Fashion, Film and Image in America & Europe, 1920 - 1945**

*"We Are All Artists": Amateur Film, Fashion, and the Art of the Everyday*

Dr Charles Tepperman (Assistant Professor of Film Studies, University of Calgary)

Amateur film, like fashion, emerged in the mid-

twentieth century as a medium for personal creative expression. This talk draws on amateur films from the 1930s and 40s, as well as contemporaneous popular and critical discussions about new vernacular art forms: or what my title refers to as “the art of the everyday.”

**Dr. Tepperman** has worked in film archives in Canada and the United States and published widely on film history. His book *Amateur Cinema, 1930-1960* is forthcoming from University of California Press.

Friday, 17 January 2014

14.00 - 18.00, Kenneth Clark Lecture Theatre (with registration from 13.30 and reception at 18.00)

**Going Public: Challenges and Perspectives in the Display of Private Collections**

Symposium

Speakers: Colin Bailey (Director of Museums, Fine Arts Museum of San Francisco), Angela Delaforce (Independent Scholar), Anne Distel (Conservateur Général du Patrimoine Honoraire), Paul Joannides (Professor of Art History, University of Cambridge), Alastair Laing (Curator Emeritus of Pictures and Sculpture, The National Trust), Loukia Loizou Hadjigavriel (Director of the A. G. Leventis Gallery), Delphine Munro (Head of Arts, European Investment Bank Institute), Wim van der Weiden (Chairman, European Museum Academy), Giles Waterfield (Associate Scholar at The Courtauld Institute of Art and Director of Royal Collection Studies)

The Courtauld Institute of Art is delighted to co-host the “*Going Public: Challenges and Perspectives in the Display of Private Collections*” Symposium on Friday 17 January 2014 in association with, and organised by, the A. G. Leventis Gallery.

This half-day symposium will provide a platform for the exchange of ideas on the distinct challenges posed by the display of private collections as they make the transition from ‘private’ to ‘public’. As a prelude to the opening of the A. G. Leventis Gallery in March 2014, this symposium will discuss new perspectives and museological developments, as well as address some of the pertinent issues faced by private museums around the world.

The symposium will bring together speakers from different fields and backgrounds focusing mostly, but not exclusively, on academia and the museum world. **Ticket/entry details:** The event is full and a waiting list is in operation

[<http://www.eventbrite.co.uk/e/going-public-challenges-and-perspectives-in-the-display-of-private-collections-symposium-organised-tickets-9088019511>]

Organised by: the A. G. Leventis Gallery in association with The Courtauld Institute of Art and with the support of the A. G. Leventis Foundation

Saturday, 18 January 2014

9.30 - 17.30, Kenneth Clark Lecture Theatre (registration from 09.00)

**Second Annual Postgraduate Renaissance Symposium**

*The Visual Arts and Music in Renaissance Europe c.1400 – 1650*

Speakers: Iain Fenlon (University of Cambridge), Simon Jackson (University of Cambridge), Bryan C. Keene (The Courtauld Institute of Art), Moritz Kelber (University of Augsburg), Ewa Kociszewska (Warburg Institute), Kelly Lam (University of Cambridge), Evan MacCarthy (College of the Holy Cross), Jesse Revenig (Northwestern University), Alex Robinson (Sorbonne University), Emmanuela Vai (University of St Andrews), Laura S. Ventura Nieto (Royal Holloway, University of London), Daniel Walden (Harvard University), Elizabeth Weinfeld (City University of New York)

There was a strong relationship between music and the visual arts during the Renaissance. The function, meaning, audience and patronage of both strands of the arts were often extremely closely aligned. Music and the visual arts in the Renaissance paralleled one another in the creation (or dissolution) of national style, portrayed the same religious, mythological and secular sources in analogous institutional and private spaces, and drew inspiration from one another in engaging audiences of all types – sacred and secular, elite to illiterate.

The study (and experience) of music and art has occurred largely separately, however. Hence, the wariness of students of Renaissance art and music to explore the relationship between their own discipline and their close yet unfamiliar counterpart has resulted more in the appropriation rather than synthesis of diverse research skills. This symposium hopes to break down these historiographic boundaries and explore the numerous instances of interdisciplinarity that exist in Renaissance scholarship. We provide a forum for postgraduate and early career scholars of all disciplines to present instances of this relationship in their research, and to use this symposium as an opportunity for exploratory and open-minded discussion of aural and visual experience in Renaissance culture and historiography. We were particularly keen to encourage participants to consider ways of presenting interdisciplinary research in engaging and inventive ways, and look forward to a dynamic and interesting day.

