

Events Calendar



COURTAULD
INSTITUTE
RESEARCH
FORUM

SUMMER 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

APRIL

Wednesday, 23 April 2014

18.00 - 19.00, Kenneth Clark Lecture Theatre

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

Art and the Economy

The Myth of a Global Art Market

Dr Olav Velthuis (Department of Sociology and Anthropology, University of Amsterdam)

In the new millennium, the market for contemporary art has transformed into a global enterprise, or so it seems. Chinese and Russian collectors are driving up price levels at Sotheby's and Christie's; art fairs have become the favorite pastime for a global cosmopolitan elite, while London and New York superdealers have opened branches in multiple cities, including Hong Kong and Sao Paolo. These global dynamics are limited to a small top segment of the market, however. Power struggles, differences in taste and the organizational intricacies of art markets continue to set boundaries to cultural globalization.

Olav Velthuis is Associate Professor in the Department of Sociology and Anthropology of the University of Amsterdam. He is currently studying the emergence and development of art markets in the BRIC-countries (Brazil, Russia, India and China). Velthuis is the author of *Imaginary Economics* (NAi Publishers, 2005) and *Talking Prices. Symbolic Meanings of Prices on the Market for Contemporary Art* (Princeton University Press, 2005). Together with Maria Lind he edited the book *Contemporary Art and Its Commercial Markets A Report on Current Conditions and Future Scenarios* (Sternberg Press, 2012). His journalistic writings have appeared in among others Artforum, the Art Newspaper and the Financial Times.

Series Introduction: The study of contemporary art within the field of art history has been making limited uses of the methodologies of social sciences and law,

but recently there has been an increasing level of interest in cross-disciplinary and inter-disciplinary dialogues. This series of events brings together researchers who will present methods for studying art from cultural policy, law, and sociology to art historians for closer examination, and asks how they could be used within the discipline of art history. These methodological examinations will aim to activate dialogues between art historians and international specialists in social sciences and in law.

Thursday, 24 April 2014

18.00 - 19.15, Research Forum South Room

Research Seminar: Art & Vision Science

Scientific Connections

Speakers: Nicola Triscott (The Arts Catalyst) and Madi Boyd (installation and video artist)

Launching The Courtauld's new Art & Vision Science seminar series, Nicola Triscott, director of The Arts Catalyst, describes an extraordinary cultural moment, in which artists and scientists are developing collaborative responses to scientific questions and human dilemmas. Her talk draws on 20 years of groundbreaking projects at one of the UK's leading commissioning arts organisations.

Madi Boyd's immersive artwork *The Point of Perception* (2009-2013) was the product of a collaboration with leading neuroscientists; the work explores ambiguity in perception and the emergence of form in a moving-image installation. The premise for her current project, *The Fickle Screen*, is that art which combines installation and moving image acts in a particular way on our perceptual consciousness. The work involves experimental research, examining interactions between the senses and how these sculpt our visual perception: the connection between how one sees and what one sees.

Nicola Triscott is a cultural producer and writer, specialising in the intersections between art, science, technology and society. She is the founder and director of The Arts Catalyst, one of the UK's most distinctive arts organisations, distinguished by ambitious artists' commissions that engage with science (including projects by Tomas Saraceno, Ashok Sukumaran, Aleksandra Mir, Otolith Group and Critical Art Ensemble) and by the international dimension of its programme of exhibitions, events, research and publications. Nicola has curated numerous exhibitions and events. She lectures and publishes internationally, including books on art and technology in the Arctic, art and space, and ecological art. She blogs at www.nicolatriscott.org.

Madi Boyd graduated in Fine Art Sculpture from The Slade (UCL), 2005. She has made installations and short film works for The Science Museum, London (2011-12), Kinetica (2011, 12, 13), the BFI (2010), and for a Transmediale satellite show at Art Laboratory Berlin (2013). Most recently (2013), her work was selected for an exhibition at The Science Gallery, Dublin, curated by Professor Richard Wiseman. This show will tour the USA and Canada during 2014-15. Her 3D holographic films have been screened worldwide, at public and private events including the Vancouver Winter Olympics.

Monday, 28 April 2014

10.00 - 14.15, The Courtauld Gallery and IMAF Centre for the Study of Drawings

Richard McDougall Workshop Summer 2014

A Dialogue with Nature: Romantic Landscapes from Britain and Germany

Speakers: include Hugh Belsey (independent scholar), David Blayney Brown (Tate Britain), Colin Harrison (Ashmolean Museum) and Timothy Wilcox (independent scholar)

A Dialogue with Nature: Romantic Landscapes from Britain and Germany, the first display organised jointly by The Courtauld Gallery and The Morgan Library & Museum, New York, brings together 28 major drawings and watercolours from both collections. The display represents a rare occasion on which to view works by British and German Romantic artists in conversation with each other and to consider points of commonality as well as divergence between two distinctive schools.

Please join us for an informal workshop in the exhibition space and the Print Room to examine and discuss the drawings and watercolours in the display and in The Courtauld's collection, by artists including J. M. W. Turner, Samuel Palmer, Thomas Girtin, John Robert Cozens, Caspar David Friedrich and Carl Philipp Fohr.

This workshop is part of the Richard McDougall series of events held biannually at The Courtauld Institute of Art on British watercolour painting post-1750.

