In this Darwin bicentenary year, the full impact of the research and theories of the naturalist who spent most of his life in Down House at Downe is coming to the fore. Few intellectual disciplines have remained untouched by the thought of Charles Darwin, as revealed by visual cultures in the form of art, anthropological, medical, and scientific imagery, as well as the popular images that feature in the press. This is the subject matter of the conference and events to be held under the title, *The Art of Evolution: Charles Darwin and Visual Cultures*, at The Courtauld Institute of Art from 2-4 July 2009.

*The Art of Evolution: Charles Darwin and Visual Cultures* will explore the impact of Charles Darwin on visual cultures through the examination of aesthetics, the museum, slavery and concepts of indigenous people, as well as the representation of animals. It will investigate the repercussions of Darwin's theories upon images of the body, eugenics and genetics, sexualities, Surrealism, film and contemporary art. Including exhibitions and film screenings, the conference will conclude with a reading of Justin Fleming's provocative new play, *Origin*, directed by Wayne Harrison.


To book a place: We are offering early registration (until 1 May 2009) for the conference at the following rates: Full: £60; Students/concessions: £30. After 1 May 2009 the full rate will rise to £70. Please complete a booking form (available at [http://www.courtauld.ac.uk/researchforum/conferences/darwin](http://www.courtauld.ac.uk/researchforum/conferences/darwin)) and send it with a cheque made payable to ‘Courtauld Institute of Art’ to: Research Forum Events Co-ordinator, Courtauld Institute of Art Research Forum, Somerset House, Strand, London WC2R 0RN. For credit card bookings call 020 7848 2785/2909. For further information, send an e-mail to ResearchForumEvents@courtauld.ac.uk

**TIMETABLE**

**THURSDAY, 2 JULY 2009**

**Session 1: Darwin and Aesthetic Theory**
Chair: Barbara Larson (University of West Florida)

10.00-10.30 Barbara Larson (University of West Florida), *Darwin, Burke, and the Sublime*

10.30-11.00 Marsha Morton (Pratt Institute), *Art’s “Competition with Nature”: Darwin, Haeckel, and the Scientific Art History of Alois Riegl*

11.00-11.30 Sabine Flach (Zentrum für Literatur-und Kulturforschung Berlin), *Reflections on the Development of a Theory of Representation in the Work of Darwin and Warburg*

11.30-12.00 Discussion

12.00-13.30 Lunch
Tour, Courtauld Galleries available

**Session 2: Darwin and the Museum: Curating Darwin/ism**
Chair: Barbara Larson (University of West Florida)

13.30-14.00 Arthur MacGregor (formerly of the Ashmolean Museum), *Delayed Reactions: Early Responses and Non-Responses to Darwin in the Museum*

14.00-14.30 Pat Simpson (University of Hertfordshire), *Representing Darwin: Art, Taxidermy, and Bio-politics at the Darwin Museum Moscow, 1907-2009*

14.30-15.00 Monique Scott (American Museum of Natural History), *Color-Coding Darwin in the Museum*

15.00-15.30 Discussion
15.30-16.00  Afternoon Tea, Courtauld Reception

Session 3: Darwin, Slavery and Indigenous Peoples
Chair: Jeanette Hoorn (University of Melbourne)

16.00-16.30  Cannon Schmitt (University of Toronto), *The Mirror of Evolution: Fuegians, Orang-utans and Other Reflections*
16.30-17.00  Sarah Thomas (University of Sydney), *Slavery, a “Scandal to Christian Nations”: Charles Darwin, Augustus Earle and the Compass of Morality*
17.00-17.30  Jeanette Hoorn (University of Melbourne), *Tom Roberts, Darwin’s Correspondents and the Expression of Emotions*
17.30-18.00  Discussion
18.30-20.30  Reception, Natural History Museum, Cromwell Road, London, SW7

FRIDAY, 3 JULY 2009

Session 4: Becoming Animal
Chair: Fae Brauer (University of East London; The University of New South Wales)

