

Contemporary Art in the Heritage Experience Conference 2019



Arts & Humanities
Research Council

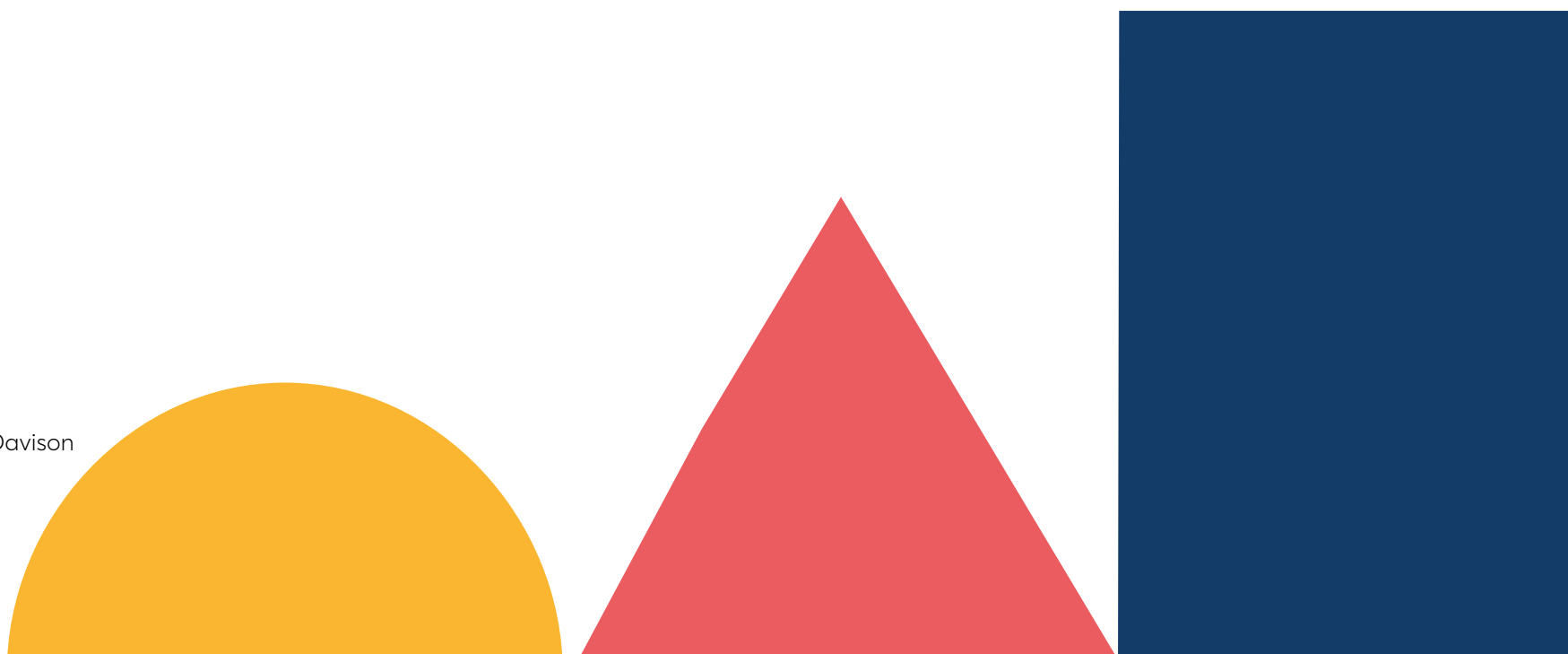


Contemporary Art in the Heritage Experience Conference 2019

01	Welcome	3
02	Mapping Contemporary Art in the Heritage Experience Research Project	4
03	Conference at a Glance	6
04	Conference Programme	8
05	Keynote Speakers & Convenors	18
06	Day One: 'Creation' Parallel Sessions	20
07	Day One: 'Creation' Panel Discussion	40
08	Day Two: 'Encounters' Parallel Sessions	42
09	Day Two: 'Encounters' Panel Discussion	60
10	Useful Information	63
11	Floorplans	65
12	Maps	66
13	Project Partners	69
14	Notes	71

All photographs by Colin Davison
unless otherwise stated

Front: Fiona Curran's *Your
Sweetest Empire is to Please*
at National Trust, Gibside





Dear Participant,

I am delighted to welcome you to the Contemporary Art in the Heritage Experience Conference, the flagship event of our three year research project Mapping Contemporary Art in the Heritage Experience (MCAHE). MCAHE sets out to explore the impact of commissioning contemporary art for heritage properties and is a partnership with Britain's leading heritage organisations the National Trust, English Heritage and the Churches Conservation Trust.