Ticket/entry details: Open to all, places are free. but due to very limited space advance booking is essential. **Now fully booked**

Monday, 28 April 2014

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

Belgrade's Student Cultural Centre and the 'International Artists' Strike

Marko Ilić (The Courtauld Institute of Art)

Tuesday, 29 April 2014

17.30 - 18.30, Kenneth Clark Lecture Theatre

Corpus of Romanesque Sculpture in Britain and Ireland Annual Lecture 2014

Romanesque Sculpture: Contexts and Perceptions from Lincoln and Pavia to Moissac and Saint-Genis-des-Fontaines

Professor Eric Fernie (Honorary Fellow, The Courtauld Institute of Art)

The lecture is divided into two parts, concerning form and content respectively. The first discusses what is special about Romanesque sculpture and how it could have arisen, with particular reference to its relationship to the buildings it adorns. This section also examines the theory that architectural sculpture was developed out of church furniture.

The section on content considers a number of examples, including capitals in the cloister at Moissac, carvings on the façade of San Michele in Pavia, and a relief on the Puerta de las Platerias at Santiago de Compostela.

Professor Fernie has held the posts of Professor of Fine Art at the University of Edinburgh and Director of The Courtauld Institute of Art, University of London. He is a fellow of the British Academy, the Royal Society of Edinburgh, the Society of Antiquaries of London (of which he has been President), and the Society of Antiquaries of Scotland. His books include *The Architecture of the Anglo-Saxons* (1983), *An Architectural History of Norwich Cathedral* (1993), *Art History and its Methods* (1995), and *The Architecture of Norman England* (2000). He has also published some seventy chapters in books and papers in refereed journals.

Wednesday, 30 April 2014

17.30, Research Forum South Room

Research seminar: Medieval Work in Progress

'Soli Deo honor et gloria': Reinterpreting the Art and Architecture of the Cistercians in Late Medieval England

Dr Michael Carter (The Courtauld Institute of Art)

MAY

Tuesday, 06 May 2014

11.00 - 16.45 (with registration from 10.30),

Research Forum South Room

Documenting Fashion: Re-thinking the Experience and Representation of Dress

Speakers: Keynotes by Dr Rebecca Arnold (Oak Foundation Lecturer in History of Dress and Textiles, The Courtauld) and Beatrice Behlen (Senior Curator of Dress & Decorative Arts, Museum of London). Others include: Eva Bezverkhny (The Courtauld),

Sara Chong Kwan (London College of Fashion), Jin Joo Ma (Royal College of Art), Lucy Moyse (The Courtauld), Dr Heather Norris Nicholson, (The Courtauld / University of Huddersfield), Katerina Pantelides (The Courtauld), Ellen Sampson (Royal College of Art), Dr Tereza Stehlíková (Royal College of Art), Professor Rachel Worth (The Courtauld / Arts University Bournemouth)

This Study Day explores the relationship between personal experiences of dress and the more publically recognised fashion spectacle as it is communicated, staged, and mythologized through diverse media. It will examine, for example, the experience of dress, as seen in documentary and amateur film and photography, in relation to actual dress and imagery presented in fashion magazines and cinema. It will therefore compare the ways a particular period's fashion is remembered and the evidence provided by surviving garments and images – between experience and representation, the personal and the public. By referring to particular case studies, whether still images, film clips or objects, speakers and delegates will be able to question the complex relationships between notions of 'real' and 'ideal,' and address issues such as the role of memory, spectacularization, and the interplay of optic and haptic experience within these constructions. This will allow us to rethink universalising, linear narratives of dress and by extension taste, and think about ways to incorporate multiple, often contradictory sources in an inclusive, experiential, and often transhistorical understanding of dress. This investigation will especially focus on the contribution of under-explored resources, including, but not limited to, non-fiction film and documentary and amateur film and photographs.

Organised by: Organised by Andrew W Mellon Foundation MA 2013/14: *Documenting Fashion: Dress, Film and Image in Europe & America, 1920-45*, Dr Rebecca Arnold (The Courtauld Institute of Art), Dr Heather Norris Nicholson (Andrew W Mellon Foundation / Research Forum Visiting Scholar - Mellon MA, 2013-14) and Professor Rachel Worth (Visiting Professor, 2013-14) in collaboration with Fashion Research Network:

<http://fashionresearchnetwork.co.uk>; Alexis Romano and Katerina Pantelides (The Courtauld Institute of Art), with Nathaniel Dafydd Beard and Ellen Sampson (Royal College of Art)

Supported by Friends of The Courtauld

Ticket/entry details: Open to all, free admission.

Booking in advance required. **Now fully booked and with a waiting list.** Please contact researchforum@courtauld.ac.uk if you wish to be added to the waiting list. Note that it is possible that there may be places on the day in the event of "no shows".

Wednesday, 7 May 2014

17.30, Research Forum South Room

Research seminar: Renaissance

The Sixena Pax: Goldwork, Politics and Gift Exchange at the Court of Charles VI in Paris, c. 1400

Dr Samantha Darell (independent scholar)

Thursday, 8 May 2014

18.00, Research Forum South Room

Research Seminar: Persian and Islamic Arts; Transcultural Geographies

Seventeenth-century Oil Paintings on Canvas from Safavid Iran: People from 'Parts Unknown'

Dr. Eleanor Sims (Independent Scholar)

A small number of nearly life-size oil-painted canvases surely dating from the second half of the 17th century still present issues of interpretation and intention. They show men and women dressed in Persian clothing, but the figures stand in richly furnished European settings with an array of luxurious European goods. At first glance they are unsettling in the extreme. Some – five -- made an "appearance" in the summer of 1976 in London; another pair had actually been displayed at the great Persian exhibition in Burlington House in 1931 but then disappeared from sight, until the summer of 1974. Several had been more quietly acquired in that same decade; still others have since appeared. One relatively new museum in the Persian Gulf now owns nearly half such paintings presently recorded -- half a dozen. Initially so puzzling, they have now come to take an accepted place in the history of mid-17th Persian imagery in the "eclectic" style. Numerous examples exist on paper, as well as on the walls of buildings in the 17th-century Safavid capital of Isfahan; these paintings in the "exotic" and imported European technique, oil-pigments on sturdy and stretched canvas, may clearly be seen as still another version of the same eclectic vision, one more aspect of Iranian figural imagery in the second half of the 17th century.