The keynote address will be given by Professor Iain Fenlon (King’s College, Cambridge)

**Ticket/entry details:** Free and Open to all, with advance booking required.

**BOOK ONLINE:** <http://ci.tesseract.com/internet/shop>  
For further details please contact: [researchforum@courtauld.ac.uk](mailto:researchforum@courtauld.ac.uk)

Monday, 20 January 2014

18.00, Research Forum South Room

**Research seminar: Early Modern**

*Why Signature Matters: Authorship, Autographie and Artistic Identity in 18th-century French Painting*

Charlotte Guichard (CNRS, Paris)

Tuesday, 21 January 2014

17.30, Kenneth Clark Lecture Theatre

**Terra Foundation for American Art Visting Professor**

*Animal Matters: Simone Forti in the Late 1960s*

Julia Bryan-Wilson (Associate Professor of Modern and Contemporary Art, History of Art Department, University of California, Berkeley)

In 1968, choreographer and dancer Simone Forti moved to Rome. During her brief stay, she spent time observing animals in the zoo, as well as working and performing among Arte Povera artists. This talk investigates how Forti's encounters in Rome with new methods of movement and materials became pivotal to her procedures of constructing dance, as she proposed models of collaboration between animate subjects and inanimate objects.

**Julia Bryan-Wilson** is Associate Professor of Modern and Contemporary Art in the History of Art Department at UC Berkeley. Her research interests include questions of artistic labor, feminism, queer theory, performance, photography, fabrication/production, and handicraft. She is the author of *Art Workers: Radical Practice in the Vietnam War Era* (University of California Press, 2009), and editor of *OCTOBER Files: Robert Morris* (MIT Press, 2013). A scholar and critic, Bryan-Wilson has written about artists such as Laylah Ali, Ida Applebroog, Sadie Benning, the Cockettes, Sharon Hayes, Harmony Hammond, Cristóbal Lehyt, Yoko Ono, Ana Mendieta, Yvonne Rainer, and Anne Wilson, in publications that include *Art Bulletin*, *Artforum*, *differences*, *October*, *Oxford Art Journal*, and many exhibition catalogs. Her article "Invisible Products" received the 2013 Art Journal award. She has held grants from the Getty, the Clark Art Institute, the Henry Moore Institute, and the Center for Craft, Creativity and Design. Bryan-Wilson's current book project is entitled *Craft Crisis: Handmade Art and Activism since 1970*.

This Visting Professorship and lecture have been made possible by the Terra Foundation for American Art.

Wednesday, 22 January 2014

17.30, Research Forum South Room

**Research seminar: Medieval Work in Progress**

*Artistic Identity in Twelfth-Century England*

Dr John Munns (University of Cambridge)

Thursday, 23 January 2014

18.00, Research Forum South Room

**Research Seminar: Persian and Islamic Arts; Transcultural Geographies**

*The Post-Ilkhanid Persian Qasida: At the Boundaries of Representation, Evocation, and Visualisation*

Dr. Dominic Parviz Brookshaw (The Oriental Institute, University of Oxford)

This lecture will examine a significant corpus of post-Ilkhanid royal Persian *qasidas* to provide insight into the processes of poetic image-making by panegyrist at the courts of Shiraz and Baghdad in the period 1340-1370. Focusing on the substantial and hitherto under-discussed body of *qasidas* penned by 'Ubayd-i Zakani (d. 1371) in praise of his Injuid, Jalayirid, and Muzaffarid patrons, this lecture will explore how poets of the period attempted a visualisation of the settings of poetic performance at court (garden, palace, and/or pavilion), and how those poets strove to combine evocation of ideal spaces with as real a description as possible of the actual spaces within which their poetry was recited (insofar as the boundaries delineated by the literary tradition allowed). It will be argued that the post-Ilkhanid Persian *qasida* (as the vocalization of court ceremonial) worked in tandem with the physical performance setting to project a bold regal image, one that was vital to these local dynasties as they vied for cultural and political power in their turbulent century.

**Dominic Parviz Brookshaw** holds a doctorate from the University of Oxford in Persian literature. He is University Lecturer in Persian Literature at the Oriental Institute, Oxford, and Senior Research Fellow in Persian at Wadham College. Dr Brookshaw teaches a range of classes that cover more than a millennium of Persian literary history. Before returning to Oxford, Dr Brookshaw taught Persian literature and language at McGill, Manchester and, most recently, Stanford. His first monograph, entitled *Hafiz and His Contemporaries: A Study of Fourteenth-century Persian Lyric Poetry*, will appear shortly. In 2012 he published an edited volume with Harvard University Press entitled *Ruse and Wit: The Humorous in Arabic, Persian, and Turkish Narrative*, and in 2010 he co-edited a volume with Professor Nasrin Rahimieh entitled *Forugh Farrokhzad, Poet of Modern Iran: Iconic Woman and Feminine Pioneer of New Persian Poetry*. Dr Brookshaw's research on pre-modern Persian poetry explores the intersection between performance, patronage, and desire. His research on the modern period is focused on the contribution of women to the Bazgasht-i adabi in nineteenth-century Iran. Dr Brookshaw is himself an aspiring poet, and he writes poetry (in English) on his connection to - and experience of - Iran as someone of mixed Iranian-English heritage.

