

Events Calendar

AUTUMN 2015



Please find below details of Sackler 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://courtauld.ac.uk/research/research-forum/events> and/or Sackler Research Forum notice boards regularly. Also note that some dates and times may change and these will be shown on the website. Unless otherwise stated, events are free and open to members of the public. If you would like to receive information via email on specific areas of interest, please contact us: researchforum@courtauld.ac.uk.

The 2015 Frank Davis Memorial Lecture Series brings together anthropologists and art historians for a 'conversation' about art and about the ways in which their respective disciplines have addressed its theory, practice and history. The series makes no pretence of definiteness; the aim is rather to find places of conjunction where discussion of such broad issues as time, matter and practice can occur in a way that is mutually illuminating. The lectures of Professors Nicholas Thomas and Tim Ingold consider the role that contemporary art can play in the future development of a hermeneutics of art respectively in the museum and the academy. Professor Richard Fardon and Professors Caroline Van Eck and Stijn Bussels take something more like a case-studies approach: the subjects of the colour red and of the motif of the Medusa's head are respectively explored in the context of absence and of the untamed, or wild. Finally, time is the problematic investigated by Professor Chris Pinney and Dr Satish Padiyar, in photography and painting: consideration is given to questions of synchronicity, pace and anachronism. The Series is sponsored by F M Kirby Foundation.

OCTOBER

Monday 12 October 2015

18.00, Kenneth Clark Lecture Theatre

The Apocalyptic Visions of Heaven and Hell which Shaped Medieval Art

Film screening followed by Q&A

An exploration of the series of medieval manuscripts, known as Los Beatos, which revel in the imagery and mysteries of the Apocalypse, as foretold in the Book of Revelation. Visiting many of the places where these illuminated manuscripts were made, the scholar John Williams, author of *The Illustrated Beatus v 1-5*, travels back over a thousand years across northern Spain to link the *Beatus* copies to their often remote scriptoriums. The abbot Beatus compiled his illustrated commentary on the last book of the Bible around 775, to prepare his fellow monks for the end of the world in 800. Although his original is lost the tradition flourished, leaving us a treasury of early Spanish art through the Romanesque to the early Gothic. Directed by Murray Grigor, with luminous cinematography by Hamid Shams, key folios are explored in close-up, complemented by Rory Boyle's evocative score, which underpins the apocalyptic texts delivered by Neil Nunes. Music composed and conducted by Rory Boyle. Performed by musicians and singers of The Royal Conservatoire of Scotland. **Murray Grigor's** first film on Charles Rennie Mackintosh helped to rescue the architect's work and

reputation in the Sixties during Glasgow's era of urban demolition. It led to a career of film-making in the arts and architecture, which includes films on Frank Lloyd Wright, Sir John Soane, Carlo Scarpa, John Lautner, the Vorticists and Eduardo Paolozzi. Following Grigor's *Book of Kells* film, he was introduced to John Williams, the author of the five volume *Illustrated Beatus*. Their *Beatus* film would take 15 years to complete, surviving the cancellations of two *Beatus* exhibitions at the Morgan Library and the Biblioteca Nacional de España.

Tuesday, 13 October 2015

17.30 - 18.45, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series *Art, Anthropology and Art History*

A Critique of the Natural Artefact: Anthropology, Art and Museology

Professor Nicholas Thomas (Director, Museum of Archaeology and Anthropology, University of Cambridge)

In the late nineteenth and early twentieth centuries, studies of 'primitive' and 'tribal' arts were closely identified with museums and collecting; when the field re-emerged in the early 1970s it was inspired by ethnography and new theorisations of symbolic systems but relatively unconnected with the vast collections of Oceania, African and native American

art in the galleries and stores of ethnography museums in Europe and elsewhere. The lecture reflects on the constitution of collections, and in particular on the artefact, proposing that the museum, in dialogue with contemporary art, again has the capacity to constitute a 'method', to empower interpretations of art objects and cross-cultural art histories.

Nicholas Thomas has written extensively on art, empire, and Pacific history, and curated exhibitions in Australia, New Zealand, and the UK, many in collaboration with contemporary artists. His early book, *Entangled Objects* (1991) influentially contributed to a revival of material culture studies; with Peter Brunt and other colleagues, he co-authored *Art in Oceania: a new history* (2012), which was awarded the Art Book Prize. Since 2006, he has been Director of the Museum of Archaeology and Anthropology in Cambridge, which was shortlisted for the Art Fund's Museum of the Year Prize in 2013.

Wednesday, 14 October 2015

17.30, Sackler Research Forum Seminar Room

Research seminar: Medieval Work in Progress

Artifice, Nature and the Ascetic Imperative in Gothic Art

Professor Paul Binski (University of Cambridge)

In this talk Paul Binski reconsiders Gothic representation from the perspective of what G G Harpham called 'The Ascetic Imperative'. By this he means not institutionalized Christian asceticism (though this plays a role) but rather asceticism considered as the curtailment of conduct or form. He wants to explore this principle at work in aesthetic activity as an antidote to Romantic or post-Romantic conceptions of Gothic art as a mode of liberation (the 'affective turn') or as a form of sincerity, though he will be taking Romantic insights as a working starting-point. His topic will include the problem of sculpture and the passions (portal sculpture especially in France and Germany), and the relation of the natural and the artificial in medieval wildness and cultivation. In both, he suggests, the ascetic imperative produces a form of flourishing which challenges the boundary of the natural and the artificial.