Dr Eleanor Sims holds both an MA and a PhD from the Institute of Fine Arts, New York University, and a Certificate of Museum Training from The Metropolitan Museum of Art through the Institute of Fine Arts. She is now an independent scholar working from London. With her late husband, Ernst J. Grube, she edited *Islamic Art*. Other professional activities include museum and exhibition-work, field-research in Iran, and teaching. Her publications number more than 80 and include books, articles, reviews, encyclopedia articles -- several even for newspapers. Her *Peerless Images: Persian Painting and Its Sources*, written with Boris I. Marshak and Ernst J. Grube, was published by Yale University Press, 2002, and in 2003 it was awarded a prize by the British-Kuwait Friendship Society. Her *The Persian Book of Kings: The Windsor Castle Shahnama of 1648* (together with B. W. Robinson and Manijeh Bayani), was written for the Roxburghe Club and published in 2007. Her current writing projects are the catalogue of some of the Khalili Collection of Persian paintings; a study of an important 15th-century Timurid manuscript of the

'interim period'; and a book devoted to the 17th-century paintings of 'people from parts unknown'.

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.

Friday, 9 May 2014

18.00 - 19.00, Kenneth Clark Lecture Theatre

Leonardo da Vinci Society Annual Lecture 2014

Analysing Leonardo: New Research on his Practice of Painting

Dr Ashok Roy (Director of Scientific Research, National Gallery, London)

In comparison with other great painters of the European tradition, our understanding of Leonardo da Vinci's technical practices for his easel paintings has advanced quite slowly in the 20th and 21st centuries. This is partly because of the rarity of his autograph works, their often unfinished nature, and the relative infrequency of conservation treatments of Leonardo's paintings and, therefore, a lack of opportunity for accompanying scientific study under favourable conditions. The full-scale conservation treatments of the *Virgin of the Rocks* in London (at the National Gallery between 2009–11) and the *Virgin and Child with St Anne* (at the Musée du Louvre, carried out at Centre de Recherche et de Restauration des Musées de France [C2RMF] between 2010–2012), both of which involved comprehensive technical study in support of conservation, have changed the state of this knowledge decisively. At the same time further recent studies of Leonardo's painted work by technical experts around the world have intensified and the results of these investigations, many of which have now appeared in print, have contributed significantly to a more integrated and scientifically-grounded view of Leonardo as a practitioner. This talk will deal with recent developments and newer assessments of Leonardo's technical procedures. For further information about the Leonardo da Vinci Society, see:

<http://www.bbk.ac.uk/hosted/leonardo/#GG>

Saturday, 10 May 2014

10.00 - 17.45 (with registration from 09.30),

Kenneth Clark Lecture Theatre

Converging on the Object: The Courtauld Metal Bag

Conference

Speakers: Dr Ladan Akbarnia (British Museum), Ms Jananna Al-Ani (visual artist, London), Dr Sussan Babaie (The Courtauld Institute of Art), Professor Paul D Buell (Max Plank Institute, Berlin), Dr Alexandra Gerstein (The Courtauld Gallery), Mrs Diana Heath (Independent Conservator), Dr Ruba Kana'an (The

Aga Khan Museum), Dr Judith Pfeiffer (Oxford University)

Converging on the Object: The Courtauld Metal Bag symposium is part of the Research Forum programming at The Courtauld Institute of Art and takes place towards the closing of The Courtauld Gallery's exhibition *Court and Craft: A Masterpiece from Northern Iraq*, 20 February - 18 May 2014.

The Courtauld metal bag directs our attention to its materiality, the way it was made and the manner in which it connects a historical past to a vibrant visual present. It directs our attention to broad cultural geographies asking us to consider it through diverse scholarly and artistic disciplinary fields. The symposium *Converging on the Object: The Courtauld Metal Bag* brings together speakers who will reflect on their close study of the object itself and who will consider the evidence of transcultural thinking in the time and place of the bag's making: the post-Mongol period of the Il-Khanid court culture in the early 14th-century Iran and Iraq. Papers on trade, material culture, food, fashions, art and social habits, belief systems, cultural and political circumstances of patronage are lenses through which we come to reflect on aspects of the cultural lives of the people of Damascus, Mosul, Baghdad and Tabriz — major urban centres during the reign of the Il-khanids and their neighbours in the Eastern Mediterranean — as well as on the links with their Yuan-Mongol contemporaries in China.

Ticket/entry details: £16 (£11 students, Courtauld staff/students, 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 Art, Somerset House, Strand, London WC2R 0RN, stating your full name and 'Converging on the Object'.

Monday, 12 May 2014

12.00 - 14.00, Research Forum South Room

Conservation and Art Historical Analysis Workshop

Speakers: Research Forum Research Associates Alice Aurand, Sarah Bayliss, Alexandra Fliege; Susie Green, Sally Higgs, Alexander Noelle Esther van der Hoorn and Morgan Wylder

This is the second of two presentations by this year's Research Associates. Four pairs of Research Associates, each composed of a graduate student from the department of Conservation and Technology and one studying art history, are investigating paintings from The Courtauld Gallery and other collections in advance of conservation treatment. They will each report on the developments and results of their technical and art historical examinations in a 20-minute presentation, followed by a short discussion.