Our conference promises to be a truly global conversation with speakers joining us from across the world. We are looking forward to two days of exciting debate exploring how visual artists, heritage organisations and the cultural sector are working in partnership to transform the way audiences experience heritage places. Today, this debate is more pressing than ever as we recognise the importance of opening up heritage to new and diverse audiences and making the 'heritage experience' accessible for everyone. The creative arts have a vital role to play in this.

During the conference, please do take the opportunity to enjoy some other fantastic events that showcase MCAHE research. On Monday evening our exhibition *Out of Place* launches in the Hatton Gallery, one of the North's most exciting art galleries. This exhibition features work by six leading artists who have been commissioned to make major new artworks for heritage sites in the North. Here, the work is re-envisioned for a contemporary art space. The artists will be present to talk about their work. On the Sunday evening that opens the conference you are welcome to join us to visit National Trust Cherryburn, birthplace and home of the celebrated engraver Thomas Bewick. Here, we are proud to present our latest 'art in heritage' project *Conference for the Birds*, a fabulous new work by contemporary artist Marcus Coates commissioned in partnership with the National Trust.

I would like to extend my thanks to our project partners in the heritage and cultural sectors: the National Trust, English Heritage, the Churches Conservation Trust, Arts Council England, Contemporary Visual Arts Network, Arts&Heritage and to our funders the Arts and Humanities Research Council and Newcastle and Leeds Universities. I am especially grateful to my MCAHE research team colleagues Niki Black, Nick Cass, Rebecca Farley, Sophie Headdon, Judith King, Andrew Newman and Vee Pollock for their work contributing to and organising the conference.

Andrew Burton, Professor of Fine Art, Newcastle University
Principal Investigator, Mapping Contemporary Art in the Heritage Experience

02 Mapping Contemporary Art in the Heritage Experience Research Project

Art commissioning has always been linked with Britain's great historic properties. Recent decades have seen many heritage organisations vigorously re-engaging with contemporary art and artists, as a way of developing new opportunities for public engagement with heritage properties and their often hidden histories. Arts organisations including Arts Council England (ACE) have strategically supported this work, endorsing it as a significant means of fulfilling their mission to promote excellence and public benefit. For many artists temporary commissioned work for heritage properties is an increasingly important strand within their practice.

However, despite strong support from major organisations including the National Trust and ACE, the actual impact of such projects on their producers and audiences is poorly understood. Similarly there is little collective academic and professional understanding of the broader character of the contemporary arts in heritage field and its commissioning practices. As an interdisciplinary practice-led research collaboration Mapping Contemporary Art in the Heritage Experience aims to produce a better understanding of this significant area of the visual arts. It addresses a series of research questions gathered under three key themes: Creation, Consumption and Exchange, the first two of which provide the framework for the papers and presentations in this Conference.

The MCAHE Commissions

Over the past three years we have worked with six contemporary artists to create new site-specific artworks for four heritage locations in North East England. Taking a case study approach, our research explored in detail how contemporary artists engage with heritage narratives at these sites and how these heritage properties (their staff and volunteers) became active participants in this process.

You will find images of the commissioned artworks throughout this Conference booklet.

