

Events Calendar



SUMMER 2012

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

Monday, 16 April 2012
18.00, Research Forum South Room
Research seminar: Modern and Contemporary Art Made of and With Audiences: Aspects of Participation
Kaija Kaitavuori (The Courtauld Institute of Art)

Tuesday, 17 April 2012
17.30 - 18.30, Kenneth Clark Lecture Theatre
Research Forum Visiting Conservator Lecture
Merging and Emerging Images: Layer and Metamorphosis in Picasso's Art
Ann Hoenigswald (Senior Conservator of Paintings, National Gallery of Art, Washington DC)
There are numerous examples of Pablo Picasso painting over existing compositions, but this was rarely done simply because the artist was disappointed with the image or unable to afford new canvas. In many instances Picasso incorporated elements of the earlier work into the subsequent one and allowed shapes, forms and ideas to reemerge in a new context. X-radiographs and infrared images, as well as clues on the surface of the paintings, often reveal both what was hidden and the relationship between the layers. Understanding the artist's working methods through his prints, drawings, sculpture, ceramics and photographs enhances our understanding of the process of painting and illuminates why he approached his paintings in this way. Hidden and reconfigured compositions, whose initial identity is embedded in subsequent work, are "found objects" similar to those more readily visible on his sculptures.
Ann Hoenigswald is Senior Conservator of Paintings at the National Gallery of Art in

Washington, DC. She completed her undergraduate degree in art history and history at the University of Pennsylvania and received both a certificate in conservation from the Intermuseum Conservation Association as well as a MA in conservation from Oberlin College. She has treated numerous paintings from the collection of the National Gallery of Art and is particularly interested in nineteenth century and early modern works. Much of her research has focused on artists' materials and techniques and on artists who reveal the process of painting. Her research tends to be done in close collaboration with art historians and conservation scientists. Recent publications have included the "short hand" of oil sketches on paper and the equipment of the *plein air* painter; varnishes, surface appearance and the intent of the artist; Picasso studies; and the history of restoration. She is responsible for coordinating the conservation contributions to the National Gallery of Art's forthcoming Systematic Catalogue of paintings from the second half of the nineteenth century and has worked with the web team at the Gallery to produce websites on Manet and Picasso. She has been the recipient of the CASVA (Center for the Advanced Study in the Visual Arts) paired fellowship in Conservation and also was an invited Guest Scholar at the Getty Center in Los Angeles.

Wednesday, 18 April 2012

17.30, Research Forum South Room

Research seminar: History of Photography

Karl Pawek's Post-fascist Family of Man: A Transformed World

Dr Sarah Edith James (History of Art, University College London)

In 1964, the major photo-exhibition *What is Man?* opened in West Germany before going on to tour the world. It was organised by the Austrian photo-curator and editor Karl Pawek in homage to Edward Steichen's *The Family of Man*, which, frequently criticised as American cold war propaganda, had begun its European tour in West Berlin in 1955. If Steichen's show purported to reveal the constancy of human nature throughout the world, and on each side of the Iron Curtain, using photography to offer its spectators a kind of post-nationalistic sense of belonging, Pawek's – against his own claims as to its similarly optimistic and homogenous vision of humanity – made clear the complex and conflicted political nature of humanism and nationalism in post-war Germany. *What is Man?* contained many more explicitly politicised and violent images than Steichen's exhibition, and juxtaposed images which told of far greater social and economical inequalities and political differences than suggested by *The Family of Man*. This paper will explore how Pawek transformed Steichen's 1950s vision of equality and humanism. Looking at *What is Man?* in relation to the political, cultural and social context of postwar, cold war Germany and the aftermath of National Socialism and the Holocaust, it will offer a close comparative reading in relation to both *The Family of Man* and Ernst Jünger's photo-book *The Transformed World* of 1933. If Jünger's photo-essay strove to document a world redefined by mass politics and mass consumption, demanding and training a new kind of spectator and subject equipped for this world, this paper will ask what kinds of seeing, subjectivity and experience Pawek's photo-exhibition strove to document and give form to. It will explore how Pawek's model of photographic seeing shared much with the reactionary modernism of Jünger, utilising the violent juxtapositions characteristic of *The Transformed World* and what Jünger termed his 'stereoscopic vision', to make sense of the complexities and contradictions of German identity transformed after fascism and during the cold war. 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 with refreshments. Contacts: Dr Julian Stallabrass (julian.stallabrass@courtauld.ac.uk) and Pei-Kuei Tsai (Pei-Kuei.Tsai@courtauld.ac.uk)

Thursday, 19 April 2012

16.00 - 18.00, Research Forum South Room

Research Forum Visiting Conservator Seminar

New Painting/New Surfaces: Nineteenth-Century Matte Paints

Ann Hoenigswald (Senior Conservator of Paintings, National Gallery of Art, Washington DC)

The attention given to matte surfaces on nineteenth century paintings revealed artists' interest in modernity and although the decision to varnish or not played a role in producing such an effect, the selection and the manipulation of the paint media was equally as significant. *Peinture à l'essence* used by Henri de Toulouse Lautrec or *peinture à la colle* or distemper used by Edouard Vuillard are just two examples of paint which produced inherently matte surfaces. The choice of media reflected personal working styles and the effects – although both matte - were quite distinct from one another. These were not new materials, but the artists chose to manipulate their paint in unique ways to achieve a certain appearance. With the careful study of the paintings and taking direction from contemporary documentation and criticism, it is the conservator's responsibility to understand as much as possible about the artist's intent and tailor study and intervention to accommodate the desired effects.