The Research Forum Research Associates are Alexandra Fliege and Sarah Bayliss (on Follower of Titian, *Venus at Her Toilette*); Susie Green and Alice Aurand (on William Dobson, *Portrait of a Man*);

Alexander Noelle and Sally Higgs (on Scipione Pulzone, *Portrait of Cardinal Granvelle*); and Esther van der Hoorn and Morgan Wylder (on Peter Lely, *Cimon and Iphigenia*).

There will be an opportunity to examine the paintings in person after the presentations.

Ticket/entry details: Open only to The Courtauld Institute of Art's academic and gallery staff and postgraduate students. Booking essential by **12noon, Wednesday 7 May 2014** as places are limited and for catering purposes. Email researchforum@courtauld.ac.uk if you plan to attend. *Please also advise if you have any allergies/dietary restrictions (sandwich lunch).*

Monday, 12 May 2014

18.00, Research Forum South Room

Research seminar: Early Modern

Images Made by Contagion. The Dermatological Waxes of the Hôpital Saint-Louis in Paris

Dr Mechthild Fend (University College London)

Tuesday, 13 May 2014

17.30, Kenneth Clark Lecture Theatre

Terra Foundation for American Art Postdoctoral Fellow Lecture

Titian Peale's Butterfly Projects and the Book of Nature: Presentation and Representation

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

Throughout his life, Titian Ramsay Peale (1799-1885) was obsessed with butterflies, ultimately creating thousands of drawings, lithographs, oil paintings, and over a hundred butterfly boxes bound in leather and marbled paper, their specimens preserved between panes of glass. In his writings and artistic enterprises, Peale's work reveals anxieties about the limits of human representation and textual description, as the artist-naturalist sought new ways to portray the complexities of nature and God's creation. This talk will examine period debates about representation and mediation as well as the transformation of 'nature' into aesthetic objects, issues that are central to contemporary concerns about perfection and temporality.

Ellery Foutch is the Terra Foundation for American Art Postdoctoral Teaching Fellow at The Courtauld Institute of Art. She received her PhD in the History of Art from the University of Pennsylvania with a dissertation entitled "Arresting Beauty: The Perfectionist Impulse of Peale's Butterflies, Heade's Hummingbirds, Blaschka's Flowers, and Sandow's Body". Her research has been supported by grants and fellowships from the Wyeth Foundation, Smithsonian American Art Museum, Philadelphia Area Center for the History of Science, Andrew W. Mellon Foundation, and American Council of Learned Societies. She earned her MA from the Williams College Graduate Program in the History of Art and her BA in Art History from Wellesley College. She is currently working on a book manuscript focused on nineteenth-century ideas about perfection and its

preservation. This fall, she will begin a position as Assistant Professor of American Studies at Middlebury College, Vermont.

This fellowship and lecture have been made possible by the Terra Foundation for American Art in collaboration with The Courtauld Institute of Art. For further information about the Terra Foundation for American Art and this initiative see www.terraamericanart.org

Wednesday, 14 May 2014

17.30, Research Forum South Room

Research seminar: Medieval Work in Progress

Rediscovering Thomas of Bayeux's Minster at York

Professor Christopher Norton (University of York)

Thursday, 15 May 2014

11.15 - 17.30 (with registration from 10.45),
Research Forum South Room

Architectures of Knowledge: Objects and Inventories in the Pre-modern World

Workshop

Speakers: Charles Burnett (Warburg Institute), Joanna Cannon (The Courtauld Institute of Art), Donal Cooper (University of Cambridge), Philippe Cordez (Ludwig-Maximilians-Universität, Munich), Stefania Gerevini (The Courtauld Institute of Art), Valentina Izmirlieva (Columbia University), Tom Nickson (The Courtauld Institute of Art), Judith Pfeiffer (University of Oxford), Giacomo Todeschini (University of Trieste)

The technological transformations brought about by the Internet have given unprecedented political, social and economic relevance to questions of management, transmission and organisation of knowledge. They have focused public attention on the importance of the correct and secure preservation of information, and on the imperative for efficient measures against misuse. These have become matters of great concern for public bodies and for the civic and political community at large. But are these concerns entirely new?

This interdisciplinary workshop examines a particular (and particularly widespread) form of organisation and preservation of knowledge in the pre-modern Mediterranean: inventories. Looking beyond the function of medieval inventories as lists of objects, our workshop will explore their historical, legal and epistemological complexity in the Christian and Islamic Mediterranean. Our speakers will reflect upon the different textual and visual formats of medieval inventories, their physical appearance and organisation, and the different ways in which they referred to and provided information about objects and collections. What were the legal, economic and social functions of inventories, and what connections can be traced between practices of inventory-making and broader epistemological developments in the later Middle Ages? Ultimately, this workshop aims to explore the ways in which inventories contributed to produce, organise and transmit knowledge, and the ways in which they operated (together with the

objects that they recorded) to maintain or undermine social, religious and political order. Funded by The Courtauld's Research Forum and the Economic History Society

Ticket/entry details: £10 (£5 students, Courtauld staff/students, 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 your full name and 'Architectures of Knowledge'.

Thursday 15 and Friday 16 May 2014 (timings to be advised), Ben Pimlott Lecture Theatre, Goldsmiths, University of London, New Cross, London SE14 6NW

Saturday 17 May 2014
09.20 - 18.00 (registration from 09.00), Kenneth Clark Lecture Theatre, The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN

Sound Art Curating Conference

Speakers include: Sarah Angliss, John Barber, Seth Cluett, Helen Frosi, Jane Grant, Rasmus Holmboe, Sarah Hughes, Holly Ingleton, Lewis Kaye, Cathy Lane, Noel Loble, Barbara London, Christof Migone, Dominic Smith, Linnea Semmerling, Morten Sondergaard

Traditionally, the curator has been affiliated to the modern museum as the persona who manages an archive, and arranges and communicates knowledge to an audience, according to fields of expertise (art, archaeology, cultural or natural history etc.). However, in the later part of the 20th century the role of the curator changes – first on the art-scene and later in other more traditional institutions – into a more free-floating, organizational and 'constructive' activity that allows the curator to create and design new wider relations, interpretations of knowledge modalities of communication and systems of dissemination to the wider public.