### **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.

Monday, 27 January 2014

18.00, Research Forum South Room

### **Research seminar: Modern and Contemporary** *Martin Johnson Heade's Manual and Mechanical Reproductions: The Gems of Brazil*

Ellery Foutch (Terra Foundation for American Art Postdoctoral Fellow, The Courtauld Institute of Art)

This Postdoctoral Fellowship and seminar have been made possible by the Terra Foundation for American Art.

Tuesday, 28 January 2014

17.30 - 18.45, Kenneth Clark Lecture Theatre

### **Spring 2014 Friends Lecture Series**

#### ***Documenting Modernity: Fashion, Film and Image in America & Europe, 1920 - 1945:***

*Surveying the Screen: Fashion and Film 1896 to 1929*

Bryony Dixon (Curator of Silent Film, BFI National Archive)

Film and fashion connect in myriad ways. This lavishly illustrated lecture by Bryony Dixon, silent film curator at the BFI National Archive, explores some of that territory. Films in the collection range widely from the fantasy worlds created by the famous designers and haute couture to documents of humbler dress modes among the Edwardian working classes. Films record interesting facts about all aspects of the fashion business from the manufacture of sewing needles to the fashion show and it chronicles changing attitudes to fashion in these rapidly changing times. Early filmmakers might capture fashions incidentally or cater specifically to their patrons with products such as the 'how to' film, a kind of 1920s YouTube, and cine-magazine articles on the latest fashions from the Paris catwalk - in glorious stencil colour.

**Bryony Dixon** is a curator with responsibility for the BFI National Archive's extensive silent film collection. She has researched and written on many aspects of early and silent film, as well as programming for a variety of specialist film festivals. She also regularly contributes to BFI Southbank seasons and events and co-directs the annual British Silent Film Festival. Her book *100 Silent Films*, in the BFI Screen Guides series, was published in 2011. Bryony was lead curator on major silent film restorations including, *Underground*, *The Great White Silence*, *The Epic of*

*Everest* and the BFI's contribution to the Cultural Olympiad in 2012, the nine surviving films of Alfred Hitchcock.

Wednesday, 29 January 2014

17.30, Research Forum South Room

### **Research seminar: Renaissance**

*Il molto cortese e gentile M. Giulio Campagnola' and his 'gargion': New Evidence for the Date of Giulio's Death and Reflections on Domenico's Early Career*

Dr Irene Brooke

## **FEBRUARY**

Saturday, 1 February 2014

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

### **19th Annual Medieval Postgraduate Student Colloquium**

*Boundaries in Medieval Art and Architecture*

Speakers: Niamh Bhalla (The Courtauld Institute of Art), Cristina Dagalita (University of Paris IV, Sorbonne), Veronica Dell'Agostino (La Sapienza, Rome), Sophie Dentzer (The Courtauld Institute of Art), Dr Antony Eastmond (The Courtauld Institute of Art), Federica Gigante (The Warburg Institute and SOAS), James Hillson (University of York), Karl Kinsella (Oxford University), Andrea Mattiello (University of Birmingham), Dragoş Năstăsoiu (Central European University, Budapest), Maria Alessia Rossi (The Courtauld Institute of Art), Antonino Tranchina (La Sapienza, Rome), Monika Winiarczyk (University of Glasgow)

Medieval art and architecture are often misconceived as being governed by categories and boundaries, be it geographical, social, or artistic. This colloquium will aim to question and challenge these assumptions by highlighting the fluidity and flexibility extant within art and architecture at the time. Boundaries will be interpreted in the wider sense of the word, encompassing geographic location and artistic media as well as questions of in-betweenness and hybridity. The papers will explore the issue of the creation and articulation of boundaries, the question of the validity of scholarly categories, and how art ventured to transgress visual, architectural, and cultural divisions.