Friday, 20 April 2012

18.00, Kenneth Clark Lecture Theatre

The Healing Presence of Art

Richard Cork (art critic, historian, broadcaster, exhibition curator, and former Professor of Fine Art at Cambridge University and Senior Fellow at The Courtauld Institute of Art in London)

Richard Cork gives an illustrated talk about his new book, a richly illustrated history of western art in hospitals.

Between birth and death, many of life's most critical moments occur in hospital, and they deserve to take place in surroundings that match their significance. In this spirit, from the early Renaissance through to the modern period, artists have made immensely powerful work in hospitals across the western world, enhancing the environments where patients and medical staff strive towards better health. Distinguished art historian Richard Cork became fascinated by the

extraordinary richness of art produced in hospitals, encompassing work by many of the great masters – Piero della Francesca, Rogier van der Weyden, El Greco, William Hogarth, Jacques-Louis David, Vincent van Gogh, Frida Kahlo and Diego Rivera, Fernand Leger, Marc Chagall and Naum Gabo. Cork's brilliant survey discovers the astonishing variety of images found in medical settings, ranging from dramatic confrontations with suffering (Matthias Grunewald at Isenheim) to the most sublime celebrations of heavenly ecstasy (Giovanni Battista Tiepolo in Venice). In the process, he reveals art's prodigious ability to humanise our hospitals, alleviate their clinical bleakness and leave a profound, lasting impression on patients, staff and visitors.

Richard Cork is an award-winning art critic, historian, broadcaster, exhibition curator, and former Professor of Fine Art at Cambridge University and Senior Fellow at The Courtauld Institute of Art in London.

Monday, 23 April 2012

18.00, Research Forum South Room

Research seminar: Modern and Contemporary Whistler Dispelled?

James Day (The Courtauld Institute of Art)

Tuesday, 24 April 2012

17.30 - 18.30, Kenneth Clark Lecture Theatre

Corpus of Romanesque Sculpture in Britain and Ireland Annual Lecture 2012

The Mason and the Metalworker: Imitation and Status in the Romanesque World

Professor Roger Stalley (Professor Emeritus of the History of Art, Trinity College Dublin)

It is well known that Romanesque stone carving occasionally imitates metalwork, though the precise relationship between the two arts has proved difficult to define. In some cases imitation may reflect the initiative of local masons or even the intervention of professional goldsmiths, as some scholars have argued. There were clearly many occasions when a desire to evoke metalwork came from the patrons themselves, the choices being made for religious or ideological reasons. This lecture will consider examples of imitation from several countries of Europe, giving special emphasis to Ireland where the link between the mason and the metalworker was especially strong.

Roger Stalley is a fellow emeritus of Trinity College Dublin, where he was formerly Professor of the History of Art. As a graduate student at The Courtauld Institute of Art he was first introduced to the study of Romanesque sculpture by George Zarnecki. He has written extensively on medieval architecture and sculpture and is the author of seven books, amongst them *The Cistercian*

Monasteries of Ireland (1987) and *Early Medieval Architecture* (2000).

Wednesday, 25 April 2012

17.30, Research Forum South Room

Research seminar: Medieval Work in Progress
Architectural Patronage and the Infantazgo: The Prerogatives and Limitations of a Spanish Medieval Inheritance

Professor Therese Martin (Consejo Superior de Investigaciones Científicas, Madrid)

Friday, 27 April 2012

18.00 - 19.00, Kenneth Clark Lecture Theatre

Leonardo da Vinci Society Annual Lecture 2012
New Evidence of Leonardo da Vinci's Last Supper as a Humanist Contribution

Dr Matthew Landrus (Rhode Island School of Design and University of Oxford)

Following an extensive period of research on the recently restored *Last Supper*, there is new evidence of Leonardo's intentions for it as a Humanist contribution to the Sforza Court. Detailed assessments of the painting's preparatory marks, measurements, designs, and associated texts offer proof of its role within the socio-political activities of the Court, and more specifically within a Humanist debate developing in Florence and Milan. It was for Leonardo an opportunity to argue in a visual manner the role of Painting as the ultimate artifice of Nature, reason and experience. His *Last Supper* is in this case a more complex, holistic contribution than previously determined, an early form of manifesto on Painting as a systematic, Humanist discourse within the Liberal Arts.

Saturday, 28 April 2012

9.30 - 17.45 (registration from 09.00), Kenneth Clark Lecture Theatre

The First Annual Postgraduate Renaissance Symposium

Beyond the Frame: Portraits and Personal Experience in Renaissance Europe, c.1400 – 1650

Speakers: Irene Brook (independent scholar), Mary Camp (The Courtauld Institute of Art), Emma Capron (Christie's), Maya Corry (University of Oxford), Ruthie Ezra (University of Cambridge), Albert Godycki (École Pratique des Hautes Études, Paris), Tomasz Grusiecki (McGill University, Montreal), Nicholas Herman (Institute of Fine Art, New York University), Anna Koopstra (The Courtauld Institute of Art), Catherine Lofthouse (University College London), Geoff Nuttall (The Courtauld Institute of Art), Eva Papoulia (The Courtauld Institute of Art), Jeongho Park (Institute of Fine Art, New York University), Jacqueline Spicer (University of Edinburgh)

In Renaissance art historical scholarship, the category of the portrait has provided a key framework for thinking about and discussing representations of the individual, an emphasis that has been echoed in a range of recent exhibitions celebrating Renaissance 'faces'.