This shift is parallel to a changing role of the artist, that from producer becomes manager of its own archives, structures for displays, arrangements and recombinatory experiences that design interactive or analog journeys through sound artworks and soundscapes. Museums and galleries, following the impact of sound artworks in public spaces and media based festivals, become more receptive to aesthetic practices that deny the 'direct visuality' of the image and bypass, albeit partially, the need for material and tangible objects. Sound art and its related aesthetic practices re-design ways of seeing, imaging and recalling the visual in a context that is not sensory deprived but sensory alternative.

This is a call for studies into the histories, theories and practices of sound art production and sound art curating – where the creation is to be considered not solely that of a single material but of the entire sound art experience and performative elements.

Organised by James Bulley (Goldsmiths, University of London), Jonathan Munro (Watermans Art Centre),

Irene Noy (The Courtauld Institute of Art) and Ozden Sahin (Goldsmiths, University of London) in collaboration with Operational and Curatorial Research in Contemporary Art, Design, Science and Technology (OCR)

Ticket/entry details: Free and open to all. Register online: <http://ocradst.org/soundartcurating/registration/>

Monday, 19 May 2014

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

Mr. Tatlin in Berlin. German Architects and Artists and the Imagining of the Russian Revolution 1917-1921

Nicholas Bueno de Mesquita (The Courtauld Institute of Art)

Friday 23 May 2014

10.00 - 17.40 (with registration from 09.30), Kenneth Clark Lecture Theatre (tbc)

Art, Architecture and the Friars: New Work and Future Prospects

Conference

Speakers and respondents include: Paul Binski (University of Cambridge), Claudia Bolgia (University of Edinburgh), Caroline Bruzelius (Duke University), Joanna Cannon (The Courtauld Institute of Art), Donal Cooper (University of Cambridge), Erik Gustafson, Jeffery Hamburger (Harvard University), Julian Luxford (University of St Andrews), Amy Neff (University of Tennessee, Knoxville), John Renner (The Courtauld Institute of Art), Janet Robson (Independent Scholar), Gervase Rosser (University of Oxford), Michaela Zöschg (The Courtauld Institute of Art)

The imminent or recent appearance of a number of books and doctoral theses focusing on art and architecture associated with the orders of friars in Italy provides the opportunity to reflect on basic questions. These new and forthcoming publications confirm the friars' decisive role in shaping the visual culture of late medieval Italy. They also open up new possibilities for teaching and for research. Simply put: Where are we now? Where can we go next? Eight short papers, developed from the authors' recent research, will be programmed so as to allow ample time for the contributions of respondents and for wider discussion of issues in the study of art and architecture related to religious orders, within and beyond central Italy of the thirteenth and fourteenth centuries.

A Giotto's O conference organised by Dr Joanna Cannon (The Courtauld Institute of Art) and co-sponsored by The Courtauld Institute of Art's Research Forum and the History of Art Department at the University of Cambridge

Ticket/entry details: £16 (£11 students, Courtauld staff/students, 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 your full

name and 'Art, Architecture and the Friars'. In case of queries contact researchforum@courtauld.ac.uk

Wednesday, 28 May 2014

17.30, Research Forum South Room

Research seminar: Medieval Work in Progress

What Alfonso X's Works Tell us about the Dissemination of his Manuscripts

Dr Kirstin Kennedy (Victoria & Albert Museum)

Friday, 30 May 2014

10.00 - 18.15 (with registration from 09.30),

Kenneth Clark Lecture Theatre

The Mosaics of Thessaloniki Revisited

Conference

Speakers: Charalambos Bakirtzis (A. G. Leventis Foundation), Beat Brenk (University of Basel), Robin Cormack (University of Cambridge), Antony Eastmond (The Courtauld Institute of Art), Myrto Hatzaki (A. G. Leventis Foundation), Liz James (University of Sussex), Bente Kiillerich (University of Bergen), Laura Nasrallah (Harvard Divinity School), Hjalmar Torp (University of Oslo). Chairs: Jaś Elsner, Judith Herrin, Liz James

The mosaics of Thessaloniki provide the most comprehensive ensemble of Byzantine mosaics in the world, with examples from late antiquity right through to the fourteenth century. They present remarkable testimony to the skills of artists throughout the Byzantine millennium, and give insights into many aspects of Byzantine society and belief. They also document the changing concerns of the city and its relationship with the earthly and divine worlds. The publication of *The Mosaics of Thessaloniki, 4th-14th century* (Athens: Kapon editions, 2012), by C. Bakirtzis, E. Kourkoutidou-Nikolaidou and Ch. Mavropoulou-Tsioumi, has provided an exemplary documentation of the mosaics in the city, with photographs of exceptional quality. In the light of this book as well as the growing quantity of recent work on the mosaics this workshop will look once more at the issues and controversies surrounding the mosaics, especially their dating, contexts and meanings, but also to look at new ways forward in the study of this extraordinary group of monuments. The day includes papers which examine all the major mosaic monuments in the city, but there will be extensive time for discussion so that the controversies and relationships between them can all be discussed.

Organised by: Drs Antony Eastmond (The Courtauld Institute of Art) and Myrto Hatzaki (The A G Leventis Foundation)

Ticket/entry details: £12 (£7 students, Courtauld staff/students and concessions) **BOOK ONLINE:** <http://ci.tesseras.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 'Mosaics of Thessaloniki'.