**Ticket/entry details: Admission free, all welcome.**

**No booking is necessary**

Monday, 3 February 2014

18.00, Research Forum South Room

### **Research seminar: Early Modern**

*Gentlemanly Caprice: Joshua Reynolds and Fancy Painting in the 1770s*

John Chu (The Courtauld Institute of Art)

Tuesday, 4 February 2014

18.00, Research Forum South Room

**Caroline Villers Research Fellowship**

*How our Visual Brains Interpret Painted Lines*

Dr Pia Gottschaller (Caroline Villers Research Fellow 2012-13)

The lecture will present the results of a psychophysical test that was conducted as the final part of the Caroline Villers Research Fellowship 2012-13. The test examines how so-called experts as opposed to non-experts perceive differences of lines painted by artists with and without the use of masking tape in works of art. Select examples will illustrate the considerable impact of these fine distinctions on our reading of geometric abstract paintings.

**Pia Gottschaller** took a BA in art history at Ludwig-Maximilians-Universität in Munich and trained at The Courtauld Institute of Art to become a painting conservator (Dip 1997), then worked at the Harvard University Art Museums, Cambridge, and at The Menil Collection, Houston. She received her PhD in 2003 from Technische Universität München for a thesis on the painting technique of Blinky Palermo. Subsequently, she held the position of Associate Conservator at the Whitney Museum of American Art in New York, was a Postdoctoral Research Fellow at Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte in Rome, and Assistant Fine Arts Director at the German Academy Villa Massimo, Rome. Other work experiences include freelance curatorial work for museums and private collections. She is currently Painting Conservator at Tate Modern. Her research interests focus on issues of technical art history, in particular with regard to postwar and contemporary European and American artistic practices. Among her publications are monographs on Blinky Palermo and Lucio Fontana, as well as essays on Max Beckmann, Mark Rothko, Donald Judd, David Reed, Italian postwar artists, Minimalism and developments in contemporary art conservation.

Wednesday, 5 February 2014

18.00, Research Forum South Room

**Shows of London**

Nineteenth-century Reading Group Meeting:

*Nineteenth-century Aesthetics*

Curated by Dr David Russell (King's College London)

Shows of London is an interdepartmental, intercollegiate group studying Nineteenth-Century Culture that meets regularly to discuss texts on topics such as representation, networks, and the metropolis.

The two Spring 2014 sessions follow on from the previous semester's topic, 'The Aesthetic Turn', as we continue to discuss how nineteenth-century thinking on aesthetics might resonate with very

recent work in this field. In previous seminars, discussion moved from claims for the revolutionary potential of particular artistic works, through a reading of *Aisthesis* (2013) by Jacques Rancière; to exploring questions around eccentric taxonomies and artistic perception, through selected works by Sianne Ngai, John Ruskin and William Morris.

In the first of these sessions (5 February) the group looks at selected readings from Michael Wood and T.J. Clark, alongside a selection of nineteenth-century art theory. Participants reflect on the exhibition, *Daumier (1808-1879): Visions of Paris*, which is on display at the Royal Academy, London, until 26 January 2014.

Participants are encouraged to visit *Daumier (1808-1879): Visions of Paris*, currently on exhibition at the Royal Academy: <http://www.royalacademy.org.uk/exhibitions/daumier>.

Texts for both sessions, and previous readings will be available through 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. All welcome. Refreshments will be served. Please direct any enquiries to Nicola Kirkby at [nicola.kirkby@kcl.ac.uk](mailto:nicola.kirkby@kcl.ac.uk)

Monday, 10 February 2014

18.00, Research Forum South Room

**Research seminar: Modern and Contemporary Artificial Brightness in the Works of Harold Gilman and Edouard Vuillard**

Lily Foster (The Courtauld Institute of Art)

Tuesday, 11 February 2014

17.30 - 18.45, Kenneth Clark Lecture Theatre

**Spring 2014 Friends Lecture Series**

***Documenting Modernity: Fashion, Film and Image in America & Europe, 1920 - 1945:***

*An 'Untapped Goldmine for the Dress Historian': Amateur Film as Visual Heritage and Assessing the Excavation Potential*

Dr Heather Norris Nicholson (Senior Research Fellow, Centre for Visual and Oral History Research, University of Huddersfield; and Andrew W Mellon Foundation /Research Forum Mellon MA Visiting Scholar, The Courtauld)

The British introduction of lightweight cine equipment in the early 1920s prompted the rise of recreational or amateur filmmaking. Once beloved by their makers but often despised by others obliged to watch them, home-movies and other forms of amateur film are now recognised within many archive circles as valuable components of twentieth-century visual heritage. Digital access, widening scholarship and reworking on broadcast media have given fresh value to amateur footage and its apparent visual emphasis upon everyday life

and ordinary people. Starting from a quote by Lou Taylor, *The Study of Dress History* (2002, p. 180), this talk explores how non-professional film footage enables us to look beyond its everyday characteristics and consider how in its shaping of visual memories and meanings about self and society, amateur visual practice may contribute to the study of dress history.