Monday, 19 October 2015

18.00, Sackler Research Forum Seminar Room

Research seminar: Early Modern

Material and Social Histories: In Dialogue with David Solkin

1819

Martin Myrone (Lead Curator, British Art to 1800, Tate)

The year 1819 was felt to be epochal by contemporaries, a moment of political and social turbulence which helped usher in a new sense of modernity. In recent years, historians and literary scholars have scrutinized the post-Waterloo years, and 1819 especially, with increasing detail, yet the art history of the period remains relatively underdeveloped. This paper will offer an overview of

London's art world in 1819, informed by a sociological analysis of the Royal Academy's student body, while also focussing on key works by John Martin, Henry Perronet Briggs and Joseph Michael Gandy. Viewed in relation to questions around exhibiting practices, the transvaluation of genres, and the changing dynamics of class, these and other works testify to the emergence of a specifically middle-class cultural field around 1819 – compromised and incoherent and therefore, arguably, worthy of greater scrutiny from the specific perspective of the social history of art.

Tuesday, 20 October 2015

17.30 - 18.45, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series

Art, Anthropology and Art History

From the Grotesque to Outsider Art: Where Does Art History Stop, and Anthropology Begin?

Professor Caroline Van Eck (Centre for the Arts in Society, University of Leiden) and Dr Stijn Bussels (Centre for the Arts in Society, University of Leiden)

Grotesque figuration is a constantly recurring phenomenon in Western art. Because of their roots in ancient Greek Herms and Dionysian ritual, they are intimately linked to both the origins of art and the frenzy that threatens to overturn civilization. In the early modern period they literally question and undermine artistic and aesthetic autonomy, because they offer what may be called a paratextual discourse of *parerga* in which the wild, the playful, the obscene and the threatening are acted out in the grotesque figuration that is represented in a process of continuous transformation in the margins of 'real', autonomous art. By the late 18th century they had lost much of their power to fascinate or terrify, to become the epitome of ornament in the sense of a *parergon*, without function or meaning except to frame and to decorate in the same way that earrings or pearl necklaces do.

This lecture will use the grotesques designed by the Antwerp artist Cornelis Bos c.1550 to show that such art forms are very interesting to reflect on the relation between anthropology and art history. They enable us to question the Kantian doctrine of aesthetic autonomy, and to develop an anthropological model, in which grotesques, like other varieties of outsider art, are shown to function as apotropaic images, made to deal with the threats posed to a community by the exotic, the bestial or the supernatural.

Stijn Bussels is Lecturer of art and theatre history at the University of Leiden. There, he directs the ERC starting grant 'Elevated Minds. The Sublime in the Public Arts in Seventeenth-Century Paris and Amsterdam' (2013-2018). His publications include a monograph on sixteenth-century joyous entries, *Rhetoric, Performance and Power* (Amsterdam-New York, 2012) and a monograph on Roman theories on naturalism, vividness and divine power *The Animated Image* (Berlin and Leiden, 2012).

Caroline van Eck is Professor of Art and Architecture to 1800 at the University of Leiden. From 2006 to 2011 she directed the NWO/VICI program 'Art, Agency and Living Presence', in which anthropological and rhetorical approaches to the attribution of life to art works were combined. Recent publications include 'Grotesque Figuration in Rubens's Designs for the *Pompa Introitus Ferdinandi*', in: A. Knaap and M. Putnam (éd.), *Rubens' Pompa Introitus Ferdinandi* (Turnhout: Brepols, 2014); 'Art Works that Refuse to Behave: Agency, Excess and Material Presence in Canova and Manet', *New Literary History*, October 2015; and *Art, Agency and Living Presence: From the Animated Image to the Excessive Object* (Berlin and Leiden, 2015)

Wednesday, 21 October 2015

17.30, Sackler Research Forum Seminar Room

Research Seminar: Renaissance

Piero di Cosimo: reception and reinterpretation

Dr Caroline Elam

The first monographic exhibitions ever devoted to the idiosyncratic artist Piero di Cosimo were held this year in Washington and Florence. Building on her essay in the Florentine catalogue on the collecting and critical fortunes of Piero di Cosimo, Caroline Elam explores the rediscovery and reception of the artist in the 19th and 20th centuries.

Thursday, 22 October 2015

18.00 - 19.30, Kenneth Clark Lecture Theatre

Writing the Émigré Experience into British Art 1915-1955

Speakers include Rachel Dickson: (Ben Uri Gallery), Professor Tony Kushner (University of Southampton), Sarah MacDougall: (Ben Uri Gallery), Dr Lucy Watling
Prompted by Ben Uri Gallery and Museum's Centenary exhibition, *Out of Chaos; Ben Uri: 100 Years in London*, showing 02 July - 13 December 2015 at the Inigo Rooms, East Wing, Somerset House, this evening comprises three short papers followed by a panel discussion and considers how the experience of émigré artists has been written into the history of modern British art. Papers will address the many challenges of the émigré experience including language and cultural differences, internment and limited employment opportunities and the function of Ben Uri as a support mechanism – with a particular focus on women. The meeting of the artist couple Elsa and Ludwig Meidner with the art critic Joseph Hodin will also be considered as a significant moment.