JUNE

Monday, 2 June 2014

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

Fashion, Violence, and Colour: Interwar Modernity as an Assault to the Eyes

Lucy Moyse (The Courtauld Institute of Art)

Tuesday, 3 June 2014

17.30 - 18.45, Kenneth Clark Lecture Theatre

Research Forum Visiting Curator Lecture

Exhibitions as Arguments: Frameworks for Thinking about Contemporary Art

David Elliott (Artistic Director of 4th Moscow International Biennale of Young Artists; Chairman of Triangle Arts Network/ Gasworks, London; Chairman of MOMENTUM, Berlin)

This lecture analyses briefly four large thematic exhibitions curated by David Elliott between 1998 and the present. Taking place in different cities and continents and examining from different perspectives the condition of contemporary art, these exhibitions extended a range of arguments about the past as a platform for the contemporary as well as the need for a broad, receptive and discriminating approach towards the idea of aesthetic quality and how this relates to contemporary experience and art.

David Elliott is a curator and writer who has directed contemporary art museums and related institutions in Oxford, Stockholm, Tokyo, Istanbul, Sydney and Kiev. He is currently Artistic Director of *A Time for Dreams*, the IV International Biennale of Young Art, to open in Moscow in June 2014, co-curator of *PANDAMONIUM: New Media Art from Shanghai* (on show in Berlin at present), and associate curator of the *Hors Piste Film Festival* in Tokyo. He is also working on two traveling exhibitions for the UK and USA and on a book *Art and Trousers: Tradition and Modernity in Contemporary Asian Art* to be published in 2015.

He was President of CIMAM (the International Committee of ICOM for museums of modern and contemporary art) from 1998 to 2004, and is currently President of the Board of Triangle Art Network/Gasworks in London, Chairman of MOMENTUM in Berlin, a member of the Asia Advisory Board of the Guggenheim Museum, New York, and a Visiting Professor in Curatorship at the Chinese University in Hong Kong.

A specialist in Soviet and Russian avant-garde, as well as in modern and contemporary Asian art, he has published widely in these fields as well as on many other aspects of contemporary art. In 2008-10 he was Artistic Director of the 17th Biennale of Sydney and in 2011-12 directed the inaugural International Biennale of Contemporary Art in Kiev, Ukraine. He has also advised the Hong Kong Jockey Club Charitable Trust on the development of the Central Police Station heritage site into a centre for contemporary art.

Wednesday, 4 June 2014

17.30 (note time), Research Forum South Room

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

Panel discussion

Social Sciences and Art History: Methodological Connections?

Speakers: to be advised

Series Introduction: Contemporary art extends beyond the visual and aesthetic and operates in multiple areas of human activity. In order to study contemporary art in its multifariousness, art historical research needs to reach beyond its disciplinary boundaries and make use of methodologies of other research traditions.

This series brings together researchers studying art within other than art historical frameworks. They will present approaches that utilise methodologies pertaining to cultural policy, sociology, law and economics. Together with art historians they will ask what it means to adopt concepts and methods from other disciplines and to engage in cross-disciplinary research.

Organised by: Kaija Kaitavuori and Liz Kim with Professor Julian Stallabrass (The Courtauld Institute of Art). Sponsored in part by the Sfumato Foundation

Thursday, 5 June 2014

16.00 - 18.00, Research Forum South Room

Research Forum Visiting Curator Seminar

Why Are [Large Thematic] Exhibitions Necessary? Positions and 'Non-Positions' in Contemporary Curatorship

David Elliott (Artistic Director of 4th Moscow International Biennale of Young Artists; Chairman of Triangle Arts Network/ Gasworks, London; Chairman of MOMENTUM, Berlin)

In this seminar curator David Elliott will address issues faced in contemporary curatorship and examine questions such as: What is the relationship between the public sphere and the art market and how do curators negotiate this? Who sets agendas for art exhibitions? The public or the curator? Why are there so few coherent thematic exhibitions of Contemporary Art?

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

Monday 9 June 2014

10.00 - 17.30 (with registration from 9.30),
Kenneth Clark Lecture Theatre

Gerry Hedley Symposium

2014 Postgraduate Conservation Research

Speakers: to be advised

The annual student-led conference is named after Gerry Hedley, a Reader at The Courtauld Institute of Art, who taught generations of Conservation students and was a leader in research before his death in 1990.

This year the Gerry Hedley Student Symposium returns to The Courtauld Institute of Art for what promises to be an exciting event. It provides the

students from all three UK institutions offering a postgraduate education in the conservation of paintings with an opportunity to share their work and research.

Topics for this year's symposium range from technical studies of artists' materials and techniques, investigations of analytical methods, to materials testing and environmental assessments. The conference also provides an environment where students and professionals can share ideas and interact.

Organised by: Alice Aurand, Sarah Bayliss, Sally Higgs, Sara Wohler and Morgan Wylder; the Second Year Students of Conservation and Technology, The Courtauld Institute of Art

Ticket/entry details: £20 (£15 concessions for students). Spaces are limited, so early booking is advisable. **Deadline for bookings is 1 June.** BOOK ONLINE: <http://ci.tesseract.com/internet/shop> In case of booking queries contact researchforum@courtauld.ac.uk

Thursday, 12 June 2014

16.30 (note time), Research Forum South Room

Faculty Seminar

Title tbc

Dr Tom Nickson (The Courtauld Institute of Art)

Ticket/entry details: Open only to members of The Courtauld's teaching and curatorial staff. RSVP **by 9 June** for catering purposes to researchforum@courtauld.ac.uk

Friday 13 June 2014

18.00 - 19.30, Kenneth Clark Lecture Theatre

Exhibiting Research X:

title tbc

Speaker(s): to be advised

This debate 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.

