

Events Calendar



SUMMER 2011

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

<http://www.courtauld.ac.uk/researchforum/index.shtml> and/or Research Forum notice boards regularly.

Also note that some dates and times may change and these will be shown on the website. Unless otherwise stated, events are free and open to members of the public. If you would like to receive

information via email or on specific areas of interest, please contact us: researchforum@courtauld.ac.uk

APRIL

Wednesday, 27 April 2011

18.00, Kenneth Clark Lecture Theatre

Practice For Everyday Life?

Speakers: Taus Makhacheva (artist), Nadim Samman (independent curator) and Julie Soloyeva (The Courtauld Institute of Art). Chair: Dr Sarah Wilson (The Courtauld Institute of Art)

In the second of a series of talks in collaboration with The Courtauld Institute of Art initiated to broaden the range of discussions around the exhibition programme at Calvert 22, a panel will look at themes raised by the current presentation of work from emergent artists from Russia and ask what it can tell us about the cultural imperatives of this country and its position within a global context. The artists for this exhibition were co-selected by Joseph Backstein (Director of ICA, Moscow and Commissioner of the Moscow Biennale of Contemporary Art) and David Thorp (Curator) and drawn from the ICA, Moscow and the START programme, established by the Centre for Contemporary Art - Winzavod to promote and develop young artists from across Russia.

All of the artists from Russia involved demonstrate an engagement with contemporary art that is noticeably in dialogue with ideas currently being expressed elsewhere in the world. With heightened awareness of global discourse, their practices can be said to operate in direct relationship to the political imperatives of our times. But can art really serve as the barometer of current values and concerns, and how important is a critical perspective in artistic practice?

MAY

Tuesday, 3 May 2011

17.30 - 18.30, Kenneth Clark Lecture Theatre

Corpus of Romanesque Sculpture in Britain and Ireland Annual Lecture 2011

Manpower, Ideology and Travel: Twelfth-Century Architectural Sculpture in Northern Spain

John McNeill FSA (Oxford University Department of Continuing Education)

Unlike Romanesque architecture in Italy and France, where regional identity is strongly defined, that of northern Spain is unusually open to the work of masons and sculptors from beyond the Iberian peninsula. Reasons for this are not hard to find for the period between c.1075 and c.1120. What is less clear is why this situation endures through the 12th century - why repopulated cities such as Avila or Salamanca might call on designers from differing parts of France, while neighbouring Segovia could develop an apparently indigenous and distinctive regional style.

John McNeill teaches at Oxford University's Department of Continuing Education. He also acts as Honorary Secretary of the British Archaeological Association, for whom he has convened several conferences, most recently an international conference on Romanesque and the Past. He has both edited and contributed to a number of volumes concerned with medieval art, architecture and archaeology and has a particular interest in Romanesque architectural sculpture in western France and Spain.

Thursday, 5 May 2011

16.00 - 17.30, Kenneth Clark Lecture Theatre

Research Forum Visiting Professor Lecture

The Monster Picasso

T. J. Clark (Professor Emeritus of Modern Art at the University of California, Berkeley; and Visiting Professor, University of York)

This lecture focuses on the large painting Picasso did in 1927, *Painter and Model*, now in Tehran. It examines the turn in Picasso's work in the later 1920s towards an imagery of sex and violence, and, more generally, the meaning of monstrosity in his art. In particular, it asks how the new extreme imagery affected Picasso's distinctive feeling for space, and whether it led him to reconfigure the worldview that was Cubism.