Monday, 26 October 2015

18.30 - 19.45 (registration from 18.00)

Kenneth Clark Lecture Theatre

AICA International Congress, Symposium

Who Cares? Cultural Intelligence: Value, Veneration and Criticality

Keynote: *The Secret of the Ideological Age*

Keynote speaker: Matthew Bown

This keynote evening lecture from Matthew Bown will open the debate for the 2015 AICA symposium, *Who*

Cares? Cultural Intelligence: Value, Veneration and Criticality.

The theme for the symposium was developed from an article by Matthew Bown 'Traces of the Holy' (*Times Literary Supplement*, 10 April 2015) which argued for the idea of the contemporary artwork as crypto relic.

The extreme veneration of art in a hyper inflated market is the focus of the symposium which asks: what are the ethical tensions for the contemporary artist and critic when art becomes a global currency at a time of extreme inequality and instability?

Ticket/entry details: A limited number of free places for Courtauld staff and students are available by booking online at

<https://www.eventbrite.co.uk/e/matthew-bown-the-secret-of-the-ideological-age-tickets-18206556300>

Others, including AICA members not attending the AICA Congress, tickets £10 at the registration desk. AICA Congress delegates may register and pay the Congress fee at the desk. Registration for RCA Symposium Tuesday 27 October email: jill@visualartstudytours.com

The symposium will take place the following day at the Royal College of Art in partnership with the RCA project, Culture+Conflict.:

Tuesday, 27 October 2015

10.00 - 17.00 (registration from 09.00), Royal College of Art, Kensington Gore, London SW7 2EU

Confirmed speakers include Professor Julian Stallabrass (The Courtauld), Dr Anthony Downey (*Art and Politics Now*, 2015), Nicholas Bourriaud (*The Radicant*, 2009), René Gimpel (Gimpel Fils, London, galerie gimpel & müller, Paris), JJ Charlesworth (*Art Review*), Ben Lewis (*The Great Contemporary Art Bubble*, award winning documentary, 2009); and Anna Somers Cocks (*The Art Newspaper*) will chair one session.

The event addresses a timely and critical issue and will benefit academic peers and a wider public.

Wednesday, 28 October 2015

17.30, Sackler Research Forum Seminar Room

Coll & Cortés Medieval Spain Research Seminar Gothic Architecture in 13th- and 14th-Century Spain and its Historiography

Eduardo Carrero Santamaria (Universitat Autònoma de Barcelona)

Since the late 19th century, scholarship on 13th- and 14th-century Spanish architecture has largely depended on formal analysis and systems of cataloguing. From this have emerged fundamental studies of cathedrals, including those of Burgos, León and Toledo, of monasteries such as Las Huelgas in Burgos, or of parish churches such as Santa Maria del Mar in Barcelona. But what are the premises of such approaches? As interest in gothic architecture wanes amongst early 21st-century art historians, some of Spain's most significant buildings still lack basic analysis. And yet perhaps the biggest problem is not the absence of studies but their methods, mediated by contemporary contexts.

This is the first in a series of Coll & Cortés Medieval Spain Research Seminars.

Friday, 30 October 2015

18.00, Kenneth Clark Lecture Theatre

Caroline Villers Research Fellow Lecture

Surface Tensions: the Painting Techniques of Prunella Clough

Claire Shepherd (Caroline Villers Research Fellow 2015-16, The Courtauld)

As Caroline Villers Research Fellow for 2015-16, Claire Shepherd will be investigating the painting techniques of the post-war British painter Prunella Clough. Clough's work blurs the boundaries between figuration and abstraction, with unpeopled and overlooked urban landscapes forming the starting point for her richly textured surfaces. Her materials included (but were by no means limited to) oil paint, sand, textiles and kitchen utensils, and were used in a variety of unconventional ways, such as building up layers of paint then scraping them back to reveal a surface akin to the peeling paint on a park bench. There is often an affinity between Clough's subject and her methods of production, a theme that will be explored through the Fellowship. This talk will introduce the project, which will combine technical examination of paintings from The Courtauld Gallery and other collections with research into Clough's extensive archive of studio notebooks.

Claire Shepherd graduated from The Courtauld with a Postgraduate Diploma in the Conservation of Easel Paintings in 2014. From 2014-15 she was a Postgraduate Research Associate in Paintings Conservation at the Yale Center for British Art, where she carried out conservation treatments and research into a group of 20th-century British paintings by artists including Prunella Clough, Keith Vaughan, Walter Sickert and LS Lowry.

NOVEMBER

Monday, 2 November 2015

18.00, Sackler Research Forum Seminar Room

Research seminar: Early Modern

Material and Social Histories: In Dialogue with David Solkin

Caricature and the 'Deskilling' of Art: Henry Bunbury (1750-1810) and Thomas Rowlandson (1756-1827)

Dr Kate Grandjouan

Tuesday, 3 November 2015

17.30 - 18.45, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series

Art, Anthropology and Art History

African Red

Professor Richard Fardon FBA (Department of Anthropology and Sociology, SOAS)

Richard Fardon will illustrate some propositions. * Many African languages have a parsimonious basic colour terminology, including Chamba, a Nigerian language and culture he has worked on intensively, from which he borrows some of his examples.