**Heather Norris Nicholson** is the Andrew W Mellon Foundation/Research Forum Visiting Professor on the Mellon Foundation MA Special Option (2013-14) *Documenting Fashion: Modernity, Film and Image in Europe and America, 1920-1945*, and Senior Research Fellow at the Centre for Visual and Oral History Research at the University of Huddersfield. She has published extensively on different aspects of amateur film interpretation, including *Amateur Film: meaning and practice, 1927-77* (Manchester University Press, 2012). She is co-writing a book on British amateur women film makers' visual practice during the twentieth century.

Monday, 17 February 2014

18.00, Research Form South Room

**Research seminar: Early Modern**

*Europe 1600-1800 in 1000 Objects*

Lesley Miller (V&A)

Wednesday, 19 February 2014

17.30, Kenneth Clark Lecture Theatre

**ICMA at The Courtauld Lecture Series 2013-14**

*Patriarchal Lectionaries of Constantinople*

Professor Robert Nelson (Robert Lehman Professor, Department of the History of Art, Yale University)

The Greek Gospel lectionary, containing those passages read during the liturgy and arranged according to the church calendar, has long been of interest to art historians. Earlier attempts to study it did not produce lasting results until the basic text of these manuscripts began to be explored. That research has gathered momentum in recent years, thanks especially to the work of Professor John Lowden, and has coalesced around the concept of the Patriarchal lectionary, created for the use of Hagia Sophia during the eleventh century. This lecture will look further into history of that lectionary before, during, and after this period.

**Robert Nelson** studies and teaches medieval art, mainly in the Eastern Mediterranean. He was the co-curator of *Holy Image, Hallowed Ground: Icons from Sinai* at the J. Paul Getty Museum in 2006-2007. His book, *Hagia Sophia, 1850-1950*, 2004, asks how the cathedral of Constantinople, once ignored or despised, came to be regarded as one of the great monuments of world architecture. Current projects involve the history of the Greek lectionary, illuminated Greek manuscripts in Byzantium and their reception in Renaissance Italy,

and the collecting of Byzantine art in twentieth-century Europe and America. The last involves the publication of the letters between Royall Tyler and Robert and Mildred Bliss, the founders of

Dumbarton Oaks in Washington, D.C., which has just begun to be published online:  
<http://www.doaks.org/resources/bliss-tyler-correspondence>

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](mailto: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](mailto:joanna.cannon@courtauld.ac.uk)

Monday, 24 February 2014

18.00, Research Forum South Room

**Research seminar: Modern and Contemporary**

*The Camera and the Comintern: the Journeys of Early Soviet Film to Paris, 1917-1939*

Eva Bezverkhny (The Courtauld Institute of Art)

Tuesday, 25 February 2014

18.00 - 19.30, Lecture Theatre S -2.08, Strand Campus, Kings College London

**Sacred Traditions and the Arts Seminar**

*Meet the Ten Thousand Buddhas of Dunhuang: an Exploration of Caves 260 and 263*

Speakers: Kate Crosby (Department of Theology and Religious Studies, King's College London) and Giovanni Verri (Robert H. N. Ho Family Foundation Centre for Buddhist Art and Conservation, The Courtauld Institute of Art)

This paper will present diagnostic investigations undertaken by The Courtauld Institute of Art and the Dunhuang Academy at Caves 260 and 263 in Mogao, Dunhuang, China. It will discuss issues of original technique as well as conservation challenges related to the wall paintings and the architectural sculpture. The iconography and layout

of the cave will also be discussed in relation to the Buddhist beliefs and history of the region. 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, 26 February 2014

17.30, Research Forum South Room

**Research Seminar: History of Photography**

*Eighty Years of Czech Surrealist Photography*

Speakers: Krzysztof Fijalkowski (Senior Lecturer, Fine Art, Norwich University of the Arts), Michael Richardson (Visiting Fellow, Centre for Cultural Studies, Goldsmiths, University of London) and Professor Ian Walker (Professor of the History of Photography at the University of South Wales, now retired)

The Surrealist Group in Czechoslovakia was founded in 1934 and is still going strong as the Group of Czech-Slovak Surrealists. Throughout this period, photography has played a central role in the activity of the group. This seminar celebrates the publication of the first book in English to look in detail at this unique body of work: *Surrealism and Photography in Czechoslovakia: On the Needles of Days*, co-written by Krzysztof Fijalkowski, Michael Richardson and Ian Walker, and published by Ashgate Press.