T. J. Clark was born in Bristol, England in 1943, took a B.A. in Modern History at Cambridge, and a Ph.D. in Art History at The Courtauld Institute of Art, University of London. He has taught at various places in England and the USA, and, since 1988, at the University of California, Berkeley, where he is George C. and Helen N. Pardee Chair Emeritus. He now lives in London. Clark is the author of a series of books on the social character and formal dynamics of modern art, including *The Absolute Bourgeois: Artists and Politics in France 1848-1851* (1973), *Image of the People: Gustave Courbet and the 1848 Revolution* (1973), *The Painting of Modern Life: Paris in the Art of Manet and his Followers* (1984), and *Farewell to an Idea: Episodes from a History of Modernism* (1999). In Spring 2005 Verso published a polemical analysis of the present crisis in world politics, written by him jointly with Iain Boal, Joseph Matthews, and Michael Watts (a.k.a. "Retort"), entitled *Afflicted Powers: Capital and Spectacle in a New Age of War*. Clark's last book was *The Sight of Death: An Experiment in Art Writing* (Yale University Press, 2006), a study of two landscape paintings by Nicolas Poussin and a reflection on the nature of looking repeatedly over time. He is in the process of turning his Mellon Lectures on Fine Art, delivered at the National Gallery of Art in Washington D.C. in Spring 2009, into a book entitled *Picasso and Truth: From Cubism to Guernica*.

Friday 6 May 2011

12.00 - 18.15, Kenneth Clark Lecture Theatre

Performing Research: Art History Not For Publication

A conference organised by the Performing Art History Special Interest Group

Speakers: Thomas Ardill (Tate), Emma Cheadle (University College London), Dianna Cheng (McGill University, School of Architecture), James Day (The Courtauld Institute of Art), Martin Hammer (University of Edinburgh), Jim Harris (The Courtauld Institute of Art), Jack Hartnell (The

Courtauld Institute of Art), Becky Hunter (University of York), Ayla Lepine (The Courtauld Institute of Art), Maria Loh (University College London), Carol Mavor (University of Manchester), Nicola Moorby (Tate), Neil Mulholland (Edinburgh College of Art), Michelle Rumney (Independent artist), Katie Scott (The Courtauld Institute of Art), Julian Stallabrass (The Courtauld Institute of Art)

Whilst the methodologies of art history have been subjected to radical critique and constant renewal since the 1970s, our conceptualisation of research aims and our expression of research outcomes have remained remarkably limited, static, and conventional.

In an attempt to address this imbalance, *Performing Research* will look beyond traditional methods of delivering art history, reaffirming the live lecture as a unique moment to communicate the wide-ranging subjects of the discipline in ways that redirect attention from theory in the abstract to the media and practices of art history.

Through the innovative use of image, text, sound, film, performance, and digital technologies, the papers will begin to redraw the parameters of art history through the media in which it is embedded. Showcasing radical and self-conscious experimentation with instruments of presentation that are already extending the discipline, the conference allows dynamic new relationships to emerge between the ways of presenting information and that information itself.

www.performingarthistory.co.uk

Ticket/entry details: Open to all, free admission, but please book in advance, preferably **by 12 noon Wednesday 4 May** for catering purposes. Contact ResearchForumEvents@courtauld.ac.uk

Monday, 9 May 2011

17.30, Royal Holloway London Annex, 2 Gower Street, London WC1, Seminar Room G3

2011 London Seminar in Roman Art

The Advent of the Divi and the Fate of their Imagery

Michael Koortbojian (Princeton University)

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

Contacts: Amanda Claridge

(A.Claridge@rhul.ac.uk) and Will Wootton

(Will.Wootton@kcl.ac.uk)

Monday, 9 May 2011

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

The Self and the Others in Documentary

Representation: Andy Warhol and Trinh T. Minh-Ha as Examples

Pei-Kuei Tsai (The Courtauld Institute of Art)

Wednesday, 11 May 2011

18.00, Kenneth Clark Lecture Theatre

Inaugural Richard McDougall Lecture

Coming of Age: John Ruskin's Drawings and Watercolours from the Grand Tour of 1840-41

Stephen Wildman (Professor of the History of Art and Director, Ruskin Library and Research Centre, Lancaster University)

Ruskin's early drawings and watercolours have been the subject of very little detailed study. In this lecture, Stephen Wildman will share the fruits of investigating the Grand Tour to France and Italy made by Ruskin, then aged 21, with his parents between September 1840 and June 1841. By his own account he made "47 large size sketches and 34 small", many of which it is possible to identify; of surviving drawings, the largest number is in the Ruskin Library, with others as far afield as the Metropolitan Museum of Art and the Ruskin Library in Tokyo. A neglected body of work, it was influenced by the work of Samuel Prout and David Roberts, but also represents the maturity of Ruskin as a draughtsman.