The inaugural Renaissance postgraduate symposium invites new scholars to explore the limits of this framework. It aims to encourage students of the Renaissance, in its broadest definition, to consider the domestic, devotional and urban environments of portraits. Contributors are invited to consider how the experience of viewing, commissioning and living with portraits affects our understanding of their meaning and function, situating the images within their historical contexts rather than within the museum's exhibition space. Likewise, we invite participants to challenge the terminology of portraiture and to consider objects and images which do not fit into the conventional category of the 'portrait' but which nevertheless 'portray' individuals.

Ticket/entry details: Admission free, all welcome – No booking is necessary

Monday, 30 April 2012

17.30, Royal Holloway London Annex (11 Bedford Square / 2 Gower Street with entrance on Montague Place), London WC1E 6DP, Seminar Room G3

London Roman Art Seminar 2012

The Casa del Menandro in Pompeii: Rhetoric and Roman Wall-painting

Katharina Lorenz (Nottingham University)

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

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MAY

14.00 - 16.00, Tuesday 1 May 2012

Research Forum South Room

Moscow as a Space in Transition

Speakers: Professor Jean-Louis Cohen (The Institute of Fine Arts, New York) and Maria Fedorchenko (Architectural Association, London)

This panel discussion will consider Moscow as a space in transition during the first half of the twentieth century (1905-1935) and the post-Soviet period (1989 and after). By focusing on the subject of urban planning and architecture of the city during the periods of social and political change, the panel will address the topics of the early skyscraper projects, patterns of urban Americanism, the city and commerce, and the revised architecture and planning practices in post-Soviet Moscow. The

panel will explore the form and context of architectural practices during the time of ideological change, whilst highlighting patterns of rupture and continuity in Russian architectural history and its complex relationship with the West.

Jean-Louis Cohen was born in 1949 in Paris.

Trained as an architect, he has received a PhD. in History from the École des hautes études en sciences sociales. Since 1993, he holds the Sheldon H Solow Chair for the History of Architecture at New York University's Institute of Fine Arts. His research activity has focused on twentieth century architecture and urban design, on the Russian avant-garde, the history of Paris and the work of architects such as Le Corbusier and Mies van der Rohe. From 1997 to 2003, he imagined and developed for the French Minister of Culture the Cité de l'architecture, a museum, research and exhibition centre opened in 2007. A curator of numerous exhibitions in Europe and North America, his books include: *Le Corbusier and the Mystique of the USSR* (1992), *Scenes of the World to Come* (1995), *Casablanca, Colonial Myths and Architectural Ventures* (2002, with Monique Eleb), *Mies van der Rohe* (2007), *Architecture in Uniform* (2011), and *The Future of Architecture; since 1889* (2012).

Maria Fedorchenko is a designer/researcher. She holds a BArch and a Diploma in Urban Design from Moscow Institute of Architecture, an MArch from Princeton University, and a MA in Architecture from UCLA. She has been involved in architectural practice in Russia, Greece and the United States. Her work has appeared in *Salon Interior, House & Interior, Art of Russia* and *Architectural Theory Review*. She taught design at UC Berkeley, UCLA and California College of the Arts. Her current research focuses on the methodology of diagrammatic diagnostics for urban analysis and projection as well as tools for correlating formal and programmatic design systems.

This event is organised by the Research Forum in collaboration with the Cambridge Courtauld Russian Art Centre (CCRAC).

Ticket/entry details: Open to all, free admission but due to limited space **advance booking is required**. Online booking: <http://courtauld-institute.digitalmuseum.co.uk>

Conference

Wednesday 2 May 2012, 10.00 - 20.00

Thursday 3 May 2012, 10.30 - 18.30 plus reception
Institut national d'histoire de l'art (INHA), 2 rue Vivienne, 75002 Paris, France

American Art and the Mass Media

Speakers: James Boaden (University of York); Jean-Loup Bourget (École normale supérieure); François Brunet (Université Paris Diderot); Annie Claustres (Institut national d'histoire de l'art);

Christian Delage (Université Paris 8); Molly Donovan (National Gallery of Art, Washington); Sara Doris (Northeastern University, Boston); John Fagg (University of Birmingham); Ursula Frohne (University of Cologne); Kristen Gresh (Museum of Fine Arts, Boston); André Gunthert (L'École des hautes études en sciences sociales, Paris); Juan Carlos Kase (University of North Carolina, Wilmington); Jason LaFountain (Harvard University); Ségolène Le Men (Université Paris X Nanterre); Filip Lipinski (Adam Mickiewicz University Poznań); Michael Lobel (Purchase College, State University of New York); Nnette Luarca-Shoaf (University of Delaware); Richard Meyer (University of Southern California); Jorge Ribalta (Museu d'Art Contemporani de Barcelona); Stephanie Schwartz (University College, London); Maria Slowinska (Freie Universität, Berlin)

This two-day international symposium considers the dynamic interplay of the fine arts and the technologies and structures of the mass media across the long narrative of American art history. Taking as an occasion the *Warhol: Headlines* travelling exhibition that premiered at the National Gallery of Art in Washington in the autumn of 2011 and that systematically explored Andy Warhol's artistic preoccupation with the visual culture of journalism, our programme aims to grant visibility to the exciting correspondences or tensions that emerge when such disciplinary boundaries as have fractured the study of the fine arts and more instrumental communicative media are, even if only temporarily, set aside. The spectrum of research encompasses moments of intersection between fine arts discourse and the various technological and historically specific modalities of mass media culture from the sixteenth-century printing press and the nineteenth-century panorama to the experimental cinema of the sixties and our present social media sphere.

