

The Middle Ages in the Modern World - Rome 2018

Panel Monument and Image:

re|source: Medieval and Contemporary Art

Saturday November 24th

11.00 -12.30

John Cabot University,
Guarini Campus,
Via della Lungara, 233,
Rome

Slade School of Fine Art,
University College London,
Gower St,
London,
WC1E 6BT,
UK

<https://www.ucl.ac.uk/slade/>

**Slade School
of Fine Art**



Institute of English Studies,
School of Advanced Studies,
Malet St,
London,
WC1E 7HU,
UK

<https://www.ies.sas.ac.uk/>

Participating artists

Neil Jeffries

Clare Lees

Sharon Morris

Jayne Parker

Liz Rideal

Jo Volley

Neil Jeffries

Neil Jeffries teaches painting on the under graduate programme at the Slade. He was made a Royal Academician in 2014.

He makes painted metal sculptural reliefs that conflate figurative and abstract elements into awkward and confessional relationships.

Neil often looks to the marginal elements of the art of medieval northern Europe; misericords, psalter illustrations, capital carvings and rood screens, where authorship/craftsmanship lines blur and the antecedents of later expressionist art are asserted. He responds to these forms in various ways in his own work.



Clare A. Lees

Clare A. Lees FEA, FKC is Professor of Medieval Literature and Director of the Institute of English Studies, School of Advanced Study, University of London.

Clare's research interests include the early medieval literatures, languages and cultures of Britain and Ireland, gender and sexuality studies, and histories of place and belief. Her most recent work explores how modern and contemporary poets, writers and artists engage with early medieval cultures.

Clare has worked collaboratively during her career, often with Gillian R Overing, Wake Forest University: forthcoming with Gillian is *The Contemporary Medieval in Practice* (London: UCL Press, 2019). In 2016-18, she held a Leverhulme Major Research Fellow, for 'The Contemporary Arts and Early Medieval Culture in Britain and Ireland' to work on a poetry anthology for Bloodaxe Books and related monograph. She was the founding Director of the London Arts and Humanities Partnership (LAHP), an AHRC-Doctoral Training Partnership.

Select, recent publications include: *The Cambridge History of Early Medieval English Literature*, ed. Lees (Cambridge: University of Cambridge Press, 2013; paperback 2016); 'Women Write the Past: Medieval Scholarship, Old English and New Literature', *Bulletin of the John Rylands Library* 93.2 (2017), 3-22 (the Toller Lecture for 2016); 'Women and Water: Icelandic Tales and Anglo-Saxon Moorings', with Gillian R. Overing, *GeoHumanities* 4.1 (2017), 97-111; and 'In Three Poems: Medieval and Modern in Seamus Heaney, Maureen Duffy and Colette Bryce', *American/Medieval: Nature and Mind in Cultural Transfer*, ed., Gillian R. Overing and Ulrike Wiethaus (Göttingen: Vandenhoeck & Ruprech, 2016), pp. 177-201.

Sharon Morris

Born in west Wales, Sharon Morris is an artist and poet, and Professor in Fine Art at the Slade School of Fine Art, UCL, where she is currently head of the doctoral programme. Her artworks include photography, installations, film-poems, and live readings with projections. Her poetry collections, *False Spring*, 2007, and *Gospel Oak*, 2013, were published by Enitharmon Press, London, and her artist's book, *The Moon is Shining on my Mother*, 2017, was commissioned by the Glynn Vivian Art Gallery, Swansea. Her work juxtaposes different perspectives of looking and reading through photography and poetry; the time zones of geology, history and the present; English and Welsh languages and their etymology; and recently, the intimate act of reading a book versus a scroll. Inspired by medieval manuscripts and their glosses, and inscribed stone monuments, which include Latin, Irish and Ogham scripts, her current interest is in the 'macaronic' as texts that are not necessarily translated.