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

For further information please contact: macurating@courtauld.ac.uk

Tuesday, 17 June 2014

17.30, Kenneth Clark Lecture Theatre

Retrotopia: 'Secretly I Will Love You More'

Professor Tamar Garb (Durning Lawrence Professor in the History of Art, University College London)

This lecture juxtaposes two contemporary South African works, a landscape photograph by David Goldblatt and a video work by Andrew Putter. Each looks back at the putative 'founding moment' of South Africa's history of segregation and sequestration, the 1650s, when the first Dutch settlers arrived at the Cape to establish a refreshment station and base. The lecture contrasts two modes of looking back in order to invent a future that might have been and a past that could still be imagined.

Tamar Garb is Durning Lawrence Professor in the History of Art at University College London. She has published extensively on questions of gender and sexuality, the woman artist and the body in nineteenth and early twentieth century French art. Her latest publication in this area is *The Body in Time: Figures of Femininity in Late Nineteenth-Century France* (University of Washington Press, 2008). She has also published on questions of race and representation and in 1995 she collaborated with Linda Nochlin on a volume of essays entitled *The Jew in the Text; Modernity and the Construction of Identity* (T&H). More recently Tamar Garb has focused on post-apartheid culture and art as well as the history of photographic practices in Southern Africa. In 2008 she curated an exhibition on Landscape and Language in South African Art entitled *Land Marks/Home Lands; Contemporary Art from South Africa* at Haunch of Venison Gallery in London. In 2011, her exhibition *Figures and Fictions: Contemporary South African Photography* at the Victoria & Albert Museum, London, was nominated for a Lucie award in Curating. She is currently curating a series of exhibitions for the Walther Foundation, New York and Germany, entitled 'Distance and Desire: Encounters with the African Archive' and is a Leverhulme Research Fellow for 2012-2014.

Wednesday, 18 June 2014

17.30, Research Forum South Room

Research seminar: Renaissance

The Power of Invention: Renaissance Goldsmiths and 'disegno'

Daide Gasparotto (Galleria Estense, Modena)

Saturday, 21 June 2014

10.00 - 18.00 (with registration from 09.30),

Kenneth Clark Lecture Theatre

Fifty Years After Panofsky's Tomb Sculpture.

New Approaches, New Perspectives, New Material
Conference

Speakers: Jessica Barker (The Courtauld Institute of Art), Marisa Costa (University of Lisbon), Martha Dunkelman (Canisius College), Shirin Fozi (University of Pittsburgh), Dr Phillip Lindley (University of Leicester), Professor Susie Nash (The Courtauld Institute of Art), Geoff Nuttall (Independent Scholar), Luca Palozzi (Edinburgh College of Art), Joana Ramôa Melo (New University of Lisbon), Christina Welch (University of Winchester), Kim Woods (The Open University)

'*Tomb Sculpture will remain....among the basic works which determine turning points in the history of our discipline*'. (Review in Art Bulletin, 1967).

The Courtauld Institute of Art is holding this one-day conference in 2014 to mark the 50th anniversary of the publication of Erwin Panofsky's *Tomb Sculpture: Four Lectures on its Changing Aspects from Ancient Egypt to Bernini*, comprising the lectures delivered originally in the fall of 1956 at the Institute of Fine Arts, New York. Panofsky's lectures represented a new attempt to consider funerary monuments as

artistic objects, charting developments in their iconography, style, form and function within the broader chronology of art history. Panofsky also emphasised the importance of tombs as evidence for changing (and sometimes contradictory) attitudes towards the deceased.

Examining monuments across Europe, from the Medieval to Early Modern periods, this conference will explore the legacy of Panofsky's work as well as showcase the developments in research techniques and approaches that have led to new insights into tomb sculpture.

Ticket/entry details: £16 (£11 students, Courtauld staff/students, 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 your full name and '50 Years after Panofsky's Tomb Sculpture'.

Monday, 23 June 2014

18.00, Research Forum South Room

Research seminar: Modern and Contemporary

A-YA's Critics and Conceptualisms: Finding a Language for Soviet Unofficial Art

Elizaveta Butakova (The Courtauld Institute of Art)

Wednesday, 25 June 2014

18.00 - 19.30, Research Forum South Room

(followed by a performance of Gareth Wilson's Decalogue in King's College Chapel from 19.40 - 20.30 by the Mousai Singers)

Sacred Traditions and the Arts

The Art of The Decalogue

Speakers: Gareth Wilson (Department of Music, King's College London; and Royal College of Music)

"For 6,000 years, these rules have been unquestionably right. And yet we break them every day. People feel that something is wrong in life. There is some kind of atmosphere that makes people now turn to other values. They want to contemplate the basic questions of life, and that is probably the real reason for wanting to tell these stories." Krzysztof Kieslowski on *The Decalogue*
Marking the 25th anniversary of Krzysztof Kieslowski's series of films, and the composition of a new work of choral music by Gareth Wilson entitled *Decalogue*, this special meeting of the Sacred Traditions and the Arts Seminar will examine artistic responses to the Ten Commandments.

Gareth Wilson will be our principal speaker at this seminar. A composer, theologian and lecturer in the Department of Music at King's College London, he is also an academic professor at the Royal College of Music, and a visiting lecturer for the Royal College of Organists. He has been responsible for the composition, commissioning and directing of well over 100 new works for the Anglican liturgy. A small group of panellists with expertise in film and fine art will join

with him in a conversation about the continuing interest and inspiration of the commandments. Directly following the seminar there will be an opportunity to hear *Decalogue* performed in King's College Chapel by the Mousai Singers.