Under the auspices of the Terra Foundation for American Art, this international symposium is co-sponsored by The Courtauld Institute of Art and by the Institut national d'histoire de l'art (INHA) in Paris in partnership with the Ecole Normale Supérieure, the Université Paris-Ouest Nanterre la Défense and the Université François Rabelais de Tours. It is organised by Terra Foundation for American Art Postdoctoral Fellows Dr Jason E. Hill (INHA) and Dr Elisa Schaar (The Courtauld Institute of Art)
Ticket/entry details: Open to all, free admission

Tuesday, 8 May 2012

17.30 - 18.30, Kenneth Clark Lecture Theatre

Terra Foundation for American Art Visiting Professor Lecture

Figure/Ground and the Embattled Self: Jackson Pollock's Late Work

Angela Miller (Professor, Department of Art History and Archaeology, Washington University; and Terra Foundation for American Art Visiting Professor, The Courtauld)

This talk will consider Jackson Pollock's late works, from 1951 forward, in relation to the return of figural elements and to his move away from the poured paintings that established his fame. Angela Miller will situate this late work within a cultural and aesthetic field animated by concerns about male subjectivity in the post-war decade; and within Pollock's own psychologically charged struggle with art history and family history.

Angela Miller teaches Art History at Washington University in St. Louis. She has lectured and published in a range of areas spanning from the 16th century to the mid-20th. Her work has focused on constructions of cultural nationalism, and on the politics of form in the arts. Miller's 1993 book *Empire of the Eye: Landscape Representation and American Cultural Politics, 1825-1875*, won awards from the Smithsonian Institution and the American Studies Association. She is a lead author, along with five others, of *American Encounters: Art, History, and Cultural Identity* (Pearson, 2008), an integrated history of the arts from pre-conquest to the present. Recent publications include an essay on the American reception of Surrealism, the US Popular Front, and Dia/Beacon's Zoe Leonard exhibition. She was the inaugural Terra Professor of American art in Paris in 2010, and a visiting scholar at the JFK Institute for North American Studies in Berlin in November 2010.

Wednesday, 9 May 2012

17.30, Research Forum South Room

Research seminar: Medieval Work in Progress

True or Miraculous? Constantinopolitan Relics of the Holy Blood in Venice

Dr Karin Krause (Kunsthistorisches Seminar der Universität Basel)

Thursday, 10 May 2012

16.00 - 18.00, Research Forum South Room

Terra Foundation for American Art Visiting Professor Seminar

Gerald Murphy, Americanisme, and the Metonymic Mode

Angela Miller (Professor, Department of Art History and Archaeology, Washington University; and Terra Foundation for American Art Visiting Professor, The Courtauld)

This seminar will look at two distinct modalities within early 20th century American modernism, from the period from 1915 to 1935. For the purposes of comparison, we will begin with the "native" modernists around the figure of Alfred Stieglitz, committed to expressionist forms of organic abstraction, and then turn to the transatlantic figure of Gerald Murphy, whose self-referential and ironizing gestures point toward a deflation of the organicist and metaphoric character of a nation-centered modernist expression. We will consider different modes of meaning-making within these two very different aesthetic and cultural formations, and their social and political corollaries.

Thursday, 10 May 2012

18.00 - 19.00, Kenneth Clark Lecture Theatre

Caroline Villers Research Fellowship

Diversity, Variability, and Shared Culture: Material and Technological Choices of Non-Traditional Buddhist Temple Painters of Colonial Ceylon (AD 1750-1900)

Professor B.D. Nandadeva (Caroline Villers Research Fellow, The Courtauld Institute of Art)

Samples of paint layers from Buddhist temple paintings from the southern and western maritime provinces of the low-land area of Sri Lanka dated to the Dutch and British colonial periods were examined. The temples were believed to have been decorated by painters who belonged to the 'exorcist-astrologer' caste of the 'low-country' who were presumably not familiar with the technology of the traditional artisans' caste of the Sinhala kingdom of the highlands (up-country). The study examined the hypothesis that the low-country painters evolved their own painting technology by combining materials and methods borrowed from the traditional painters of up-country and those of the Europeans, with techniques they have been using in image making in exorcist rituals. Results show similarities and differences in layer sequences between the 'up-country' and 'low-country' paintings; the use of several pigments of European origin such as barium sulphate, zinc sulphate, lithopone, and Prussian blue; and the use of a natural resin as a medium, which could possibly be an innovation of the 'low-country' painters.

B.D. Nandadeva (Nanda) who is a Professor at the University of Kelaniya, Sri Lanka earned his PhD in Art Conservation Research from the University of Delaware, USA. He also holds a Graduate Diploma in Rock Art Conservation from the University of Canberra, Australia, an M.Sc. in Architectural Conservation of Monuments and Sites from the University of Moratuwa, and a BA (Hons) in Fine Arts from the University of Ceylon, Sri Lanka. He has also spent two years attached to the University of Thessaloniki and the British School of

Archaeology at Athens, undertaking an independent study on Greek and Byzantine art. In his doctoral dissertation, he characterized the materials and techniques of Buddhist temple paintings from Sri Lanka using a range of analytical techniques that include optical microscopy, x-ray diffraction using powder cameras, FTIR, SEM, EDX, and TLC. The analytical results were used to compare the technological similarities and differences between three stylistically distinct schools of Buddhist temple paintings from three different geo-political regions of colonial Ceylon. He has also published or presented papers at international conferences on a variety of subjects related to Sri Lankan art and culture that include: rock art of a native hunter-gatherer community called the Vedda; a terracotta figurine art of rice-farming peasant communities of the dry-zone; rural earthen architectural traditions and techniques; Western influence on Buddhist temple paintings of colonial Ceylon; Ola-leaf manuscript cover paintings; the influence of war on contemporary art and artists; conservation issues in polychrome paintings on wood.