Stephen Wildman is Professor of the History of Art and Director of the Ruskin Library and Research Centre at Lancaster University. A Cambridge graduate, he was formerly Deputy Keeper of Fine Art (Prints and Drawings) at Birmingham Museum and Art Gallery. He has organised many exhibitions of 19th and 20th century British art and design, including *David Cox* (1983), *The Birmingham School* (1990), *Visions of Love and Life: Pre-Raphaelite Art from Birmingham* (1995), *Edward Burne-Jones* (1998), *Waking Dreams: Pre-Raphaelite Art from Delaware Art Museum* (2005) and *Ruskin, Turner and the Pre-Raphaelites* (2000, with Robert Hewison and Ian Warrell).

This lecture inaugurates the Richard McDougall Lecture series which will be delivered biannually at The Courtauld Institute of Art on the topic of British watercolour painting post-1750s. This lecture coincides with the exhibition, *Life, Legend, Landscape: Victorian Drawings and Watercolours*, which is on display at The Courtauld Gallery, 17 February – 15 May 2011.

Thursday, 12 May 2011

18.00 - 19.00, room tbc

Caroline Villers Research Fellowship

Speakers: Dr Rebecca Farbstein (Visiting Fellow, The McDonald Institute for Archaeological Research, University of Cambridge; and Caroline Villers Research Fellow 2009-10, The Courtauld); Elisabeth Reissner (Lecturer, The Courtauld; and Caroline Villers Research Fellow 2007-07, The Courtauld); Kathryn Rudy (Lecturer in Art History before 1800, University of St Andrews; and Caroline Villers Associate Fellow 2009-10, The

Courtauld); and Kate Stonor (Caroline Villers Research Fellow 2010-11, The Courtauld)

Friday, 13 May 2011

18.00 - 19.00, Kenneth Clark Lecture Theatre

Leonardo da Vinci Society Annual Lecture 2011

Leonardo da Vinci and the Perfect Body:

Nakedness and Humanity in Renaissance Italy
Jill Burke (University of Edinburgh)

Monday, 16 May 2011

17.30, Royal Holloway London Annex, 2 Gower Street, London WC1, Seminar Room G3

2011 London Seminar in Roman Art

Speaking of the Dead: The Rhetorical Strategies of Roman Sarcophagi

Zahra Newby (University of Warwick)

Supported by the Institute of Classical Studies, Royal Holloway University of London, The Courtauld Institute of Art's Research Forum
Contacts: Amanda Claridge

(A.Claridge@rhul.ac.uk) and Will Wootton

(Will.Wootton@kcl.ac.uk)

Tuesday, 17 May 2011

10.00 - 18.15, Kenneth Clark Lecture Theatre (with registration from 9.30)

Last Orders? The Art and Architecture of Religious Orders in England, c.1350–1540

Speakers: Pnina Arad (Hebrew University of Jerusalem), Jessica Berenbeim (Harvard University/The Courtauld Institute of Art), Michael Carter (The Courtauld Institute of Art), Heather Cunningham (University of York), Susan Harrison (English Heritage), Annejule Lafaye (University College Dublin), Julian Luxford (University of St Andrew's), Maureen Mellor (independent scholar), David Reat (University of Strathclyde, Glasgow), Hildo van Engen (Regional Archives of the Land van Heusden en Altena, The Netherlands), Sue Sharp (Birkbeck College, University of London), Zachary Stewart (Columbia University), Jayne Wackett (University of Kent)

In contrast to the arts of the so-called 'golden age' of English religious life during the High Middle Ages, the visual culture of subsequent generations of monks, friars, nuns, and canons has traditionally received less attention. However, more recent scholarship has challenged the consensus of a late-medieval decline among the monastic and religious orders in England and elsewhere in Europe, revealing an artistic tradition with considerable possibilities for investigation. At this conference, established scholars and research students from the UK and abroad will explore some of these possibilities, including the importance of continuity and innovation, the patronage of superiors, and the expression of particular institutional and confessional identities. Many of the papers will also

discuss little-known examples or provide new interpretations of late monastic art.