<https://research.ncl.ac.uk/mcahe/>

 @mcahe_nu

 @mcahe_nu

 mcahe Newcastle

The Orangerie Urns, National Trust, Gibside, Andrew Burton, 2018

Your Sweetest Empire is to Please, National Trust, Gibside, Fiona Curran, 2018

Walking, Looking and Telling Tales, National Trust, Cherryburn, Mark Fairnington, 2018

The Yellow Wallpaper, English Heritage, Belsay Hall, Susan Philipsz, 2018

Gogmagog – The Voice of the Bells, Churches Conservation Trust, Holy Trinity Church, Matt Stokes, 2018

Conference for the Birds, National Trust, Cherryburn, Marcus Coates, 2019



Andrew Burton's *The Orangerie Urns* at National Trust, Gibside 5

⁰³ Conference at a Glance

Sunday 28th July Pre-Conference Event: *Conference for the Birds*, Marcus Coates Commission at Cherryburn

17:15
Coach leaves from Newcastle University

17:30–19:00
Cherryburn event

Monday 29th July Creation

8:30–9:30
Registration | Boiler House

9:30–9:45
Welcome | Kings Hall

9:45–10:15
Keynote: John Orna-Ornstein | Kings Hall

10:15–10:45
Presentation: MCAHE Project | Kings Hall

10:45–11:15
Coffee & Tea | Boiler House

11:15–13:00
'Creation' Parallel Sessions |
Various Locations

13:00–13:45
Lunch | Boiler House

13:45–15:30
'Creation' Parallel Sessions |
Various Locations

15:30–16:00
Coffee & Tea | Boiler House

16:00–17:00
'Creation' Panel Discussion | Kings Hall

17:00–17:10
Day One Close | Kings Hall

17:30–19:00
Out of Place Hatton Exhibition Launch
with Live Performance | Hatton Gallery

19:30–21:30
Conference Dinner | Wylam Brewery

Tuesday 30th July Encounters

9:00–9:30
Coffee & Tea | Boiler House

9:30–11:15
'Encounters' Parallel Sessions |
Various Locations

11:15–11:45
Coffee & Tea | Boiler House

11:45–12:30
Keynote: Jenny Waldman CBE |
Kings Hall

12:30–12:40
Performance: Martin Hylton Dance
Company | Outside Boiler House

12:40–13:30
Lunch | Boiler House

13:30–15:15
'Encounters' Parallel Sessions |
Various Locations

15:15–15:45
Coffee & Tea | Boiler House

15:45–16:45
'Encounters' Panel Discussion | Kings Hall

16:45–17:00
Closing Remarks | Kings Hall

17:00–17:15
Performance: Martin Hylton Dance
Company | Outside Boiler House

Wednesday 31st July Post-Conference Event: Networking Breakfast and Discussion Forum

8:30–9:30
Breakfast | Robert Boyle Lecture Theatre

9:30–11:00
Discussion Forum: Dr Nick Cass, Leeds
University and Arts&Heritage | Robert
Boyle Lecture Theatre

Sunday 28th July
Pre-Conference Event: *Conference for the Birds*
Marcus Coates Commission at Cherryburn

Time	Location	Session
17:15	Newcastle University	Coach leaves from Newcastle University
17:30–19:00	Cherryburn	Drinks and canapes at Cherryburn
19:00	Cherryburn	Coach leaves Cherryburn and returns to Newcastle University

Marcus Coates' work questions how we define our position as a species amongst others, asking 'Who are we compared to birds, plants, insects, primates etc and why do we state this difference?' This questioning has led him to work collaboratively with many wildlife experts and *Conference for the Birds* is typical of this approach. Taking Thomas Bewick's *A History of British Birds* published in 1797 as his starting point, Coates gathered together seven participants who all have an insightful and intimate relationship to

different aspects of bird life to discuss their lives, challenges and habitats.

Taking Thomas Bewick's exquisitely observed and drawn prints as the starting point, seven large sculptural bird heads are positioned within Bewick's birthplace in Cherryburn, Northumberland, presenting an audio visual installation that is both informative, emotional and provoking – "*Creating unexpected lines of enquiry and revealing much about us to ourselves than it does about the birds.*" Marcus Coates.