Each of the three authors will make a presentation on one of the key aspects of the subject. The central part of the seminar will take as its theme the importance of the collective in surrealism and discuss why it is important to see these photographs as part of a collective continuum. This discussion will be prefaced by a presentation of work by Jindřich Štyrský and Vítězslav Nezval from the earliest days of Czech surrealism. The final part of the seminar will then look at the use of photography by the contemporary group, particularly in their journal *Analogon*.

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 endeavors 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, 27 February 2014

16.00 - 18.00, Research Forum South Room

**Research Forum Visiting Professor Seminar**

*War Memorials of the Great War: Britain, France, Germany*

Jay Winter (Charles J. Stille Professor of History, Yale University)

The twentieth century began with an explosion of industrialized violence the world had never seen before. Of the ten million men who died in uniform, half have no known graves. War became more than a killing machine. It became a vanishing act. This seminar explores the ways in which war memorials in Britain, France, and Germany marked this revolution in warfare and provided sites of mourning for the millions who lost sons, husbands, lovers, brothers, friends during the war.

**Jay Winter** is the Charles J. Stille Professor of History at Yale University. He was a Fellow of Pembroke College, Cambridge, and Lecturer, then Reader in Modern History at Cambridge from 1979-2001. He won an Emmy award as co-producer and historian of the 8-hour television series shown on the BBC and the American PBS in 1996, entitled *The Great War and the shaping of the twentieth century*. He is the author of *Sites of Memory, Sites of Mourning: The Great War in European Cultural History* (1995), published in French in 2007. With Antoine Prost, he is author of *The Great War in History* (2004) and *René Cassin and the Rights of Man. From the Great War to the Universal Declaration* (2013). He is editor-in-chief of the three-volume *Cambridge History of the First World War*, published in French in 2013 and in English in 2014. He is a founder of the Historial de la grande guerre, the museum of the Great War at Péronne, Somme, France.

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

Friday, 28 February 2014

18.00, Kenneth Clark Lecture Theatre

**Research Forum Visiting Professor Lecture**

*The Face of War in the Twentieth Century and Beyond*

Jay Winter (Charles J. Stille Professor of History, Yale University)

In painting, sculpture and installation art in many parts of the world today, war is no longer configured through the human face. In part this is a reflection of internal changes in the arts, but in part it is a reflection of the changing nature of war. In

1914, war had a human face – the face of the generation of soldiers who fought and died on the battlefields of the Great War. But over time, the faces of those who have fought war and at times of those who have become its victims have faded slowly from view. The way many of us see war today, believes Jay Winter, is very different from the way the men and women of 1914-18 saw it. And since what we see matters much more than what we read, it is of some importance to trace the nature and consequences of this flight from figuration, this occlusion of the human face and form, in representations of war in the twentieth century and beyond.

## MARCH

Monday, 3 March 2014

18.00, Research Forum South Room

### **Research seminar: Early Modern**

*Myth, Metamorphosis and Human Nature in Giovanni Benedetto Castiglione's Circe*

Anita Sganzerla (The Courtauld Institute of Art)

Wednesday, 5 March 2014

18.00, Research Forum South Room

### **Shows of London**

Nineteenth-century Reading Group Meeting:

*Nineteenth-century Aesthetics*

Curated by Dr David Russell (King's College London)

Shows of London is an interdepartmental, intercollegiate group studying Nineteenth-Century Culture that meets regularly to discuss texts on topics such as representation, networks, and the metropolis.

The two Spring 2014 sessions follow on from the previous semester's topic, 'The Aesthetic Turn', as we continue to discuss how nineteenth-century thinking on aesthetics might resonate with very recent work in this field. In previous seminars, discussion moved from claims for the revolutionary potential of particular artistic works, through a reading of *Aisthesis* (2013) by Jacques Rancière; to exploring questions around eccentric taxonomies and artistic perception, through selected works by Sianne Ngai, John Ruskin and William Morris. In the second of these sessions (5 March) we attempt to bridge the gap between nineteenth-century and present day theories of the aesthetic by looking at twentieth-century engagement with the category. Readings will be selected from I. A. Richards and Martin Jay.

Texts for both sessions, and previous readings will be available through 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. All welcome.

Refreshments will be served. Please direct any enquiries to Nicola Kirkby at [nicola.kirkby@kcl.ac.uk](mailto:nicola.kirkby@kcl.ac.uk)

Thursday 6 and Friday 7 March 2014  
timings tbc, Kenneth Clark Lecture Theatre

### **The 2014 Courtauld Institute of Art Postgraduate Symposium**

*Showcasing New Research*

Speakers: include Thomas Ardill, James Alexander Cameron, Jessica Barker, Marie Collier, Nicola Jennings, Anna Koopstra, Anya Matthews, Irene Noy, Gosia Osinska, Katerina Pantelides, Harriette Peel, John Renner, Alexis Romano, Laura Sanders, Tim Satterthwaite, Niccola Shearman, Jordan Tobin, Giulia Martina Weston, Francesca Whitlum-Cooper, Michaela Zöschg plus keynote from Professor Whitney Davis (UC Berkeley)

The 2014 Postgraduate Symposium presents the latest research from third year PhD students at The Courtauld Institute of Art. Representing the broad range of research projects carried out at The Courtauld, it provides a forum for the presentation and discussion of the students' current work, promoting new dialogues across a diverse breadth of subjects, time periods and methodologies.