Chamba colour terms can be translated approximately as black/white and red/green contrastive pairs. Given only four terms, Chamba red (as an African red) has to cover more than European red typically does. * Historic African symbolic systems draw on a colour triad (red/white/black) in relation both to ritual practice and to metaphoric expression. Of these three colour vehicles, 'red' transports the most ambiguous freight, notably through association with the shedding of blood. * As a natural environment, West Africa is brightly colourful: in relation to red birds, the fire finch and fire-crowned bishop speak for themselves, similarly flowers, berries [...]. * Few naturally occurring bright red materials lend themselves to ornament. Bird feathers are not so used as far as he is aware (a possibility demonstrated by Hawaiian feather garments), nor any bright coloured gem stones. This is not principled reluctance, bright red abrus seeds (*abrus precatorius*) encrust masks and figures. * Like other pre-industrial colourists, Africans found permanent, brilliant reds difficult to source. Vegetable and mineral reds – camwood or clay derived, or copper alloys - produce brown-red colours. * Also like other pre-industrial colourists, African consumers and artists over the long term were enthusiastic to acquire and use imported brightly coloured goods and tints.

What might this juxtaposition of propositions tell us about the specific conditions under which a desire to amend absence is created?

Richard Fardon is a social anthropologist; his writings over the last thirty years have concerned anthropological theory or the ethnography of West Africa, or often the relationship between the two. Art has increasingly preoccupied his work of the last decade. This lecture draws some of its examples from: *Column to Volume: formal innovation in Chamba statuary* (with Christine Stelzig, Saffron Press 2005); *Lela in Bali: history through ceremony in Cameroon* (Berghahn 2006); *Fusions: masquerades and thought-style east of the Niger-Benue confluence, West Africa* (Saffron Press 2007); *Central Nigeria Unmasked: Arts of the Benue River Valley* (with Marla C. Berns & Sidney Littlefield Kasfir, The Fowler Museum at UCLA 2011); *Tiger in an African Palace and other thoughts about identification and transformation* (Langaa 2014). He is currently completing *Learning from the Curse: Sembene's Xala* (drawn by Sènga la Rouge).

Wednesday, 4 November 2015

18.00 (registration from 17.30), Sackler Research Forum Seminar Room

Research seminar: Art & Vision Science

Neuroplastic Arts

Gordana Novakovic (Artist, Department of Computer Science, UCL)

Many digitally enabled art forms, especially those using interactive interfaces, operate in a different conceptual, aesthetic, and methodological framework from traditional plastic arts. They are dynamic, engaging multiple senses, and substituting objects

with processes, and they can both shift and extend the nature of perceptual experiences. How can the potential of these new forms be understood? One approach is suggested by recent research on brain plasticity, which studies how the brain can be rapidly and radically changed through specific interactions with the environment, pointing the way to a form of neuroplastic arts that enables and exploits these changes.

Ticket/entry details: Open to all, free admission with advance booking required:
<http://www.eventbrite.co.uk/e/art-and-vision-science-neuroplastic-arts-tickets-18714733271>

Friday, 6 November 2015

10.30 - 17.30 (registration from 10.00), Victoria & Albert Museum, Cromwell Road, London, SW7 2RL

Saturday, 7 November 2015

11.00 - 18.00 (registration from 10.30), Kenneth Clark Lecture Theatre, The Courtauld Institute of Art, Somerset House, London WC2R 0RN

The Fabric of India

Conference

Speakers: on Friday 6 November: Sonia Ashmore (Textile Historian), Rosemary Crill (V&A), Eiluned Edwards (Reader, Nottingham Trent University), Avalon Fotheringham (Research Assistant, Fabric of India, V&A), Sylvia Houghteling (University of Yale), Amrita Jhaveri (Gallerist), Divia Patel (Curator, Asian Department, V&A), Abhay Sardesai (Editor of ART India magazine), and Indian fashion designers Rta Kapur Chishti and Manish Arora and the curators of *The Fabric of India*

on Saturday 7 November: Zehra Jumabhoy (The Courtauld Institute of Art, London), Amrita Jhaveri (London-based collector and gallerist), Mukti Khaire (Harvard Business School, Cambridge, Massachusetts) Venu Madhav Govindu (Indian Institute of Science, Bengaluru), Dr Neelam Raina (School of Art and Design, Middlesex University, London), Abhay Sardesai (Editor of Art India magazine, Bombay)

The conference accompanies *The Fabric of India* exhibition at the V & A Museum.

Day 1 at the V&A, see

<http://www.vam.ac.uk/whatson/event/5771/the-fabric-of-india-conference-1849137172>

Day 2 at The Courtauld, titled *The Politics of Craft*, will discuss the way the textile industry has shaped contemporary art and politics in India. It will take place in two parts, with 30-minute papers in each section. The first session, convened by Dr Jahnavi Phalkey, will focus on textiles and technology. The second part, convened by Professor Deborah Swallow and Zehra Jumabhoy, will tackle the use of textiles in contemporary Indian art. Both will discuss how 'Indian' textiles have played a part in defining – and problematising – notions of cultural and national identity. The event will culminate with a panel discussion including all the speakers, followed by a reception.