Conference

Friday 11 and Saturday 12 May 2012

Timings tbc, Kenneth Clark Lecture Theatre

Moving in Three Dimensions: Re-writing the Objects and Histories of Sculpture (title tbc)

Speakers: to be advised

The concluding conference of the *Three Approaches* project will provide an opportunity to explore some of the issues raised by the workshops that have already taken place in autumn 2011 and spring 2012. In three sessions the conference will draw out aspects of all of the earlier discussions. Speakers will be invited to address some of the motivations for changes to sculpture and its contexts, their outcomes and the new approaches to writing their histories which they call for.

Session 1: Conversion, Iconoclasm and Revolution

The discourse surrounding the traumatic events leading to the removal, transport and relocation of sculpture often centres on the acts of destruction associated with revolution and iconoclasm. However, the changes resulting from re-use and conversion, whether spiritual, functional or symbolic, are as important to our understanding of the objects and locations of sculpture in their surviving states as are the records and physical traces of loss.

This session will seek papers concerned with changes made to sculpture *in situ*, with objects whose location has remained static whilst their function has been altered, and with the disfigurement, dismemberment and disguise of sculpture in the face of radically shifting social and political contexts.

Session 2: Plunder, Export and Sale

Questions of the export and redisplay of sculpture, whether as the result of sale or plunder (and of whether those two means of acquisition can justifiably be separated) are pertinent not only to the kinds of looking which are made available in their aftermath but also to those modes of address to objects and contexts which are lost. Whilst the restitution and re-housing of many sold and plundered objects continues to be sought, it is seldom into their original place of display and begs the question of whether a type of location such as a museum or gallery is significantly (or in any way) different depending on its broader location in a particular city or country.

This session will seek papers addressing some of the issues surrounding the local and global movement of sculpture, its markets, the traces it leaves and the ways in which it is recorded.

Session 3: Competition, Collection and Classification

The study of sculpture has, to varying degrees, been conditioned by the classification of its objects. This has been accomplished not only according to their medium, place of origin and maker, but by the groups into which they have been collected, collections often fuelled by competition between nations, institutions and individuals.

This session will focus on the presentation and investigation of sculpture within the confines of these artificial groupings. It will seek contributions exploring the opportunities for new sculptural scholarship that such groupings present, the ways in which they have determined the course of sculptural historiography and the mechanisms by which they have been brought together.

Ticket/entry details: to be advised

Monday, 14 May 2012

17.30, Royal Holloway London Annex (11 Bedford Square / 2 Gower Street with entrance on Montague Place), London WC1E 6DP, Seminar Room G3

London Roman Art Seminar 2012

Focussing on Roman Objects: Photographing the Art and Artefacts of Dura-Europos

Jennifer Baird (Birkbeck, University of London)

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

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(Will.Wootton@kcl.ac.uk)

Monday, 14 May 2012

18.00, Research Forum South Room

Research seminar: Modern and Contemporary
'About Losing and Being Lost': Encountering Ulrike Meinhof in Gerhard Richter's October 18, 1977
Henrietta (Hen) Stanford (The Courtauld Institute of Art)

Tuesday, 15 May 2012

17.30, Kenneth Clark Lecture Theatre

Terra Foundation for American Art Postdoctoral Fellow Lecture

America America: Sturtevant's Repetitions, Pop, and the Rise of American Postwar Art

Dr Elisa Schaar (Terra Foundation for American Art Postdoctoral Fellow)

Sturtevant's recent award of a Golden Lion for Lifetime Achievement marks the pinnacle of her belated critical recognition. This comes almost fifty years after Robert Rauschenberg won the Grand Prize at the Venice Biennale (the first American to do so) and ironically posed with Sturtevant as Adam and Eve, primal figures of a new American art scene several times removed from European painting. By now Sturtevant is commonly acknowledged as a forerunner of appropriationists such as Sherrie Levine for having made one-to-one repetitions of works by artist peers, including Jasper Johns' *Flags*, Claes Oldenburg's *Store*, Marcel Duchamp's *Fountain*, Joseph Beuys' *Fat Chair*, and Andy Warhol's *Marilyns*, notably, with Warhol's own silkscreens, in New York starting in the early 1960s. She has consistently asserted that 'the brutal truth of the work is that it is not copy' and that 'gender has nothing to do with the work'. By her own account, it was mounting hostility and misunderstandings that led her to withdraw from the art world in the early 1970s – until the appropriationists caught up with her a decade later and she returned to the scene with a Deleuzian explanatory framework for her practice and a new set of repetitions spanning from *Kiefer Jason* to *Gober Wedding Gown* and *Gonzalez-Torres America*. The Paris-based artist has now turned to making video, installation and performance work on themes of sex and death in the digital age, alongside further repetitions such as *Duchamp Fresh Widow*. Of late she is a regular presence on the London art scene too.

In this lecture, Elisa Schaar looks beyond Sturtevant's most well-known repetitions, the artist's own statements and the intriguing issues of authorship and originality that have dominated the discussion. She reconsiders the work's historical context and artistic connections in American postwar art, giving consideration to the particular nature of that post-1945 art scene as male-dominated, consumer-oriented and increasingly internationalized.

A major exhibition of Sturtevant's work, *Image over Image*, is currently on view at the Moderna Museet, Stockholm (17 March to 26 August 2012).

Elisa Schaar is Terra Foundation Postdoctoral Fellow in American Art at The Courtauld Institute of Art. She is currently writing a book on forerunners of appropriation art circa 1964-1974, and co-organizing a two-day international symposium on *American Art and the Mass Media* that will take place at the Institut national d'histoire de l'art (INHA) in Paris on 2 and 3 May 2012. Her article 'Spinoza in Vegas, Sturtevant Everywhere: A Case of Critical (Re-)Discoveries and Artistic Self-Reinventions' appeared in *Art History*, December 2010.