Monday 29th July Creation

Time	Location	Session	Speaker
8:30–9:30	Boiler House	Registration Coffee & Tea	
9:30–9:45	Kings Hall	Welcome	Vee Pollock Dean of Culture and the Creative Arts
9:45–10:15	Kings Hall	Keynote	John Orna-Ornstein
10:15–10:45	Kings Hall	Presentation Mapping Contemporary Art in the Heritage Experience Research Project	Andrew Burton, Fiona Curran
10:45–11:15	Boiler House	Coffee & Tea	
11:15–13:00	ARMB. G.42 RBLT	Socially-Engaged and Participatory Strategies	
		'Consumption', a site-specific installation for Ripon Workhouse Museum	Pippa Hale
		'Here You Are': the democratic potential of socially-engaged art in heritage sites	Frances Guy
		The Boat – cast adrift in a sea of doubters	Stephen Livingstone & Pearl Saddington
		On the cusp: artist, community and intangible heritage	Nicky Bird
11:15–13:00	ARMB. 3.38	Processes of Creation and Engagement (1)	
		Sidestepping history – looking at decay and conservation in heritage sites	Jo Coupe
		Drawing on the past: exploring history through art practice	Catherine Bertola
		The Glass House, a site of the National Trust for Historic Preservation	Cole Akers
		Sew Near - Sew Far	Lynn Settrington

Time	Location	Session	Speaker
11:15–13:00	ARMB. G.08	Experiential and Sensory Strategies	
		Authentic Reproductions and Artistic Replications; sculpture as an interpretive tool to further engagement with vulnerable or lost heritage	Carolyn Alexander
		Patterns of Tactility and Sound: Sensory engagement and co-creation with the visually impaired and the textile artist at Macclesfield Silk Museum	Francesca Lockett-Richardson
		Doors of perception into borderland worlds: Contemporary audio walking practice in a Victorian garden cemetery	Romany Reagan
13:00–13:45	Boiler House	Lunch	
13:45–15:30	ARMB. G.42 RBLT	Working with Collections	
		'Crowded Houses' – are historic museums such as the Wallace Collection key sites for the creation of new art in the age of cultural hyper-abundance?	Tom Ellis
		Contemporary art program in The Sonneveld House museum; providing sources	Hetty Berens
		Meeting Point: Its history, impact and future	Stephanie Allen
		Challenges and Experiences in Reinterpreting Cultural Heritage Sites	Chun-yu Liu
13:45–15:30	ARMB. 3.38	Engaging with Site and Audience (1)	
		The Role of the Local: A look at how historic sites integrate local artists in commission programs	Gina Wouters
		Collectors of Experience: interventions and encounters	Su Fahy
		The Great Cragside Cover-Up	Kate Stobbart & Harriet Sutcliffe
		All Aboard the Artist's Arc	Morven Gregor

Monday 29th July

Time	Location	Session	Speaker
13:45–15:30	ARMB. G.08	Contested Histories (1)	
		Colonial Countryside: Commissioning Writing to Reshape Perceptions of British Heritage	Corrine Fowler
		Decolonizing Architecture: displacement, migration and colonial heritage	Roberta Burchardt
		Artists as Heritage-Makers in Sites of Conflict	Jenna Ashton
15:30–16:00	Boiler House	Coffee & Tea	
16:00–17:00	Kings Hall	'Creation' Panel Discussion	Sandy Nairne CBE, Matt Thompson, Judith King and Mark Fairnington Facilitator: Tessa Jackson OBE
17:00–17:10	Kings Hall	Day Close	Vee Pollock Dean of Culture and the Creative Arts
17:30–19:00	Hatton Gallery	Out of Place Hatton exhibition launch , showing works by artists Andrew Burton, Marcus Coates, Fiona Curran, Mark Fairnington, Susan Philipsz and Matt Stokes. Gogmagog live performance introduced by Amanda Gerry, Churches Conservation Trust and Matt Stokes, artist. Performance: 18.00 by Keel Line Singers (Vestrymen)	
19:30–21:30	Wylam Brewery	Conference Dinner (pre-booking necessary)	



Belsay Hall, English Heritage, the location for Susan Philipsz's sound-based installation *The Yellow Wallpaper* 13