Ticket/entry details for Saturday 7 November:

<http://www.eventbrite.co.uk/e/the-fabric-of-india-day-2-the-politics-of-craft-tickets-18862128133> 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 'Fabric of India. Further information, email ResearchForum@courtauld.ac.uk

For further details and to book for Friday 6 November see:

<http://www.vam.ac.uk/whatson/event/5771/the-fabric-of-india-conference-1849137172>

Monday, 9 November 2015

18.00, Sackler Research Forum Seminar Room

Conservation & Technology Seminar

Painting in Britain 1500-1630

Dr Charlotte Bolland (Project Curator *Making Art in Tudor Britain*, National Portrait Gallery)

In this talk Charlotte Bolland discusses the recently published essay volume that has come out of the interdisciplinary research project *Making Art in Tudor Britain* at the National Portrait Gallery. The project brought together curators, historians, conservators and research scientists and Charlotte will talk about the collaborative research process that has shed new light on some of the most iconic portraits in the national collection and deepened our understanding of artistic practice in the sixteenth and early seventeenth century.

Charlotte Bolland studied History at Durham University before undertaking an MA in History of Art at The Courtauld. She studied for her PhD at Queen Mary, University of London, in collaboration with The Royal Collection as part of an AHRC funded CDA. Her doctoral thesis was entitled 'Italian Material Culture at the Tudor Court' and explored the many items that were owned by the Tudor monarchs that had been brought to England by Italian individuals, either through trade or as gifts. She joined the National Portrait Gallery in 2011 and her role as Project Curator for the *Making Art in Tudor Britain* project involved researching the Gallery's collection of Tudor and Jacobean portraits and liaising between the various project members and external advisors. She is responsible for the online project database, and also for gallery displays relating to the research, such as *The Real Tudors: Kings and Queens Rediscovered*. She recently co-curated the exhibition *Les Tudors* at the Musée du Luxembourg, Paris.

Tuesday, 10 November 2015

17.30 - 18.45, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series

Art, Anthropology and Art History

Ethnography is to Anthropology as Art History is to Arts Practice: A Provocation

Professor Tim Ingold (Department of Anthropology, University of Aberdeen)

There is much contemporary interest in the relation between contemporary art and ethnography, driven

on both sides by a critique of the artistic and literary conventions, respectively, of the gallery and the book. Yet concerns have also been raised about whether the practices of art and ethnography can be successfully combined. These concerns have their roots in questions internal to each discipline, about the difference on the one hand between the practice and the history of art, and on the other between ethnography and anthropology. Tim Ingold will argue that ethnography's affinities are with art history rather than art practice, and that precisely as practice differs from history in art, so anthropology differs from ethnography. He concludes that the speculative practice of anthropology with art, rather than the ethnographic and historical study of art, offers the best prospects for future inquiry.

Tim Ingold is Chair of Social Anthropology at the University of Aberdeen. He has carried out fieldwork among Saami and Finnish people in Lapland, and has written on environment, technology and social organisation in the circumpolar North, on animals in human society, and on human ecology and evolutionary theory. His more recent work explores environmental perception and skilled practice. Ingold's current interests lie in the interface between anthropology, archaeology, art and architecture. His recent books include *The Perception of the Environment* (2000), *Lines* (2007), *Being Alive* (2011), *Making* (2013) and *The Life of Lines* (2015).

Wednesday, 11 November 2015

17.30, Sackler Research Forum Seminar Room

Research Seminar: Renaissance

Creative Iconoclasms in Early Modern Europe

Dr Anna Marazuela Kim (Andrew W Mellon / Research Forum Mellon MA Postdoctoral Fellow, The Courtauld)

Sculpture is a form of art that, paradoxically, involves a dynamic of making through breaking. As such, it exemplifies a process that might usefully be thematized as "creative destruction". Taking this dynamic as a point of departure, Anna Kim's research investigates phenomena that blur the boundary between the two during the period of the Renaissance-Reformation. The focus is the statue/sculpture – historically, a doppelgänger of the body or container of spirit - and the tensions that arise from its dual potential, as idol and divine intermediary. With Michelangelo and Maerten van Heemskerck as protagonists, Anna Kim's presentation reinterprets two works as sites of self-reflexive or internalized iconoclasm regarding the idol. More broadly, the project aims to draw connections between material, artistic process in the period and critical modes of thought that we associate with the advent of modernity: Enlightenment imperatives regarding the idols of the mind.

Anna Marazuela Kim is the Andrew W. Mellon Postdoctoral Fellow at the Research Forum for 2015-2016. Since 2011, she has been an Associate Fellow of the Institute for Advanced Studies in Culture at the University of Virginia, where she earned her PhD in

the history of art and architecture. Her research engages the deep structures of our complex relation to images, drawing together ethics and aesthetics, phenomenology, anthropology, theology and technology. An historian of the Italian Renaissance, Byzantium and the Reformation, she writes on image theory, the icon and iconoclasm, and materiality and visibility across the *longue durée*, from Plato to ISIS. Currently she is working on a book titled *Reforming the Image: Idols and Iconoclasm in Early Modern Rome*. In February 2015, she will be presenting at a Courtauld symposium on the subject of *Art and Terrorism*.

Friday, 13 November 2015

18.00, Kenneth Clark Lecture Theatre

Gandhara and Beyond; the Influence of Andhra on the Art of Gandhara

Professor Monika Zin (Ludwig-Maximilians-Universität München (Munich))

While Western influences on Gandharan art are well known, this lecture will consider much less familiar stylistic and iconographic sources

The lecture will be followed by a reception.