Organised by Michael Carter and Jessica Berenbeim (The Courtauld Institute of Art) with the generous support of Celia Jennings, Woodcarving, Early Objects and Books (www.early-carving.com)

Ticket/entry details: Please book in advance for catering purposes by sending an email to ResearchForumEvents@courtauld.ac.uk. Payment will be £5 (general public and students) in cash on arrival at registration on Tuesday, 17 May 2011.

Wednesday, 25 May 2011

17.30, Research Forum South Room

Research seminar: Renaissance

From Simple to Complex Sensations: Drunkenness and the Representation of Wine in Early Modern Painting

François Quiviger (Warburg Institute)

Saturday, 21 May 2011

09.45 - 16.00, Kenneth Clark Lecture Theatre (with registration from 9.15)

Utopia I: Russian Art and Culture in 1900-1930

Speakers: Robin Aizlewood (UCL School of Slavonic and East European Studies), Natalia Budanova (The Courtauld Institute of Art), Dr Muireann Maguire (University of Oxford), Prof John Milner (The Courtauld Institute of Art), Dr Natalia Sidlina (Tate Gallery –The Gabo Archives), Prof Brandon Taylor (University of Southampton)

The utopian intellectual tradition has a long history that some trace back to Plato's Republic, even though most scholars consider Thomas More's *Utopia* as the definitive starting point of modern utopian thought in the Western world. Utopia comes from the Greek *ου* (no) and *τόπος* (place) and implies both the no place and the (*eutopos*) good place; the not-yet and the possible, the nothing and the perfection.

Utopias conveyed as a transformation, are entrenched in the culture and time in which they have emerged. Utopia and Utopianism in Russian art and culture vary from concrete images of a better place to abstract notions of a future state of freedom; they also range from spatial to temporal models, sometimes blending utopian topos and time. Utopian ideas in Russia were defined not as ideas in direct opposition to reality, but as objects of potential historical realisation.

Expanding and adding various lines of research, the conference will investigate the subject of utopia and dystopia in the pre- and post- Revolutionary periods, and the intersections with philosophical, social, artistic and literary themes. Potential subjects to be examined in the context of Utopia in Russian art and culture include: philosophy, painting, architecture, town planning, theatre, music, literature, and cinema.

Intended as a broad interdisciplinary project, the conference is a two-part event that will be developed in the second session, *Utopia II* (1930-1989), on 25-26 November 2011.

Ticket/entry details: £15 (£10 Courtauld staff/students and concessions) Please send a cheque made payable to 'Courtauld Institute of Art' to: Research Forum Events Co-ordinator, Research Forum, The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, clearly stating that you wish to book for the 'UTOPIA I' conference. For credit card bookings call 020 7848 2785 (9.30 - 18.00, weekdays only). For further information, send an email to ResearchForumEvents@courtauld.ac.uk

Monday, 23 May 2011

17.30, Royal Holloway London Annex, 2 Gower Street, London WC1, Seminar Room G3

2011 London Seminar in Roman Art

The Images of the "Triad" of Heliopolis-Baalbek (Jupiter, Venus and Mercury): Interpretations and Iconographic Problems

Andreas Kropp (University of Nottingham)

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

Contacts: Amanda Claridge

(A.Claridge@rhul.ac.uk) and Will Wootton

(Will.Wootton@kcl.ac.uk)

Monday, 23 May 2011

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

Topographies of Memory: The Influence of Architectural Theory and Metaphysical Art on the Work of Gabriele Basilico

Alexandra Tommasini (The Courtauld Institute of Art)

Tuesday, 24 May 2011

17.30, Research Forum South Room

Modernities in South Asian Art

Rethinking Calligraphic Abstraction

Dr Amna Malik (Lecturer at the Slade School of Fine Art, UCL)

Two opposing paradigms, the eurocentric and the planetary, characterise the question of modernity. The seminar group 'Modernities in South Asia' will discuss issues around modernity and modernism in the context of South Asian art and architecture. The forum will give academics, researchers and curators working in this field, the opportunity to discuss their research and generate a debate around the temporalities and spaces of modernism. In order to orient and inform non-specialist participants, a brief reading list with key texts, are usually emailed out before the seminar.