Tuesday 30th July Encounters

Time	Location	Session	Speaker
9:00–9:30	Boiler House	Coffee & Tea	
9:30–11:15	ARMB. G.08	Urban and Vernacular Heritage	
		Living heritage: Translating the Street: the sewing awl and cobbler's anvil	Brigitte Jurack
		Public Art as Civic Intervention: Bhubaneswar Art Trail	Premjish Achari
		Street art and heritage conservation: From values to performativity	Laima Nomeikaite
		The Gallery of Wonder on Tour	Irene Brown
9:30–11:15	ARMB. G.42 RBLT	Processes of Creation and Engagement (2)	
		Directing the Gaze: Creating immersive, dynamic and engaging experiences in heritage settings	Cinzia Hardy
		Who's Afraid of Contemporary Art?	Patricia Huang & Tzu-Chin Kao
		Finding Foundlings: Searching for the Voice of the Historical Child in the Foundling Museum	Rachel Taylor
		The Clearing: Art in a Utopian Landscape	Penelope Sexton
9:30–11:15	ARMB. 3.38	Engaging with Site and Audience (2)	
		The here and the elsewhere: challenging localised versions of heritage with a mobile public artwork	Katy Beinart
		Commissioning Contemporary Creative Practitioners to Share Northumberland's Stories	Liz Ritson
		Creating contemporary art works in active, historic churches: challenges and rewards	Laura Purseglove
		Understanding the audience experience of contemporary visual arts at Geevor Mine World Heritage Site: A Dialogue between a Contemporary Artist and a Sociologist	Gaynor Bagnall & Jill Randall

Time	Location	Session	Speaker
11:15–11:45	Boiler House	Coffee & Tea	
11:45–12:30	Kings Hall	Keynote: A future for the Past - engaging audiences on a monumental scale	Jenny Waldman CBE
12:30–12:40	Outside Boiler House	Performance	Martin Hylton Dance Company
12:40–13:30	Boiler House	Lunch	
13:30–15:15	ARMB. G.08	Archaeological Encounters	
		A change of pace: Contemporary art and archaeology in Hadrian's Cavalry	Kevin Booth & Mark Nixon
		Expanded Interiors; Bringing Contemporary site-specific fine-art practice to Roman houses at Herculaneum and Pompeii	Catrin Huber
		Tracking the creation of a digital sensory environment within an ancient Greek monument – from conception to implementation and retrospective analysis	Constantinos Thanos & Kali Tzorti
		Framing the view: An artist's mediation of Heritage Experience	Fiona Crisp
13:30–15:15	ARMB. G.42 RBLT	Impact and Reception	
		Fake News and Mourning Shoes: The Challenges of Art Installation in the Writer's House Museum	Serena Partridge & Amber Pouliot
		Heritage: strategy and conversation	Anne de Charmant
		"Please Remove it – immediately!" Leaning into the Challenges, Learning through doing	Cathy Newbery & Kate Picker
		Living artists and a living academy	Alexandra Burnett
13:30–15:15	ARMB. 3.38	Contested Histories (2)	
		Singularities: Heritage and Memory Beyond Experience	Colin Sterling
		Maritime mercantile echoes in Bluecoat's arts programme	Bryan Biggs
		'Love, betrayal, class, gender and inheritance'. How six contemporary art commissions reflected on the women's stories of Knole and beyond	Lucy Day

Tuesday 30th July

Time	Location	Session	Speaker
15:15–15:45	Boiler House	Coffee & Tea	
15:45–16:45	Kings Hall	'Encounters' Panel Discussion	Jenny Waldman CBE, Grace Davies, Tim Eastop and Andrew Newman Facilitator: Tessa Jackson OBE
16:45–17:00	Kings Hall	Closing Remarks	Judith King
17:00–17:15	Outside Boiler House	Closing Performance	Martin Hylton Dance Company

Wednesday 31st July
Post-Conference Event: Networking Breakfast
and Discussion Forum