Wednesday, 16 May 2012

17.30, Research Forum South Room

Research seminar: Renaissance

title tbc

Martin Clayton (Curator of Prints and Drawings, The Royal Library, Windsor)

Conference

Friday, 18 May 2012

timings tbc, Kenneth Clark Lecture Theatre

Performing Art History II: Conveying Research, Communicating Collaboration

Speakers: to be advised

Building on a further year of workshops and seminars, the Performing Art History Group present a second conference that seeks to explore the clarity, diversity, and freedom that can come from presenting art historical research directly to an audience, as opposed to through traditional publishing routes in books or journals.

This year the conference will have an additional focus on collaboration. The topics of previous workshops, focusing on Television, Radio, and Internet Art History all address media that inevitably require creative alliances between different individuals with different skills. Likewise, the shift from more static forms of analysis encouraged by the limitations of print-based media and the subsequent rise of new technologies at the disposal of researchers, allows for interesting and diverse partnerships to emerge both within the discipline of art history and beyond it.

As such, the conference will give an opportunity for scholars at all stages of their careers to experiment with dynamic, alternative methods of conveying research and communicating collaborations, with the format of papers able to both reflect and directly comment upon the subject presented.

www.performingarthistory.co.uk

Ticket/entry details: to be advised

Monday, 21 May 2012

17.30, Royal Holloway London Annex (11 Bedford Square / 2 Gower Street with entrance on Montague Place), London WC1E 6DP, Seminar Room G3

London Roman Art Seminar 2012

New Evidence of Polychromy in Hellenistic Sculpture at Delos and Elsewhere

Brigitte Bourgeois (Centre de Recherche et de Restauration des Musées de France)

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

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Monday, 21 May 2012

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

Searching for the Self: Arthur Hughes's Illustrations for George MacDonald's Phantastes

Carey Gibbons (The Courtauld Institute of Art)

Tuesday, 22 May 2012

17.30, Research Forum South Room

Research seminar: Contemporaneity in South Asian Art

Patterns of Dissent in Contemporary South Asian Art

Zarina Bhimji: The Politics of Poetry

Speakers: Zarina Bhimji (artist, London), Achim Borchardt-Hume (Chief Curator, Whitechapel Gallery, London), Manick Govinda (Head of Artists' Advisory Services and Artists' Producer at Artsadmin, UK)

The panel discussion follows close on the heels of British artist Zarina Bhimji's first mid-career retrospective; presented at the Whitechapel Gallery, London, from 9 January to 9 March 2012, and curated by Achim Borchardt-Hume. Tracing 25 years of Bhimji's work, the show opened with the premiere of her long-awaited film, *Yellow Patch* (2011), inspired by trade and migration across the Indian Ocean. Also on view were the well-loved film *Out of Blue* (2002), a mysterious visual journey across Uganda, and a series of photographs, 'light-box' works and installations that tracked Bhimji's aesthetic trajectory. If early works tended to be overtly political, Bhimji's most recent endeavours skirt subtly around issues of migration, colonialism and war.

Bhimji was born in Mbarara, Uganda in 1963 to Indian parents, and moved to Britain in 1974, two years after the expulsion of Uganda's Asian community in the Idi Amin era. She has studied art at Leicester Polytechnic, Goldsmiths' College and Slade School of Fine Art in London. Since her first solo exhibition in London (1989), she has continued

to exhibit in solo and group shows in the UK and abroad including Cape Town, Berlin and Istanbul. The panel will discuss Bhimji's artworks as well as the themes they throw up – issues of displacement, immigration and the relationship between politics and art, among them.

The lacuna in knowledge regarding modern and contemporary Indian art in western academic institutions is becoming increasingly evident at a time when the sharp rise in prices of contemporary Indian art – not to mention numerous survey shows – has focused attention on it. This Seminar Series offers a platform for artists, curators and scholars to discuss urgent issues concerning the Subcontinent. What, after all, does the term “contemporary South Asian” mean?

The Seminars take place once a term, usually on Tuesday evenings at 5.30pm in the Research Forum. The papers are followed by an informal discussion with refreshments.

Wednesday, 23 May 2012

17.30, Research Forum South Room

Research seminar: Medieval Work in Progress

The Arca Santa Reliquary and Kingship at the End of the Eleventh Century

Dr Rose Walker (Visiting Lecturer, The Courtauld Institute of Art)

Conference

Friday, 25 May 2012

9.30 - 18.00 (registration from 09.00)

The Courtauld Institute of Art and King's College London

Probing the Interior 1800-2012

Speakers: Ellery Fouch (University of Wisconsin-Madison), Ignacio Gonzalez Galan (Princeton University), Mary Hunter (McGill University), Dominic Johnson (Queen Mary, University of London), Madeleine Newman (Hull School of Art and Design / Leeds College of Art), Kira O'Reilly (Queen Mary, University of London), Marcia Pointon (University of Manchester), Ruth Richardson (independent scholar), Natasha Ruiz-Gómez (University of Essex), Susan Sidlauskas (Rutgers), Rebecca Stevenson (artist), Clare Willsdon (University of Glasgow), with Respondent: Cadence Kinsey (University College London) and Keynote Address: Parveen Adams (Fellow of the London Consortium)

Bodily, psychic and spatial interiors can be mapped, traversed and violated in multiple ways. This one-day conference will interrogate and re-evaluate the contested terrain of the interior in its varied forms. It will examine the interlacing and overlapping of different types of interiors, and seek to re-position the 'interior' in critical terms. Moreover, it will attempt to develop new ways of thinking about the relationship between the

decorative arts, furniture, bio-technologies, anatomy and space. The conference will take place in The Courtauld Institute of Art Lecture Theatre and conclude with panel, performance, and keynote address in the Anatomy Theatre at King's College London.