Useful reading for this seminar:

- Iftikhar Dadi, 'Calligraphic Modernism' in *Modernism and the Art of Muslim South Asia* (Chapel Hill: University of North Carolina Press 2010)
- Kobena Mercer, 'Eccentric Abstractions' in *Discrepant Abstraction* (Cambridge, Mass: MIT Press and London, Institute of International Visual Arts 2006)
- Aamir Mufti, *Enlightenment in the Colony: the Jewish question and the crisis of postcolonial culture* (Princeton: Princeton University Press 2007)

The seminars usually take place once a term, on Tuesday evenings at 5.30pm in the Research Forum, unless otherwise stated. The papers, and formal discussion, are followed by informal discussion over a glass of wine.

Thursday, 26 May 2011

18.00, Front Hall, The Courtauld Institute of Art
**Creative Writing and Art History
 Publication Launch**

A launch celebrating a special issue of the journal *Art History* on the theme of "Creative Writing and Art History". Arising from the Research Forum's Writing Art History project, the collection presents one theme from this series of lectures and symposia, highlighting work from the project's seminar group. The essays consider the ways in which the writing of art history intersects with creative writing, from the creative writing of art history to dialogues between modes of creative and art historical writing. Whilst the subject matter covered is diverse – from late Neolithic stone circles to the writing of a sentence by Flaubert – there are a number of questions that circulate, in particular the stakes involved in various forms of art historical writing, and the claims made for the art historian's interpretation. Some authors analyse historical examples of art historical writing that have a creative element, others explore conversations between literature and art history, whilst others attempt their own modes of creative writing about art. Topics include Paul Gauguin's collages of quotations, Sophie Calle's collaboration with Paul Auster, Henry James' portraiture, Bernard Berenson's fictional artist 'Amico di Sandro', Virginia Woolf's 'visual' writing, Pablo Picasso's solar mythology as re-written by Georges Bataille and creative writing in the 'middle voice'.

To see an online version of the journal go to:
<http://onlinelibrary.wiley.com/doi/10.1111/ahis.2011.34.issue-2/issuetoc>

TABLE OF CONTENTS:

- 'A narrative of what wishes what it wishes it to be': An Introduction to 'Creative Writing and Art History', Catherine Grant (The Courtauld Institute of Art and Goldsmiths, University of London)

- *Writing Perceptions: The Matter of Words and the Rollright Stones*, Nicholas Chare (University of York)
- *(Blind Summit) Art Writing, Narrative, Middle Voice*, Gavin Parkinson (The Courtauld Institute of Art)
- *Connoisseurship, Painting and Personhood*, Jeremy Melius (Princeton University)
- *Under the Hat of Art Historian: Panofsky, Berenson, Warburg*, Francesco Ventrella (University of Leeds)
- *The Liar': Fictions of the Person*, Patricia Rubin (Institute of Fine Arts, New York)
- 'Scattered notes': *Authorship and Originality in Gauguin's 'Diverses choses'*, Linda Goddard (University of St Andrews)
- 'Sudden gleams of (f)light': 'Intuition as Method'?, Charlotte de Mille (The Courtauld Institute of Art)
- *Rotten Sun*, C. F. B. Miller (University of Manchester)
- *Notes on Writing as Vertigo*, Satish Padiyar (The Courtauld Institute of Art)

Friday, 27 May 2011

15.00 - 18.40, Kenneth Clark Lecture Theatre
**Marie-Louise von Motesiczky (1906-1996): Exile
 and Agency**