Time	Location	Session	Facilitator
8:30–9:30	ARMB. G.42 RBLT	Breakfast	
9:30–11:00	ARMB. G.42 RBLT	Discussion Forum	Dr Nick Cass, Leeds University and Arts&Heritage



Mark Fairnington sketching, artist of *Walking, Looking*
16 and *Telling Tales* at National Trust, Cherryburn

05 Keynote Speakers & Convenors



Monday 29th July John Orna-Ornstein

John Orna-Ornstein is director of culture and engagement at the National Trust, with responsibility for leading the organisation's care for, and programming of, its historic places. John was formerly director of museums for Arts Council England and head of London and national programmes for the British Museum, where he started his career as curator of Roman coins. His other interests include Brighton and Hove Albion, wine, and walking, probably in that order of importance.



Tuesday 30th July Jenny Waldman CBE

Jenny Waldman is Director of 14-18 NOW, WW1 Centenary Arts Commissions. 14-18 NOW has been working in partnership with arts and heritage organisations across the UK to commission leading artists for a programme of new artworks that has reached over 35 million people during the First World War centenary. Headline projects include Jeremy Deller's *We're here because we're here*, Peter Jackson's film *They Shall Not Grow Old* and Danny Boyle's *Pages of the Sea* event on beaches around the UK.

Jenny was Creative Producer of the London 2012 Festival for the Olympic and Paralympic Games, leading a team of producers delivering over 600 ambitious projects and partnerships across the UK. Prior to that, Jenny created the outdoor programme at Somerset House, including the iconic ice rink, film and concert seasons. After graduating with a degree in Psychology and Philosophy from Oxford University, Jenny worked in theatre and at the Arts Council, and was for 5 years the Director of Arts Centre Programmes at the Southbank Centre. She has worked with a wide range of arts organizations, across both artistic programming and management. Jenny is a Cultural Fellow of Kings College London, she is a member of the board of Artangel and the Barbican Centre and was awarded a CBE for services to the arts.

Photo above: John Orna-Ornstein, National Trust, John Millar



Conference Convenor Judith King

Judith King has over 25 years experience of curating contemporary art projects within heritage locations, museums and historic gardens. Judith is Creative Director of Arts&Heritage, an agency that works nationally to advocate, promote and deliver contemporary art projects within museums and historical contexts. She is Senior Research Associate on Mapping Contemporary Art in the Heritage Experience, Newcastle and Leeds Universities.

www.artsandheritage.org.uk

Conference Organisers

Dr Niki Black

Research Associate, School of Arts and Cultures, Newcastle University

Dr Rebecca Farley

Research Associate, School of Arts and Cultures, Newcastle University

Sophie Headdon

Research Assistant, School of Arts and Cultures, Newcastle University



Panel Facilitator Tessa Jackson OBE

Tessa Jackson has held leading positions within the UK arts and heritage sectors for over twenty-five years, having been Director of Arnolfini, the Scottish Arts Council, Iniva - the Institute of International Visual Arts and Founding Director of Artes Mundi, Wales. She now works independently as a curator, cultural advisor, mentor and writer. She recently worked with the National Portrait Gallery and National Trust to develop their National Partnership by devising a six-year themed programme of activity focusing on people and place.

Post-Conference Networking Breakfast and Discussion Forum

Dr Nick Cass

Director, Centre for Critical Studies in Museums, Galleries and Heritage, Leeds University and Research Associate, Mapping Contemporary Art in the Heritage Experience

06 Day One: 'Creation' Parallel Sessions

The challenges, motivations and experiences of creating contemporary artworks for a heritage context. Reflections on the impact of such projects on artistic and curatorial practice.



Monday 29th July

'Creation' Parallel Sessions: Socially-Engaged and Participatory Strategies

11:15–13:00, ARMB. G.42 RBLT

Pippa Hale

Artist

'Consumption', a site-specific installation for Ripon Workhouse Museum

I am a contemporary artist who works with heritage venues and the public realm and almost exclusively to commission. I make site-specific installations across a range of media and often work with large groups of participants that include visitors, local communities, staff and volunteers. The overarching theme throughout my practice is about closing the gap between the past and the present - connecting people with their history, their place and with each other.