10.00-10.25  Maria P. Gindhart, Ernest G. Welch School of Art and Design, Georgia State University, *Apes and Ape-men:* Frémiet, Kupka, and the Jardin des Plantes
10.25-10.50  Serena Keshavjee, University of Winnipeg, *Formes et Forces : Eugène Carrière and Evolutionary Theory at the Comparative Anatomy Gallery*
10.50-11.15  Rikke Hansen, Tate Britain, “Almost the Same”: Animals, Ambivalence and Mimicry
11.15-11.40  Giovanni Aloi, Editor in Chief of Antennae, *The Journal of Nature in Visual Culture; Queen Mary University of London, Different Becomings: The work of Marcus Coates and Oleg Kulik*
11.40-12.00  Discussion
12.00-13.30  Lunch
Tour, Courtauld Galleries available

Session 5: Darwin and Surrealism
Chair: Gavin Parkinson (Courtauld Institute of Art)

13.30-14.00  Marion Endt (Henry Moore Foundation), *The Coral of Life*
14.00-14.30  Donna Roberts (independent scholar), *Darwin and Surrealism: Instinct, Play and the Nocturnal Face of Nature*
14.30-15.00  Gavin Parkinson, (Courtauld Institute of Art), *Surrealism and King Kong: A Tale of Darwinian Exoticism*
15.00-15.30  Discussion
15.30-16.00  Afternoon Tea, Courtauld Reception

Session 6: Darwin and Sexualities
Chair: Whitney Davis (University of California, Berkeley)

16.00-16.30  Whitney Davis (University of California, Berkeley), *Homoeroticism, Sexual Selection, and the Sense of Beauty*
16.30-17.00  Jeremy Melius (Yale Center for British Art), *Pleasure as Pain in Grant Allen’s Darwinian Aesthetics*
17.00-17.30  Caroline Arscott (Courtauld Institute of Art), *Evolving Sensibility: Physiological Aesthetics in the 1870s*
17.30-18.00  Discussion
18.15-19.00  Keynote: Barbara Creed (University of Melbourne), *Evolutionary Aesthetics: The Hollywood musical as Darwinian mating game*
19.00-20.00  Reception and Film Screening: *Max, Mon Amour*, directed by Nagisa Oshima
20.15-23.15  Conference Dinner, *Sofra (Convent Garden)*, 36, Tavistock Street, London WC2E 7PB
SATURDAY, 4 JULY 2009

Session 7: The Darwinian Body: Eugenic and Genetic Biocultures
Chair: Fae Brauer (University of East London; The University of New South Wales)

10.00-10.30 Fae Brauer (University of East London; The University of New South Wales), ‘La Culture Physique’: Neo-Lamarckian Eugenics and the Darwinian Body
10.30-11.00 Christina Cogdell (University of California, Davis), Body Building: From Neo- to Post-Darwinian Theories of Development and Evolution in Contemporary Architecture
11.00-11.30 Suzanne Anker (School of Visual Arts, New York City), Darwin and the Complete Makeover
11.30-12.00 Discussion

12.00-13.30 Lunch
Tour, Courtauld Galleries available

Session 8: Photography and the Darwinian Screen
Chair: Barbara Creed (University of Melbourne)

13.30-14.00 Phillip Prodger, Peabody Essex Museum, Laughing and Crying, Kicking and Screaming: Babies as Blank Slates in Darwin’s Photographs
14.00-14.30 Jonathan Smith (University of Michigan, Dearborn), Darwin, Photography, and the Expression of Emotions
14.30-15.00 Barbara Creed (University of Melbourne), Darwin’s Pre-Cinematic Eye: Evolution and Metamorphosis in Dr. Jekyll and Mr. Hyde
15.00-15.30 Discussion

15.30-16.00 Afternoon Tea, Courtauld Reception

Session 9: Darwin and Contemporary Art
Chairs: Sara Barnes and Andrew Patrizio (Edinburgh College of Art)

16.00-16.30 Bergit Arends (Natural History Museum, London), After Darwin: Contemporary Expressions
16.30-17.30 Tania Kovats and Phyllida Barlow in Conversation

17.30-18.30 Reception, Somerset Square

18.30-20.00 Play Reading: Origin, by Justin Fleming; directed by Wayne Harrison
Portico Room, First Floor, Somerset House

The conference will be followed by The Darwin Festival in Cambridge, 5-10 July 2009, entailing the exhibition The Fitzwilliam Museum, Endless Forms: Charles Darwin, Natural Science and the Visual Arts, and a conference at Cambridge University with speakers such as Sir David Attenborough, Antonia Byatt, Richard Dawkins and Daniel Dennett.