Organised thematically in order to bring together often overlooked common threads of argument, or interpretation, it will engage a broad audience that includes both the students and faculty of The Courtauld, and members of the public.

This year's event will include a keynote speech from Professor Whitney Davis (George C. and Helen Pardee Professor of History of Art, UC Berkeley).

Monday, 10 March 2014

18.00, Research Forum South Room

### **Research seminar: Modern and Contemporary Threads of Protest**

Professor Julia Bryan-Wilson (University of California, Berkeley; and Terra Foundation for American Art Visiting Professor, The Courtauld)

This seminar considers questions of handmaking and process within late twentieth-century craft practices, looking in particular at works that blur the lines between protest and art. It considers thread- and yarn-based pieces in the 1970s as well as how such materials have been resignified for recent feminist and queer artists.

**Julia Bryan-Wilson** is Associate Professor of Modern and Contemporary Art in the History of Art Department at UC Berkeley. Her research interests include questions of artistic labor, feminism, queer theory, performance, photography, fabrication/production, and handicraft. She is the author of *Art Workers: Radical Practice in the Vietnam War Era* (University of California Press, 2009), and editor of *OCTOBER Files: Robert Morris* (MIT Press, 2013).

A scholar and critic, Bryan-Wilson has written about artists such as Laylah Ali, Ida Applebroog, Sadie Benning, the Cockettes, Sharon Hayes, Harmony Hammond, Cristóbal Lehyt, Yoko Ono, Ana Mendieta, Yvonne Rainer, and Anne Wilson, in publications that include *Art Bulletin*, *Artforum*, *differences*, *October*, *Oxford Art Journal*, and many exhibition catalogs. Her article "Invisible Products" received the 2013 Art Journal award. She has held grants from the Getty, the Clark Art Institute, the Henry Moore Institute, and the Center for Craft, Creativity and Design. Bryan-Wilson's current book project is entitled *Craft Crisis: Handmade Art and Activism since 1970*.

This Visting Professorship and seminar have been made possible by the Terra Foundation for American Art.

Tuesday, 11 March 2014

17.30 - 18.45, Kenneth Clark Lecture Theatre

**Spring 2014 Friends Lecture Series**

***Documenting Modernity: Fashion, Film and Image in America & Europe, 1920 – 1945:***

*The Quintessential Billie Holiday*

Professor Carol Tulloch (Chelsea College of Art and Design, University of the Arts London) Billie Holiday's prowess as a 'jazz musician' remains prevalent today. The coverage in November 2013 by the BBC of the song *Strange Fruit* and its resonance since Billie Holiday first performed it at Café Society in 1939 is exemplary of this. Billie Holiday recorded the song on 20 April of that year. On the other side of the vinyl she recorded *Fine and Mellow*. Billie Holiday's performance of the latter on American television in 1957 is seen as a definitive piece of jazz history. As part of the preparation for, and performance of these songs, Billie Holiday wore some of her iconic style details, notably the Gardenia corsage, ponytail hairstyle and twinset knitwear. This illustrated talk looks at the style narratives of Billie Holiday, her meticulous pursuit of modernity, at two points in her life.

**Carol Tulloch** is Professor of Dress, Diaspora and Transnationalism at the University of the Arts London, based at Chelsea College of Art and Design. She is a member of the Transnational Arts, Identity and Nation Research Centre (TrAIN) and the TrAIN/V&A Fellow at the V&A Museum. Her recent work includes curating the exhibitions: *A Riot of Our Own* (2008-2012), *International Fashion Showcase: Botswana, Nigeria, Sierra Leone* (2012), and the publications: *A Riot of Our Own* (2012) 'Buffalo: Style with Intent' (2011) and 'Dress and the African Diaspora', a special issue of *Fashion Theory, Journal of Dress, Body and Culture* (editor, 2010).