I propose to talk about why I practice this way: why both history and working with people are important to me; the joys and challenges of working with heritage venues that have little or no experience of working with contemporary artists including how the artwork is presented (quality control) and communicated both internally and externally, the compromises made on both sides, but also how the artwork can deepen and enrich people's understanding of a place to reveal forgotten histories or to personalise grand narratives around well-known historic figures.

Rather than talk in abstract terms, I will discuss these issues in the context of 'Consumption', a site-specific installation I made for Ripon Workhouse Museum. The artwork involved over 60 museum volunteers and was made in the derelict Dining Room in the main workhouse at

a time when the museum was in the process of purchasing it as part of its expansion plans.

Finally, I will conclude with some thoughts about how artists are recruited by venues in the first place, about making work in a heritage setting that is critically rigorous and how it is marginalised by the art press whose coverage, nevertheless, remains important to artists and the ongoing debate around contemporary art practice.

Frances Guy

Northumbria University, AHRC studentship,
The Heritage Consortium

'Here You Are': the democratic potential of socially-engaged art in heritage sites

My proposal for a paper under the 'Creation' theme draws on two case studies undertaken as part of my PhD research: 'Llechi a LLafur? / Slate or State?' by Walker & Bromwich at Penrhyn Castle, Bangor, an Arts Council Wales/National Trust commission; and 'The Circle and the Square' by Suzanne Lacy, working with communities in Brierfield, Pendle and commissioned through a partnership between Super Slow Way and In-Situ as part of ACE's 'Creative People and Places' scheme.

My PhD examines the uses and impact of socially-engaged art (SEA) in heritage sites, acknowledging a growing tendency in commissioned contemporary art to work with artists who have a 'dialogical', 'participatory' or 'relational' practice. Using

a range of mixed methods, I have captured a 360-degree view of commissions from the perspectives of commissioners, artists, visitors and, crucially in the case of SEA, participants. With the resulting data I have interrogated the power relations at play in the commissioning process to ask: does SEA offer a form of cultural democracy for communities participating in the creation of the work and the opportunity to create narratives that contest the 'authorised heritage discourse' (Smith 2006)?

As well as the discipline of critical heritage studies, my paper will be framed by ongoing debates about the instrumentalisation of the arts in the context of current government arts and social policy, and notions of cultural value and how encounters with art are evaluated, reported and validated. I will use these arguments to consider whether SEA, through institutionalised commissions, has lost its empowering potential, a critical aspect of the practice, and legitimises established power relations or whether it can give a platform to marginalised voices in contemporary identity politics.

Stephen Livingstone

Project Artist for the Boat at the Old Low Light Heritage Centre on North Shields Fish Quay

Pearl Saddington

Centre Manager for the Old Low Light Heritage Centre 2014-2017

The Boat – cast adrift in a sea of doubters

The Old Low Light Heritage Centre on North Shields Fish Quay was launched in

2014 by members of the local community to tell the story of this historic area through an ever-shifting program of events, exhibitions and encounters designed to involve and engage a wide audience. The Boat is a multi-media unit sited in the heritage gallery on the first floor of the centre, designed and curated by artist Stephen Livingstone. It consists of a large cabinet of curiosities, display plinths and video monitors, a contemporary white cube gallery in a community heritage environment. Over the past four years 20 artists have been invited to 'occupy' the unit with their own very personal takes on a variety of marine environmental issues. Often collaborating with other individuals and institutions such as local fishermen, birdwatchers, community choirs, the Dove Marine Laboratory, the Hancock Museum and the Natural History Museum the artists have developed bodies of work which challenge, intrigue and inform.

Reaction from the Old Low Light staff and volunteers and from regular and casual visitors has been mixed, ranging from enthusiastic life-changing engagement, through baffled indifference to politely hostile! But the project has weathered storms and won over many doubters.

The presentation will document the progress and outcomes of some of the projects commissioned for the Boat and will include a number of case studies highlighting the impact upon individuals connected with the Old Low Light. We will also touch upon the challenges faced by curators/creatives/coordinators when an organisation's stakeholders, and the community they represent, are unprepared for co-production/co-curation.

