



LECTURES
CONCERTS

IN THE PRESENCE OF THINGS

Four Centuries of European Still-Life Painting

19th – 20th Centuries
(1840-1955)



CALOUSTE GULBENKIAN FOUNDATION

SPONSORED BY



LECTURE SERIES

Presence in Perspective: The Modern Still Life

Monday: 6.00 p.m. – Auditorium 2
free admission

7 November

Making Still Life Modern: from Photography to Abstraction

Neil Cox Curator of the Exhibition (University of Essex)

What do objects mean in the twentieth century? How can a film be considered as belonging to the still life tradition? Neil Cox will talk about the development of the exhibition and how he arrived at the different thematic groupings that structure it. He will discuss the wide variety of media on display and the challenges in thinking about the category of still life for the modern age.

Neil Cox is Professor in the School of Philosophy and Art History at the University of Essex. In 1995 he organised a major exhibition on Picasso's representation of animals, and co-authored the accompanying book *A Picasso Bestiary*. In the year 2000 he curated an exhibition centred on John Constable's painting of Wivenhoe Park, where the University of Essex now sits. His other publications *Cubism* (London: 2000) and *The Picasso Book* (London: 2010).

21 November

The Lens and the Pencil – Contamination between Photography and Painting

Margarida Medeiros (Universidade Nova de Lisboa)

This lecture will focus on the mutual influence between photography and painting, mainly in the decades following 1839. Seeking the structuring elements of a new visual culture instituted by photography, centred in the vision provided by the camera and its automatic shutter, it will be shown not only the way photography often intends to insinuate itself in the surroundings of painting (in terms of genres and textures, themes and forms), but also how the latter receives and absorbs the codes from photography, without being possible to establish a linear cause or a relation of simple repetition in any of the directions.

Margarida Medeiros is a Philosophy graduate and a PhD in Communication Sciences. She taught Philosophy in high school and is currently an invited professor of the Communication Sciences Department of the Faculty of Social Sciences of the Universidade Nova de Lisboa, where she teaches subjects in the areas of Visual Culture and Theory of Photography. She is the author of several books, including *Fotografia e Narcisismo – O Auto-retrato Contemporâneo* (Lisbon: Assírio & Alvim, 2000) and *Fotografia e Verdade – Uma história de Fantasmas* (Lisbon: Assírio & Alvim, 2010). Since 1989 she regularly publishes critical articles in newspapers and magazines on the history and theory of photography.

28 November

Meat Modernism – An Introduction

Stephen F. Eisenman (Northwestern University, Chicago)

While there exists a body of modern art – especially still-life – that asserts the naturalness and inevitability of human domination of animals, there also emerged in the 18th and 19th centuries a large number of works in many media that represent the autonomy of animals, or the dream of their liberation. By dint of biographical circumstances and sheer intellectual and political independence, a few artists – including George Stubbs, William Blake, Theodore Géricault, J.J. Grandville, Gustave Caillebotte, and Chaïm Soutine – discovered a means to overcome in their work the oppressive logic that since the 17th century has generally deemed animals mere matter, tools for production, or fodder for mass consumption. These artists now look prescient, as recent changes in the global political, economic, technological and ecological order have revealed that the long upheld divisions between human and non-human animals are increasingly untenable.

Stephen F. Eisenman is Professor of Art History at Northwestern University. He is the author of seven books, including *Gauguin's Skirt* (1997), *The Abu Ghraib Effect* (2007), and *The Ecology of Impressionism* (2010). He is also the editor and principal author of *Nineteenth-Century Art: A Critical History*, the most widely-adopted textbook in its field. The fourth, revised edition of the book was published in January 2011. Dr. Eisenman has in addition curated major international exhibitions devoted to Gauguin, Impressionism, and William Morris. He is currently completing a book titled *Meat Modernism* and curating an exhibition devoted to international Cubism.

5 December

Still Life and 'The Crisis of the Object'

David Hopkins (University of Glasgow)

This lecture will consider the predicament that 'Still Life' found itself in after Marcel Duchamp had introduced a new genre into art in the early twentieth century : namely the readymade. Drawing on works by Duchamp, Dalí, Ernst and other Surrealist artists in the exhibition, the lecture will pose the question: How did 'Still Life' survive what Andre Breton termed 'The Crisis of the Object?' Examining some of Breton's ideas in detail, the discussion will look at how Dada and Surrealist aesthetics transformed 'Still Life' as a genre.

David Hopkins is Professor of Art History and Director of the Institute of Art History at the University of Glasgow, UK. He has published a number of books on Dada and Surrealism, including *Marcel Duchamp and Max Ernst: The Bride Shared* (Oxford University Press, 1998), *Dada's Boys : Masculinity After Duchamp* (Yale University Press, 2007) and *Dada and Surrealism: A Very Short Introduction* (Oxford University Press, 2004). His books on post-war art include *After Modern Art: 1945-2000* (Oxford University Press, 2000).

EXHIBITION

Until 8th January 2012

Week days: 10.00 a.m. – 6.00 p.m.

Thursday and Saturday: until 8.00 p.m.

Closes Mondays and Holidays 25 December and 1 January

CONCERTS

in collaboration with the Music Department

Transforming and reinventing sound: music after 1840

Sunday: 5.00 p.m.

free admission

27 November – Library Lobby

The Modern Trio – Open Senses

**Fundamental tendencies in the 20th century
and compositions for the modern trio**

**by B. Bartók, A. Berg, C. Debussy, F. Poulenc and others:
clarinet – violin – piano**

Etienne Lamaison clarinet

Xuan Du violin

Ana Telles piano

11 December – Museum lobby

The Saxophone – From its Origins in the 1840s to Twentieth-Century Sound

**featuring the works of Jean Baptiste Singelé – first
composer for saxophone – and the sounds from the
first half of the 20th century**

Rita Nunes saxophone

Zdenka Kosnarova piano

Entry: €5.00

Entry + Audio-guide: €6.00

Museum + Temporary Exhibition: €5.00

2 Museums + Temporary Exhibitions: €7.00

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