Wednesday, 12 March 2014

17.30, Research Forum South Room

**Research seminar: Medieval Work in Progress**

*Illuminating History in the Anglo-Norman World*

Dr Laura Cleaver (Trinity College, Dublin)

Friday, 14 March 2014

18.00, Kenneth Clark Lecture Theatre

**Exhibiting Research IX**

*How are Conservation Decisions Reached? The Dialogue between Curator and Conservator*

Speakers: include Dean Sully (Conservator) and Rica Jones (former Head Conservator at Tate)

A previously overlooked aspect of exhibition-making, in recent years conservation practice has been increasingly placed under the spotlight. With this in mind we would like to explore the way in which conservation practices and curatorial decisions intersect with each other in the museum context. We ask how conservation decisions are reached, and what is the relationship between the curator and conservator? Who is, or should be, involved in making these conservation decisions and to what extent should these decisions then be made apparent to the public? Does there need to be a consensus before decisions are made and if so, between who? As national collections house artworks on behalf of the public, should the public therefore also be involved in making decisions about artworks, or is there a necessary level of knowledge required in order to make valid conservation decisions.

Organised by The Courtauld Institute of Art's MA Programme *Curating the Art Museum* in collaboration with the Research Forum

Monday, 17 March 2014

18.00, Research Forum South Room

**Research seminar: Early Modern**

*Mastering the Landscape: Survey and Large-scale Drawing in Early Modern France*

Anthony Gerbino (University of Manchester)

Friday 21 and Saturday 22 March 2014

Friday 21st: 14.15 - 17.45 (registration from 13.45)

Saturday 22nd: 10.00 - 17.40 (registration from 09.30)

Kenneth Clark lecture Theatre

**EXHIBIT 'A'. Russian Art: Exhibitions, Collections and Archives**

Conference

Speakers: Galina Elbrusovna Abasova (Moscow Lomonosov State University), Mikhail Mikhailovich Allenov (Moscow Lomonosov State University), Rosalind P. Blakesley (University of Cambridge), Nicholas Bueno de Mesquita (The Courtauld Institute of Art), Jenn Brewin (University of Cambridge), Viktoria Devdariani (Moscow Lomonosov State University), Olga Vladislavovna

Furman (Moscow Lomonosov State University), Andrey Aleksandrovich Karev (Moscow Lomonosov State University), Galina Mardilovich (Independent Researcher), Natalia Murray (The Courtauld Institute of Art), Vera Sergeevna Naumova (Moscow Lomonosov State University), Andrei Andreevich Nikol'skii (Moscow Lomonosov State University), Alina Anatalievna Platonova (Moscow Lomonosov State University), Aleksandr Sergeevich Preobrazhenskii (Moscow Lomonosov State University), Willem Jan Renders (Van Abbemuseum, Eindhoven), Aleksandra Petrovna Salienko (Moscow Lomonosov State University), Engelina Sergeevna Smirnova (Moscow Lomonosov State University), Zalina Valerievna Tetermazova (Moscow Lomonosov State University), Valery Stefanovich Turchin (Moscow Lomonosov State University), Elena Zhukova (Moscow Lomonosov State University)

*EXHIBIT 'A'. Russian art: Exhibitions, collections and archives*, is the second international joint conference of the Cambridge Courtauld Russian Art Centre (CCRAC) and the Department of History of Art (Faculty of History), Moscow Lomonosov State University.

The first conference in this on-going collaborative project, *The Russian Avant-Garde in the European Cultural Context*, was held at the Department of History of Art of Moscow Lomonosov State University in March 2013. Participants presented papers exploring aspects of Russian avant-garde art, focusing on its encounters with and representation in the European context. Papers addressed moments of cultural and artistic exchange – instances of contact between Russian and European artistic communities in the late nineteenth and early twentieth centuries. The conference opened up fruitful discussion about the dialogue between the two distinct histories of Russian art produced by Western, and Russian and Soviet scholarship respectively. This second conference, *EXHIBIT 'A'. Russian art: Exhibitions, collections and archives*, is intended to facilitate further discussion of this relationship. In particular, papers will explore contemporary and historical practices of exhibiting and collecting Russian art, and the potential of documentary and other archives, many of which have only become accessible to scholars during the last two decades, for the study of Russian art.

The conference is also intended as a forum through which to showcase important but less familiar collections of Russian art and documentary material located inside and outside of Russia, and to share practical tips for accessing these resources. It is conceived without chronological boundaries, and papers will address topics ranging from the earliest instances of collecting, exhibiting and writing about

Russian art to contemporary practice in these three areas.

The Department of History of Art at Moscow Lomonosov State University has a long and distinguished history of teaching and research in the history of Russian art. The participation of a delegation of 14 scholars from the department, spanning various stages in their academic careers, is a unique opportunity for a British audience to come into contact with the latest research at this prestigious institution.

**Ticket/entry details:** £25 (£15 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 'CCRAC-MGU conference'.