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.

Organised by: Professor Ben Quash (King's College London) and Dr Scott Nethersole (The Courtauld Institute of Art)

JULY

Saturday 5 July 2014

(timings tba), The Courtauld Institute of Art, London

Sunday 6 July 2014

(timings tba), The British Museum, London

Gothic Ivories: Content and Context

Conference

Speakers: to be advised

Jointly organised by The British Museum and The Courtauld Gothic Ivories Project, this event follows on from the successful 2012 conference *Gothic Ivories: Old Questions New Directions* (V&A-Courtauld).

Celebrating new research on Gothic ivory carving, papers will focus on a wide range of topics arising from the study of Gothic ivory carving and Embriachi pieces, related to the themes of content and context. Themed sessions will be dedicated to questions of iconography, sources and original use and context, research into provenance, relationships with other media, ivory carving in the 16th century, history of collecting, from the 18th century to the 20th century.

The conference will also coincide with the publication of the catalogue of Gothic Ivories in the Victoria & Albert Museum, by Paul Williamson and Glyn Davies. Launched on the web in December 2010, the Gothic Ivories Project has played an important part in putting Gothic ivory carving in the limelight and over 3,800 objects are now available online, from hundreds of museums around the world:

www.gothicivories.courtauld.ac.uk

Organised by: John Lowden, Catherine Yvard (The Courtauld's Gothic Ivories Project), Naomi Speakman (The British Museum)

Ticket/entry details: to be advised

Thursday, 10 July 2014

17.00 - 18.00, Kenneth Clark Lecture Theatre

The Sum of Virtues: Sovereignty and Salvation at the Cartuja de Miraflores

Dr Ronda Kasl (Curator of Colonial Latin American Art, Metropolitan Museum of Art, New York)

In 1442 Juan II of Castile gave the royal palace of Miraflores, near Burgos, to the Carthusian order and designated the new monastery as his burial place. Ten years later, and just two months before the king's death, Miraflores burned to the ground. Construction of the royal monastery, which languished during the troubled reign of Enrique IV, resumed with some urgency after his half-sister, Isabel, consolidated her claim to the throne in 1476. Notwithstanding the queen's pious motives, the decision to finish the project was not without political utility. As a dynastic monument, built in the aftermath of a civil war, Miraflores functions in an important sense as an assertion of Isabel's legitimacy. The queen's involvement intensified in 1486 as the monastic church neared completion and plans were commissioned from Gil de Siloe for the tombs of her parents and brother. Siloe's alabaster tombs, finished by 1493, not only distinguish and exalt the queen's lineage, they affirm the legitimacy of the Castilian monarchy itself. The tombs are marked by astounding formal and conceptual innovations that will be considered in light of the religious, commemorative, and political motives that animated Isabel's efforts at Miraflores.

Ronda Kasl joined the staff of the American Wing at the Metropolitan Museum of Art as Curator of Latin American Art in July 2013. Previously, she was Senior Curator of Painting and Sculpture before 1800 at the Indianapolis Museum of Art. Dr Kasl was educated at the Institute of Fine Arts, New York University, and is a specialist in the art of Spain and Spanish America. Her dissertation, *The Making of Hispano-Flemish Style: Art, Commerce, and Politics in Fifteenth-Century Castile*, will be published by Brepols this year. During her twenty-year career she has curated numerous exhibitions, including *Painting in Spain in the Age of Enlightenment: Goya and his Contemporaries* (1997), *Giovanni Bellini and the Art of Devotion* (2004), *Raphael's Fornarina* (2005) and, more recently, *Sacred Spain: Art and Belief in the Spanish World* (2009). She is co-author of the forthcoming catalogue of Spanish paintings at the Metropolitan Museum of Art.

Tuesday, 22 July 2014

18.00, Kenneth Clark Lecture Theatre (tbc)

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

Radical Stakes in Contemporary Indian Art: On Vivan Sundaram's "Late Style"

Dr Saloni Mathur (Associate Professor of Art History, University of California, Los Angeles)

Saloni Mathur's lecture will explore three recent projects by the Delhi-based artist, Vivan Sundaram, a leading figure of the post-1968 Indian avant-garde

and a veteran of critical art practice in the subcontinent. In the first of these projects (*Trash*, 2008), the artist embraces garbage as a medium. In the latter two (*Gagawaka*, 2011/12 and *Postmortem-After Gagawaka*, 2013), he constructs wearable sculptural garments made from recyclables and found objects, and surrealist-like assemblages composed of aged mannequins and anatomical models. These three projects together highlight the lightness of fashion, consumerism and *haute-couture* alongside the heaviness of social concerns related to illness, aging, death and the urban environment under threat. As such, Mathur suggests that they demonstrate the creative breadth and maturity of Sundaram's work, and point towards that which the German philosopher Theodor Adorno identified as the artist's "late style," a youthful burst of creative energy made possible by a lifetime of preparation in the arts.

Saloni Mathur received her PhD. in Cultural Anthropology in 1998, and is currently Associate Professor of Art History at the University of California, Los Angeles. She is author of *India by Design: Colonial History and Cultural Display* (UC Press, 2007), editor of *The Migrant's Time: Rethinking Art History and Diaspora* (Yale University Press/Clark Art Institute, 2011), and co-editor (with Kavita Singh) of *No Touching, No Spitting, No Praying: The Museum in South Asia* (forthcoming, Routledge). She is currently completing a new book project titled *A Fragile Inheritance: Radical Stakes in Contemporary Indian Art*.

Ticket/entry details: to be advised