Sander L. Gilman (Emory University); Jill Lloyd (author of *The Undiscovered Expressionist. A Life of Marie-Louise von Motesiczky*); Sean Rainbird (Staatsgalerie Stuttgart); Ines Schlenker (author of the *Catalogue Raisonné* of the works of Marie-Louise von Motesiczky)

From its foundation in 1992, the Marie-Louise von Motesiczky Charitable Trust has fostered research into the life and work of this remarkable woman artist who was born in Vienna, going into enforced exile with her mother in 1938, first in the Netherlands, then in Britain in 1939. To mark the occasion of the publication of the catalogue raisonné of her paintings, the Trust and the Research Forum, The Courtauld Institute of Art, have organised a seminar on 27 May 2011. The proceedings will be chaired by Shulamith Behr and will include an introduction by Sean Rainbird (Director, Staatsgalerie Stuttgart) and a keynote lecture by Sander L. Gilman (Distinguished Professor of the Liberal Arts and Sciences, Emory University), author of over seventy books, his recent edited volume, *Race and Contemporary Medicine: Biological Facts and Fictions* (Routledge), appearing in 2008. There will be papers by art historians Ines Schlenker (author of the *Catalogue Raisonné of the works of Marie-Louise von Motesiczky*, Hudson Hills, NY, 2009) and Jill Lloyd, well-known exponent of German Expressionism and author of *The Undiscovered Expressionist. A Life of Marie-Louise von Motesiczky* (Yale University Press, 2007). These

will explore Motesiczky's relationship to the artistic and literary exile milieu in London, her quest for self-expression, as well as conveying the state of research in progress. The ceramicist Edmund de Waal, related to the Motesiczky family and author of the Costa Biography Award-winning book *The Hare with Amber Eyes: A Hidden Inheritance* (Chatto-Windus, 2010), will provide concluding remarks. The seminar will be followed by a drinks reception and viewing of publications.

The event has been made possible by the generous support of The Marie-Louise von Motesiczky Charitable Trust.

Ticket/entry details: Open to all, free admission but numbers are limited. Advance booking by **Wednesday 25 May** is essential. Please contact: ResearchForumEvents@courtauld.ac.uk

Tuesday, 31 May 2011

17.30 - 18.30, Research Forum South Room

Caroline Villers Research Fellowship

Rubens in The Courtauld Collection, 1608-12

Speakers: Clare Richardson & Kate Stonor (Caroline Villers Research Fellows, The Courtauld Institute of Art)

In 2009 -10 Clare Richardson and Kate Stonor undertook the restoration of The Courtauld Gallery's Rubens, *Moses and the Brazen Serpent*, and this year they are working on the restoration of *Cain Slaying Abel*. Their research as Caroline Villers Fellows is stimulated by the technical findings brought to light by these treatments. In order to shed light on the status and context of these important early Rubens works, an in-depth technical study of a small group of paintings by Rubens in London collections dating from 1608 - 1612 was undertaken. The restoration histories of these works have played a part in their interpretation and their status in Rubens' oeuvre. Therefore, research has focused on both material aspects, such as the construction of panel supports and pigments used, and historical context, examining contemporary studio practise in Antwerp and Rubens' intellectual development of his compositions. In particular, artistic sources for subjects have been considered alongside technical evidence, which can reveal earlier compositional ideas as well as the presence of other hands.

JUNE

Wednesday, 1 June 2011

17.30, Research Forum South Room

Research seminar: Medieval Work in Progress in collaboration with Giotto's O

Landscapes of Prayer in Franciscan Stained-Glass and Painted Panel: Cave, Revelation, Wound

Professor Amy Neff (University of Tennessee, Knoxville)

Friday 3 and Saturday 4 June 2011

Friday 3 June, 14.00 - 17.15 (registration 13.30)

Saturday 4 June, 10.00 - 18.30 (registration 09.30)