This event is jointly presented by The Robert H. N. Ho Family Foundation Centre for Buddhist Art and Conservation at The Courtauld and The Sackler Research Forum.

Monday, 16 November 2015

18.00, Sackler Research Forum Seminar Room

Research Seminar: Persian and Islamic Arts

In Defence and Devotion: Affective Responses to Images of the Prophet Muhammad

Dr Christiane Gruber (University of Michigan)

While a number of studies have tackled the question of iconoclasm in Islamic traditions, paintings of the Prophet Muhammad reveal that the practice of viewing and responding to images in Islamic traditions are more varied and complex than previously thought. Pre-modern pictorial evidence increasingly suggests that there existed a range of different motivations behind viewers' engagement with and manipulation of pictorial images. Such interactions highlight the potential confluence between emotive and visual expressions during both the inception and afterlife of a painted image.

This presentation aims to explore the various affective interactions between viewers and images of the Prophet through a detailed examination of extant visual evidence, in particular illustrated manuscripts made in Persianate spheres between ca. 1300-1600. From newly inserted iconographic devices to the performance of symbolic destruction, it becomes clear that "iconoclastic" engagements act as pictorially articulated responses in both devotion and defense of the Prophet.

Christiane Gruber is Associate Professor of Islamic Art at the University of Michigan, Ann Arbor. She has authored two books on illustrated Mi'rajnamas and has edited a number of volumes on Islamic ascension texts and paintings, books arts, and visual culture.

She is currently finishing her third book, entitled *The Praiseworthy One: The Prophet Muhammad in Islamic Texts and Images*.

Wednesday, 25 November 2015

17.30, Sackler Research Forum Seminar Room

Research Seminar: Medieval Work in Progress

Duo Libelli

Speakers: Francesca Demarchi (The Courtauld) and Maria Grasso (The Courtauld)

This seminar has two presentations, by Francesca Demarchi and Maria Grasso.

A Book for an Archbishop: Arnulph II of Milan and his Treasured Prayerbook

Francesca Demarchi discusses The Prayerbook of Arnulph II (London, British Library, Ms. Egerton 3763), an extremely small book only 115 x 75 mm in size, and a unique example of the genre in respect of both content and miniatures. This paper will show how the manuscript was conceived as a compendium of the Ambrosian rite and is an unadulterated expression of Ambrosian values in its content. It also demonstrates how these values are reflected in its decoration and how they represent the ultimate expression of the idiosyncratic style that developed in Milanese scriptoria at the end of the tenth century.

Follow the Folio: The Incorrect Binding and Preliminary Drawings in Valenciennes, Bibliothèque Municipale MS 500

Maria Grasso considers the late twelfth-century vita of Saint Amand, Valenciennes, Bibliothèque Municipale MS. 500. The vita has a cycle of miniatures depicting the episodes in the life of the saint preceding the vita itself, but following vitae of Saint Stephen and Saints Quiricus and Julitta. The miniatures, however, are unfinished, incorrectly bound, and have suffered some damage...

26 November 2015

18.00 - 20.00, Kenneth Clark Lecture Theatre

The Gospel Circle of Vassily Polenov

Film screening and round-table discussion

Speakers: Professor John Bowl, Alexander Ilichevsky, Natalia Polenova and Elena Yakovich

Screening of the film *The Gospel Circle of Vassily Polenov* followed by the round-table discussion with the film producer, Elena Yakovich, the writer Alexander Ilichevsky and grand-daughter of the artist Vassily Polenov, Natalia Polenova. This is a screening of the new film about one of the most important Russian artists of the 19th century, Vassily Polenov and his trips to the Middle East.

Friday, 27 November 2015

12.30 - 14.00, Sackler Research Forum Seminar Room

Addressing Images

Brown Bag Discussion Group

Dr Rebecca Arnold (Oak Foundation Lecturer in History of Dress & Textiles, The Courtauld)

This series of brown bag events opens up discussion of dress' significance within imagery – whether

paintings, prints, photographs, advertisements, film stills or drawings. It brings together dress and art historians, as well as those interested in exploring issues and meanings within representation. A single image will be shown in each session, giving participants the opportunity to re-examine familiar, and confront new representations of fashion and dress. We will rethink images through the lens of dress history, and consider what is shown from the perspective of participants' own research. The aim is to provide a forum to debate, share reactions to images, and to consider ideas about fashion, dress and representation in an informal environment. This is part of our celebration of fifty years of History of Dress at The Courtauld, and reflects our desire to share and build upon the innovative work being undertaken in this field at the Institute with the wider community, and beyond.

Taking place over the lunch hour, a packed lunch will be provided.

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

Places are limited so advance booking is required:

<https://www.eventbrite.co.uk/e/addressing-images-brown-bag-discussion-group-tickets-18714475500>

Monday, 30 November 2015

18.00, Sackler Research Forum Seminar Room

Research seminar: Early Modern

Material and Social Histories: In Dialogue with David Solkin

Painting/Politics/Portraiture: Marlene Dumas and the Figuration of Difference

Professor Tamar Garb (History of Art Department, University College London)

Tamar Garb's lecture will look at the politics of portrayal, photography and figuration in relation to the colonial/apartheid archive. It focuses on Marlene Dumas' reworking of selected images – both personal and public – in order to question contemporary painting's capacity to address history, in particular its spectacular/photogenic traces.