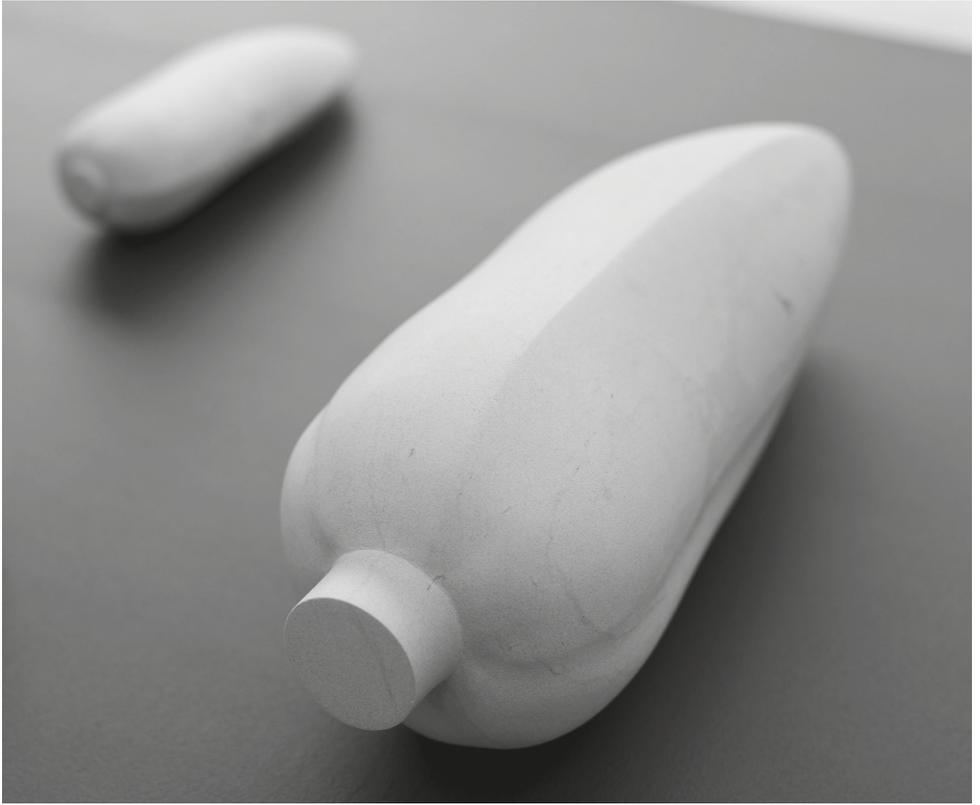


Jayne Parker

Jayne Parker is an artist and filmmaker whose work has been widely shown in art galleries, on television and in film and music festivals. Working with 16mm film, analogue photographic processes and object making, including stone carving, much of her work explores the form and expression of music and the metaphysical. Her films are distributed by LUX www.lux.org.uk and she teaches at the Slade School of Fine Art, University College London, where she is Head of Graduate Fine Art Media.

'I have a particular interest in the construction of early musical instruments and their depiction in manuscripts and paintings, particularly when played by animals or angelic beings. This summer I attended courses to make two medieval instruments: a cornetto, carved in two halves, joined, faceted and covered in leather, and a simple recorder turned on a lathe.

I find inspiration for my stone carving in medieval motifs, whose expressions of intent have endured through the centuries and still evoke our response today.' JP



Liz Rideal

Liz Rideal is an artist, author and Professor of Fine Art at the Slade School of Fine Art, University College London.

Since 1985, Rideal has had fifty solo exhibitions in both public and private art galleries across Europe and America: six catalogue publications and twenty public commissions. Her artwork is held in Collections including Tate; Victoria & Albert Museum; British Museum; The National Portrait Gallery; The Vancouver Art Gallery, Canada; Museet for Fotokunst, Denmark; Portland Art Museum, Oregon; The George Eastman Museum, Berkeley Art Museum & the Yale Centre for British Art, USA.

Rideal received a Leverhulme Fellowship in 2016-17, a British Academy grant to work in India in 2011, and the Rome Wingate Scholarship at the British School at Rome, in 2008/9. Author of *Mirror/Mirror: Self-portraits by Women Artists*, National Portrait Gallery, London, and *Watson-Guptill*, NY, 2001; *Insights: Self-portraits*, NPG, London, 2005; and *How to Read Painting*, Bloomsbury, London, and Rizzoli, NY, 2014 and 2015, translated into six languages with a print run in excess of 55,000. Rideal contributed an essay to *The Erotic Cloth; Seduction and Fetiishism in Textiles*, Bloomsbury Academic, was co-author with Kathleen Soriano of *Madam and Eve: women portraying women*, Laurence King and wrote the introduction to *Phaidon's 500 Self-portraits*, all in 2018.



Jo Volley

Jo Volley is an artist and who lives and works in London. She is Deputy Director (Projects), Co-director, Material Research Project and Director of the Material Museum, at the Slade School of Fine Art, UCL. Her work is concerned with measurement, light, space and colour as light, and employs a wide range of material and medium. It draws attention to the nature of archiving, historic materials, ideas of craftsmanship, incorporating traditional and contemporary techniques. It explores the relationship between the object and the subject of painting. The intervening space between the idea and the touch; the emotional separateness of making and the expanse of time between these events

Image: *Coast, 7ft diameter*, is a collection of two thousand plaster objects, *pebbles*, coloured with one or more of sixty different handmade inks from pigments and stains accumulated from around the world. It is inspired by the medieval Cosmati mosaics and the idea that they bring together in a single form, precious materials from far off lands as if deposited by the tide upon our shore. Infused with the light and drawn by the sea. A conceit of *Coast* is that it contains some very rare pigments and that most probably a number of them have never existed in a single work together before.