Kenneth Clark Lecture Theatre

Intersections: Architecture and Poetry

Speakers: Fiona Anderson (King's College London), Andrea de Meo (Scuola Normale Superiore di Pisa), Myrtha Ehlert (Ludwig-Maximilians-Universität), Katie Faulkner (The Courtauld Institute of Art), Margaret Graves (University of Edinburgh), Jeehee Hong (Syracuse University), Ben Jacks (Miami University), Anna Liu (Tonkin Liu Architects), Agata Madejska (artist), Terri Mullholland (University of Oxford), Lisa Nobeta (University of Kyoto), Mark Riley (Roehampton University), Alena Sakalouski Johnson (University of Minnesota), Yasmine Shamma (University of Oxford), Graham Smith (Professor Emeritus, University of St Andrews), Siân Thomas (poet), Zehra Tonbul (Mardin Artuklu University), Mike Tonkin (Tonkin Liu Architects), Linda Marie Walker (University of South Australia), Judith Walton (Victoria University)

'We cover the universe with drawings we have lived' Gaston Bachelard, *The Poetics of Space*, 1958.

Poetry and architecture, brought together by Gaston Bachelard in his seminal investigation of lived-in space, are art-forms that nevertheless continue critically to be considered broadly apart from one another. The one concrete and three-dimensional, the other abstract and metaphorical, these two creative art forms invite further comparison. Philosophers and theorists have often used architectural metaphors in their writing – Freud, considering the canny (heimlich) as a cage that represses the uncanny (unheimlich); Bataille using architecture to represent authority and social order, that might be attacked and undermined by the destructive act of the individual; or Lyotard, proclaiming that 'the temporal regime of the domus is rhythm or rhyme'.

This conference seeks to re-assess such analyses. Concepts of beauty and utility, of personality and indexicality, of inscription and graffiti and of memory and temporality are all key concerns in the investigation of how these two distinct disciplines productively engage with one another.

Intersections: Architecture and Poetry features speakers who bring global perspectives to bear in their diverse practices as architects, poets and academics. Key themes investigated throughout include urban development, bodily experience, ritual and memory, scale, and the nature of dwelling. As such, *Intersections* offers new ways of thinking about space and poetics.

Ticket/entry details: £25 (£15 students) Please send a cheque made payable to 'Courtauld Institute of Art' to: Research Forum Events Co-ordinator,

Research Forum, The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, clearly stating that you wish to book for the 'Intersections: Architecture and Poetry' conference. For credit card bookings call 020 7848 2785 (9.30 - 18.00, weekdays only). For further information, send an email to ResearchForumEvents@courtauld.ac.uk

Tuesday, 7 June 2011

17.30, Research Forum South Room

Giotto's O Lecture

Visual Forms of Franciscan Pastoral Care: The Humble Man's Wedding at Cana

Professor Amy Neff (University of Tennessee, Knoxville)

Wednesday, 8 June 2011

17.30, Research Forum South Room

Research seminar: Medieval Work in Progress

Notes on the Sherborne Missal

Jessica Berenbeim (Harvard University; and The Courtauld Institute of Art)

Friday, 10 June 2011

09.30, Kenneth Clark Lecture Theatre (with registration from 08.45)

29th Gerry Hedley student symposium

Speakers: to be advised

Organised by second year Conservation & Technology students of The Courtauld Institute of Art (Judith Lee, Sarah Freeman, Amy Griffin, Anna Cooper and Luciana Ackerlund), this student led symposium is an opportunity for Paintings Conservation students from The Courtauld Institute of Art, The Hamilton Kerr Institute, and Northumbria University to meet and to share the findings of their final year research projects with each other, and with any other interested parties.

Ticket/entry details: to be advised

Monday, 13 June 2011

18.00, Research Forum South Room

Research seminar: Modern and Contemporary Monk or Lover? The Nineteenth Century Artist's Dilemma

Lois Oliver (The Courtauld Institute of Art)

Wednesday, 15 June 2011

17.30, Research Forum South Room

Research seminar: History of Photography Representations of Girls in Contemporary Art Photography

Harriet Riches (Kingston University) and Lucy Soutter (Royal College of Art)

This seminar celebrates the launch of the publication *Girls! Girls! Girls!* in contemporary art, edited by Catherine Grant and Lori Waxman. The two speakers will present research on the

representation of girlhood in contemporary art photography, with an introduction by one of the editors of the book, Catherine Grant. The publication brings together a diverse range of writers on girlhood as a site of contestation, utilised by contemporary women artists in a range of visual media, including a predominance of photography. Copies of *Girls! Girls! Girls!* will be available to purchase after the seminar at a special launch price of £15.