DECEMBER

Tuesday, 1 December 2015

17.30 - 18.45, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series

Art, Anthropology and Art History

Fragonard and Time

Dr Satish Padiyar (Senior Lecturer, History of Art, The Courtauld)

This lecture is about the problem of time, and a certain artist's measured response to it. Arguably, Jean-Honoré Fragonard (1732-1806) was a painter who was at odds with bourgeois late eighteenth-century notions of progressive time and historical and material progress. Satish Padiyar will be asking then, how does this artist mark time, and what is the time and the timing of his quasi-expressionist marks? What is the pace of a graphic and painterly practice which traverses, eventually, a new cultural notion of time as 'revolutionary' and Empire? This lecture seeks to

inquire into the particular way with time in the distinctive oneiric and fast-paced world created by Fragonard.

Satish Padiyar is Senior Lecturer in the History of Art at The Courtauld Institute of Art, London. He is the author of *Chains. David, Canova and the Fall of the Public Hero in Postrevolutionary France*, as well as numerous articles and essays on eighteenth and nineteenth-century art in Europe. He is currently writing a monograph on Jean-Honoré Fragonard for Reaktion Books.

Friday 4 December 2015

14.00 - 18.00 (registration from 13.30)

Saturday 5 December 2015

09.30 - 17.30 (registration from 09.00)

Kenneth Clark Lecture Theatre

The Painter John Golding and 20th Century Art History

Conference

Speakers include: Dawn Ades, Elizabeth Cowling, Neil Cox, Richard Deacon, John Elderfield, Chris Green, Phillip King, C.F.B. Miller, John Milner, Trevor Stark, Michael White, Sarah Wilson

When he delivered the A.W. Mellon lectures in Washington D.C. before publishing his *Paths to the Absolute* in 2000, John Golding described himself simply as 'painter'. Internationally, he is remembered more widely as an art historian and exhibition maker, whose shows and writings took on major artists and movements of the 20th Century. He was a painter-writer whose painter's "obsessions" (as he liked to call them) acted directly on his judgements as a critic-art-historian. This event is juxtaposed with a display of his pastels in The Courtauld Gallery, and will feature the screening of a documentary by award-winning film-maker Bruno Wollheim on Golding the painter.

Uniquely Golding taught both at The Courtauld and in the Painting School at the Royal College of Art.

With Sir Alan Bowness, Golding pioneered the serious critical and historical study of 20th Century art history at The Courtauld, bringing to his historical work a visual intelligence that was driven by his painting. His *Cubism: A history and analysis, 1907-19* of 1959 is historical with a rigour then new to its subject but the acuity of its 'analysis' just as strikingly set it apart. Golding brought together that respect for historical rigour and that painter's perceptiveness in his art historical writing beyond *Paths to the Absolute*, as well as in his exhibition making. He opened ways into Duchamp's *Bride Stripped Bare by her Bachelors, Even*, as he did into the earlier Surrealist painting of Miró and Ernst, or the abstract painting of Mondrian and Malevich, Pollock, Rothko and Newman; and, with Elizabeth Cowling, he initiated two memorably important exhibitions, *Picasso: Sculptor/Painter* (1994) and *Matisse Picasso* (2002-3). This conference will bring together artists who have responded to Golding the painter with art historians working in several of the fields with which he engaged.

The artists who will contribute include Richard Deacon and Phillip King. From the generation that Golding taught as art historian the speakers will include Dawn Ades, Elizabeth Cowling, John Elderfield (keynote), Christopher Green, John Milner and Sarah Wilson. Other speakers will include Neil Cox, C.F.B. Miller, Trevor Stark and Michael White.

Ticket/entry details: £26 general public; £16 (students, Courtauld staff/students, concession) BOOK ONLINE: <https://www.eventbrite.co.uk/e/the-painter-john-golding-and-20th-century-art-history-tickets-18866005731>

Tuesday, 8 December 2015

17.30 - 18.45, Kenneth Clark Lecture Theatre

Frank Davis Memorial Lecture Series *Art, Anthropology and Art History*

Performance and De-synchronization: Opening the Past in Contemporary Indian Photography
Professor Christopher Pinney (Department of Anthropology, University College London)

"...in South Asia, though the future may not always look open, the past rarely looks closed" (Ashis Nandy). Nandy's observation about the productivity of the past provides a frame to position several contemporary photographic practitioners who have performed representations through diverse idioms which have recently been termed "postdating". Approaching work by Pushpamala N, Waswo X. Waswo, Olivier Culmann, Gauri Gill, Suresh Punjabi, Naresh Bhatia and Cop Shiva this talk explores deliberately belated copies and strategies of de-synchronization which split open the past, exploring an "evasive" doubled time, in order to complicate the future.

Christopher Pinney is Professor of Anthropology and Visual Culture at University College London. He is the author of *Photography and Anthropology* (Reaktion, 2011) and (together with the photographer Suresh Punjabi) *Artisan Camera: Studio Photography from Central India* (Tara Books 2013). He was awarded a Padma Shri by the Government of India in 2013.