This event is supported by The Courtauld Institute of Art Research Forum and the Centre for the Humanities and Health, King's College London
Ticket/entry details: £16 (£11 students, Courtauld and King's College London staff, and concessions)
Online booking: <http://courtauld-institute.digitalmuseum.co.uk> Or 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, stating the event title 'Probing the Interior' conference. For further information, email ResearchForumEvents@courtauld.ac.uk

JUNE

Wednesday, 6 June 2012

17.30, Research Forum South Room

Research seminar: History of Photography

Approaches to the Urban Landscape

George Georgiou (photographer)

Photographer George Georgiou was born in London to Greek-Cypriot parents and graduated in photography from the Polytechnic of Central London. At this seminar, Georgiou will speak about his two series of street photographs, titled 'Fault Lines' and 'Invisible: London', the former taken mainly in Istanbul, the later in London.

"I will be talking about two different photographic approaches addressing the urban landscape and community and how we negotiate public space. In Turkey my interest was in the accelerated modernisation of the country, using landscape and colour to drive the narrative and questioning notions of East and West. With London, Invisible, I use the bus as my window on the street, exploring the increasing diversity of a major Western metropolis as the movement of people continues to change both the urban landscape and the community within it. A community of invisibility and but also voyeurism. Not only is the passer-by invisible, but I, as the photographer become a voyeur, become invisible to the outside, like the CCTV cameras in London that follow our every moves." George Georgiou

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.

Friday, 8 June 2012 (date tbc)
18.00 - 19.30, Kenneth Clark Lecture Theatre

Exhibiting Research VII

Trans-historical Displays: A Curatorial Challenge?

Speakers: to be advised

The turn of the new millennium saw an explosion of trans-historical exhibitions at several major art museums, including *New Starts* at MOMA in New York in 2000, and *The Big Bang* at the Pompidou in 2007. Institutions such as Tate Modern, and more recently Tate Britain, have reassessed their collection and reconfigured their displays to explore new relationships between artworks of very different periods and genres, as a radical alternative to conventional chronological or period-focused display. Are these new strategies, or age-old? Prescriptive, or liberating? What is at stake? In forging new relationships between unfamiliar and diverse works, are museums opening the contents of their collections to misinterpretation, or discovering new and various meanings in them? This debate explores what might be gained or lost, what the challenges are and where such practices might lead.

This event is part of the ongoing Exhibiting Research Series, organised by The Courtauld Institute of Art's MA Programme *Curating the Art Museum* in collaboration with the Research Forum. For further information please contact:

macurating@courtauld.ac.uk

The debate will be followed by a reception and informal discussion.

Monday, 11 June 2012

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

The N group and the Operaisti: Art and Class Struggle in the Italian Economic Boom

Jacopo Galimberti (The Courtauld Institute of Art)

Wednesday, 13 June 2012

17.30, Research Forum South Room

Research seminar: Renaissance

title tbc

Dr Sue Jones (The Courtauld Institute of Art)

Conference

Friday 15 and Saturday 16 June 2012

Friday: 10.00 - 17.45 (registration from 09.30)

Saturday: 10.25 - 17.30 (registration from 10.00)

Kenneth Clark Lecture Theatre

European Painted Cloths C14th - C21st: Pageantry, Ceremony, Theatre and the Domestic Interior

Keynote Speakers: Jo Kirby Atkinson (Scientific Department, National Gallery, London); Roland Krischel (Wallraf-Richartz-Museum & Fondation Corboud, Cologne, Germany); Nicholas Mander (Owlpen Manor, UK); Hilary Vernon Smith (Royal National Theatre, UK)

Speakers: Piet Bakke (Delft University of Technology); Emma Boyce (Delft University of Technology); Nicola Coldstream (independent researcher); Nicola Costaras (Victoria and Albert Museum); Sing d'Arcy (The University of New South Wales); Nikki Frater (Plymouth University); Katherine French (University of Michigan); Jonathan Gration (Delft University of Technology); Jim Harris (The Courtauld Institute of Art); Sylvia W. Houghteling (Yale University); Jorien Jas (Gelderland Trust); Katrien Keune (Delft University of Technology); Frances Lennard (University of Glasgow); Rebecca Olson (Oregon State University); Jane Pritchard (Victoria and Albert Museum); Karen Thompson (independent researcher); Margriet van Eikema Hommes (Delft University of Technology); Katja von Baum (Walraaf Richartz Museum); Christina Young (The Courtauld Institute of Art)

This two day conference will explore the use of painted cloths in religious ceremony, pageantry, domestic interiors and scenic art. It will focus on their change of context and significance from the fourteenth to the twenty-first century exploring their different function, materials, and method of creation.

The potential for large sizes, portability, and versatility for religious objects including banners, hangings, altarpieces, and palls was the impetus for the emergence of fabrics as a painting support in Western art in the Middle Ages. The demand for elaborate altarpieces, church furnishings, and liturgical objects increased in the thirteenth and fourteenth centuries due to changes to liturgical practice and an upsurge of religious fervour. The functionality of the works explains the survival of relatively few examples. Were paintings on fabric envisaged as ephemeral objects? There is evidence to the contrary. One of the most common forms of interior decoration for centuries, painted cloths have received less attention from art historians and historians than they deserve in part due to their poor survival. Often regarded as cheap substitutes for those who could not afford tapestries, their function has been oversimplified

and their importance in providing imagery as well as literary subjects has been underrated. Scenic backcloths were once commissioned for court functions, part of an elaborate display of royal power and magnificence, such as the *Field of the Cloth of Gold*. The same methods and materials continued to be used for theatrical cloths. The nineteenth and twentieth century saw a resurgence in interest in the art form, as established artists, among them Burne-Jones, Rossetti, Picasso and later Piper, Hockney and Caulfield, took up commissions for the theatre and ballet.