PUBLICATION DETAILS:

Girls! Girls! Girls! in contemporary art

Edited by Catherine Grant and Lori Waxman
Intellect Books, 2011, ISBN 9781841503486, £19.95

Since the 1990s, women artists have led the contemporary art world in the creation of art depicting female adolescence, producing challenging, critically debated, and avidly collected artworks that are driving the current and momentous shift in the perception of women in art. *Girls! Girls! Girls!* presents essays from established and up-and-coming scholars who address a variety of themes, including narcissism, nostalgia, post-feminism, and fantasy, with the goal of approaching the overarching question of why women artists have turned in such numbers to the subject of girls – and what these artistic explorations signify. Artists discussed include Anna Gaskell, Marlene McCarty, Sue de Beer, Miwa Yanagi, Eija-Liisa Ahtila, Collier Schorr and more.

Authors include Carol Mavor, Maud Lavin, Lucy Soutter, Kate Random Love, Taru Elfving, Harriet Riches, Catherine Grant and Lori Waxman.

- *Girls! Girls! Girls! is the missing link in the new feminist art history/criticism. It engages with that crucial and ambiguous period where children become women. In a way, one might say that girlhood lies at the root of Freud's question 'what do women want?' at the same time that it mystifies this originary moment in women's history. These texts hit the crucial questions in girl representation, running the whole gamut from charm to hysteria to murder. (Linda Nochlin, New York University)*
- *Tracking the figure of the girl across the fields of contemporary art and film, this book moves effortlessly between cultural criticism, art history, and feminist theory. Be forewarned, however: the girls in contemporary art are anything but docile or well-behaved. From baby butches to bad girls, from reluctant Lolitas to hysterical orphans, these girls make terrific trouble in the lavishly imagined worlds they inhabit. And the women who do that imagining? They are some of the leading artists and filmmakers of our day. And thanks to Girls! Girls! Girls! they get their critical due. (Richard Meyer, University of Southern California)*

For more information see

<http://www.intellectbooks.co.uk>

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 over a glass of wine.

Contacts: Alexandra Moschovi

(alexandra.moschovi@sunderland.ac.uk), Julian Stallabrass (julian.stallabrass@courtauld.ac.uk) or Catherine Grant (catherine.grant@courtauld.ac.uk)

Thursday, 23 June 2011

Timings to be advised

Kenneth Clark Lecture Theatre

New Landscapes in Nineteenth-century Art

History: Honouring Professor John House

Speakers: Dr Andre Dombrowski (University of Pennsylvania); Dr Linda Goddard (University of St Andrews); Dr Jon Kear (University of Kent); Dr Kathy Mclauchlan (Morley College and the V & A Museum); Dr Alister Mill (The Courtauld); Dr Claire O'Mahony (University of Oxford); Professor Liz Prettejohn (University of Bristol); Dr Rachel Sloan (Santa Barbara Museum of Art); Dr Alison Smith (Tate); Professor Paul Smith (University of Warwick); Dr Lesley Stevenson (Thames Valley University); Dr Melanie Vandenbrouck (V & A Museum)

During the three decades of Professor House's career at The Courtauld Institute of Art, the terrain of nineteenth-century art history and curatorship has witnessed transformations reminiscent in scale to Baron Haussmann's project. Twelve University Lecturers and museum professionals, who matured under his supervision, will present their current research about the art of the long-nineteenth century through four thematic frames: Antiquity, Modernity and Display; Embodiment and Evanescence; Nationhood and Decoration; Textuality and Temporality.

Ticket/entry details: to be advised