Wednesday, 9 December 2015

17.30, Sackler Research Forum Seminar Room

Research Seminar: Renaissance

"Un paragone con oro su": material innovation, invention and Sebastiano del Piombo's papal portraiture

Dr Elena Calvillo (University of Richmond, Virginia)

This seminar paper examines Sebastiano del Piombo's innovative use of stone supports and its immediate reception in the mid sixteenth century, especially at the papal court of the Farnese family. The central argument proposes that there was a significant theoretical and practical link between Sebastiano's method of painting and his role as the keeper of the papal seal, or piombatore, a position that he held for the remainder of his life, after Clement VII died and through most of the papacy of Clement's successor, Paul III. Perhaps initially conceived in relation to an impresa of the Medici pope,

Sebastiano's new technique seem geared to marry the authority and function of the *piombatore* with that of an esteemed portraitist. The brilliant linking of his duties, a sort of professional re-invention circa 1531, would have appealed both to Clement VII and his later Farnese protectors on a number of levels, metaphoric and practical.

Elena Calvillo is an Associate Professor of the History of Art at the University of Richmond, Virginia. Her research and writing have focused on artistic service and imitative strategies in sixteenth-century papal Rome. She is broadly interested in theories of representation and cultural translation and brokerage in Italy, Spain and Portugal in the sixteenth century. She has published several articles on the Croatian miniaturist Giulio Clovio at the court of Cardinal Alessandro Farnese and the writings of Clovio's Portuguese contemporary Francisco de Holanda. One recent study, 'Authoritative Copies and Divine Originals: Lucretian Metaphor, Painting on Stone and the Problem of Originality in Michelangelo's Rome', *Renaissance Quarterly* 66 (2013), considers techniques of painting developed by Clovio, Holanda, and Sebastiano del Piombo in the context of artistic theory and practice during the Tridentine period. She is now co-editing a collection of papers on the technique of oil painting on stone supports developed by Sebastiano and its legacy in sixteenth- and seventeenth-century Europe. Calvillo is also completing a book-length study of Clovio, *The Cardinal's Artist: Giulio Clovio and Artistic Service in Sixteenth-century Rome*, and has begun a new book project that examines both the way in which artists experienced and reproduced in novel or precious media the canonical forms of Early Modern Rome and the ways in which collectors outside of Italy received and valued these artistic translations.

Saturday 12 December 2015

09.30 - 18.30 (registration from 09.00)

Kenneth Clark Lecture Theatre

Art History 40 – Image and Memory: 40 Years of Art-Historical Writing

Conference

Speakers: Dana Arnold (Middlesex University London), Samuel Bibby (Associate Editor of *Art History*), Deborah Cherry (University of the Arts London), Neil McWilliam (Duke University), John Onians (University of East Anglia), Gavin Parkinson (The Courtauld), David Peters Corbett (University of East Anglia), Marcia Pointon (University of Manchester/ The Courtauld), Adrian Rifkin (Goldsmiths, University of London), Genevieve Warwick (University of Edinburgh & Editor of *Art History*)

This day of papers brings together for the first time the past and present editors of the Association of Art Historians journal, *Art History*, in a collective engagement with the role of memory and the image in art-historical writing. As a celebration of the journal approaching 40 years of publication history, the papers will present a range of perspectives on the

problem of images and memory, as arguably key to defining the conceptual practice of the discipline. Looking both back onto the journal's history and forward to prospective avenues of enquiry, the papers are variously concerned with situating art-historical or visual memory across a spectrum of disciplinary concerns. The papers will pursue issues of recollection, reminiscence and memory such as the affect of nostalgia, the play of temporalities, echoes and reflections, oblivions and forgettings, or conversely the afterlives of forms, whether ephemeral or archival, in their survivals and half-lives, absences and presence; and objects such as monuments, anti-monuments or memorials, mnemonic objects or displays, souvenirs, mementoes, replicas and reproductions, fragments or ruins.

Ticket/entry details: £16 (£10 students/concessions) and a limited number of free places for Courtauld students available by booking online:

<https://www.eventbrite.co.uk/e/art-history-40-image-and-memory-40-years-of-art-historical-writing-tickets-18648264461>. Otherwise, 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 'Art History 40'. For further information, email ResearchForum@courtauld.ac.uk

Wednesday, 16 December 2015

14.00 - 18.00 (registration from 13.30)

Kenneth Clark Lecture Theatre

Nocturnes in Modern Visual Culture: Depicting Night in the Age of Gas and Electric Light

Symposium

Speakers include: S. Hollis Clayson (Northwestern University), Gavin Parkinson (The Courtauld), and Matthew Beaumont (UCL)

During the nineteenth and early twentieth centuries, the visual experience of nighttime was transformed. A series of new lighting technologies, notably gas light, arc light and incandescent electric light, permeated city streets, theatres, restaurants, stores, factories and affluent homes, bringing brilliant illumination to the urban night. The symposium will explore the relationship between these rapidly changing lighting regimes and treatments of the nocturne in American and European painting, drawing and photography. It will feature papers by keynote speaker Professor S. Hollis Clayson, a leading scholar on this topic and on the art and visual culture of nineteenth-century France, and Dr Gavin Parkinson, a specialist in twentieth-century European art and visual culture at the Courtauld. The discussions will consider artists including Edvard Munch, Charles Courtney Curran, Georges Seurat, and Edouard Vuillard.

Ticket/entry details: £9 (single rate) and a limited number of free places for Courtauld staff/students available by booking online

<https://www.eventbrite.co.uk/e/nocturnes-in-modern-visual-culture-depicting-night-in-the-age-of-gas-and-electric-light-tickets-18500885647>