The conference, to be held at The Courtauld Institute of Art, will be run in collaboration with the Victoria & Albert Museum. Presentations by four keynote speakers will reflect the aim of the conference to bring together and foster interdisciplinary research between art and interiors historians, paintings and textile conservators. Peer reviewed papers presented at the conference will be published by Archetype Books.

Ticket/entry details: £65 (£25 students and concessions) / Free for Courtauld staff and students but space is limited so online booking is required.

Online booking: <http://courtauld-institute.digitalmuseum.co.uk> Or 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, stating the event title 'European Painted Cloths' conference. For further information, email ResearchForumEvents@courtauld.ac.uk

Monday, 18 June 2012

18.00, Research Forum South Room

Research seminar: Modern and Contemporary Hans Feibusch: Patronage and Civic Identity in Frankfurt and London

Joanna Cheetham (The Courtauld Institute of Art)

Friday 29 June to Sunday 1 July 2012

Friday: 10.00 - 19.00 (timings tbc)

Saturday: 10.30 - 19.00 (timings tbc)

Sunday: 10.30 - 15.00 (timings tbc)

The Courtauld Institute of Art and another major London venue

Korean Contemporary Art International Conference:

Between Tradition, Modernity and Globalisation

Speakers: Kyung An (The Courtauld Institute of Art, London); Prof. Young-Paik Chun (Hongik University, Seoul); Yeondoo Jung (artist); Prof. Joan Kee (University of Michigan, Ann Arbor); Chan-dong Kim (Arts Council Korea); Prof. Miwon Kwon (University of California, LA); Prof. Inbeom Lee (Sangmyung University); Jiyeon Lee (Director, SUUM Academy and Project); Fumio Nanjo (Director, Mori Art Museum, Tokyo); Meekyung

Shin (artist); Prof. Julian Stallabrass (The Courtauld Institute of Art, London); Do-Ho Suh (artist); Prof. Jung-Moo Yang (Korea National University of Arts)

Introduction: Korean contemporary art has gained a strong presence on the contemporary art scene, with a new generation of artists making names globally. At the same time, Korea maintains a strong domestic contemporary art scene, quite distinct from the transnational circulation of Korean art. However, the literature on Korean contemporary art in English is dispersed and dominated by monographic studies. This major international conference, to be held at The Courtauld Institute of Art in partnership with another major London venue, will offer a new opportunity to reinterpret modern and contemporary Korean art. Leading scholars, artists and curators will discuss Korean art in the context of its history, politics and place in the contemporary art world.

Major Themes:

- Day 1: Varying Perspectives on 'Korean Modern' Scholars of social science, Asian philosophy and art history will examine modern and contemporary Korean art from different theoretical frameworks.
- Day 2: Moment of Modern, Contemporary and Tradition When does the moment of modern and western collide and coincide with tradition? The session will reinterpret 'Korean Modern' in relation to Asian and Korean history and tradition of Buddhism, Confucianism and Taoism of Korean Peninsula. Also scholars will discuss how Korean contemporary art was developed and articulated under the institutionalized western system of education.
- Day 3: Globalization and the new Horizon of Korean Contemporary Art Both practitioners and academics will discuss the trajectory of Korean contemporary art in the context of the international art market.

To celebrate the conference, SUUM will host an open salon and studio tour on Thursday 28th July at its London venue: Earlang House, SE1 8EQ (RSVP@suumproject.com).

This international conference has been organised by The Courtauld Institute of Art, London, in collaboration with the SUUM Academy & Project, and has been made possible by the generous support of the Arts Council Korea.

Ticket/entry details: £26 (£16 students, Courtauld staff and concessions). Online booking: <http://courtauld-institute.digitalmuseum.co.uk> Or 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, stating the event title 'Korean Art' conference. For

further information, email
ResearchForumEvents@courtauld.ac.uk

Conference
Thursday 19 and Friday 20 July 2012
timings tbc, Tate Britain, Millbank, London SW1P
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***Contested Views: Visual Culture and the
Revolutionary and Napoleonic Wars***

Confirmed Plenary Speakers: Mary Favret, Gillian
Russell, Susan Siegfried, Paul White

In July 2012, in advance of commemoration of the
bicentenary of the Battle of Waterloo, Tate Britain is
to host a two-day conference exploring the impact
of the Revolutionary and Napoleonic Wars on
world-wide visual culture, from the outbreak of the
pan-European conflict with France in 1792 to the
present day. Centred on themed panels, plenary
lectures and workshops, this cross-disciplinary
conference will promote knowledge and
understanding of the range of ways in which the
'First Total War' has been mediated in visual
cultures, not only in Britain and continental Europe
but throughout the world.

The organisers are keen to receive proposals for
papers that present new research and/or
methodological approaches. In particular we would
like to encourage proposals from scholars from
different disciplines who wish to work in
collaboration with each other.

Organised by Martin Myrone (Tate Britain), Satish
Padiyar (The Courtauld Institute of Art), Phil Shaw
(University of Leicester), and Philippa Simpson
(National Maritime Museum), this event is
supported by The Courtauld Institute of Art
Research Forum, Tate Britain, and AHRC.

Ticket/entry details: to be advised