Dr Nicky Bird

Glasgow School of Art

On the cusp: artist, community and intangible heritage

For over ten years, I have worked as a commissioned artist to realise artworks through collaborative processes in a number of Scottish locations. These projects have shared themes of land and heritage, working with individuals and communities who have witnessed significant change. Living memory, before it becomes 'history,' has been an important link in these projects. Art commissioners, archivists, curators, funders, as well as those with shared community of interests (from artists to urban thinkers concerned with notions of place) have increasingly recognised the potency of community-based narratives that combine personal and collective memory with locally-based social history. These narratives frequently reverberate to contemporary questions of environment and sustainability.

Through two specific projects *Travelling the Archive* (2015-2016) and *Ghosting the Castle* (2017), I will discuss *How do artists engage with heritage contexts and narratives within the creation of commissioned artworks?* Both projects involved working with key arts organisations, archivists, and local history groups in two coastal villages, whose rhythm of life had been dramatically changed by both the building of major road bridges and decline in the fishing industry. How the projects worked with the notion of heritage will be discussed, including the challenges of working with 'intangible' forms of heritage that are still detectable in a changed landscape, yet are at the point of disappearing. UNESCO

has argued that community-based 'intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it – without their recognition, nobody else can decide for them that a given expression or practice is their heritage.'¹ So what then is the role of the artist and the function of artworks within this context? And finally, what are the differing motivations of community, commissioner and commissioned artist?

¹ <https://ich.unesco.org/en/what-is-intangible-heritage-00003>



Holy Trinity Church, Churches Conservation Trust, the location for Matt Stoke's *Gogmagog* 23

‘Creation’ Parallel Sessions: Processes of Creation and Engagement (1)

11:15–13:00, ARMB. 3.38

Jo Coupe

Newcastle University

Sidestepping history – looking at decay and conservation in heritage sites

As an artist, I've made a number of pieces of work responding to particular locations, including several heritage sites. These pieces have been crucial in the development of my practice, as my work is concerned with precariousness and decay. I'm often drawn to historic buildings as evidence of the passage of time as opposed to receptacles for specific historic narratives. I want to explore in my presentation whether it is important for work made for heritage sites to always directly address this history, and exhibit an unquestioning respect for history and propose to argue for the right as an artist to be less than deferential to this idea of heritage. My presentation will be based around my work in two historic buildings – the first was a tour as part of the exhibition *Building Dreams* at Craggside House in Northumberland in 2013; the second *Vital Signs* a commission for Durham Castle in 2017. Both examined the relationship between decay and conservation in historic buildings, rather than the history of the site itself. Through a discussion of my approach to these two pieces of work, I will argue for the freedom to ignore commonly-told parts of history and look for different stories or ideas. This tactic risks making work which may then no longer fit within the brackets of 'history' or 'heritage', but potentially opens up new ways of viewing our past and my presentation will stress the importance of allowing this to take place.

Catherine Bertola

Artist and Associate Lecturer,
Newcastle University

Drawing on the past: exploring history through art practice

In recent years there has been a huge growth in commissioning artists to make work that responds to heritage settings, as a way of providing new and different perspectives for audiences visiting these sites. This paper seeks to consider the value of artists working in these contexts, as a way of interpreting the past, and the contribution that artists can make to our understanding history.

Robert Rosenstone has argued that 'poetic truth' can be as authentic a way to communicate history to the public as the more rigorous source-based method used in academia. Historical Theorist Hayden White suggests "One can produce an imaginary discourse about real events that may not be less 'true' for being 'imaginary'." It all depends upon how one construes the function of the faculty of imagination in human nature." (White, 'The Question of Narrative', p.33)

The paper draws on Catherine Bertola's twenty year experience as an artist working within heritage settings, and research she carried out alongside historian Dr Rachel Rich during a 2017 Leverhulme Trust artist residency in the School of Cultural Studies at Leeds Beckett University that focussed on the intersection of art and history. Discussions with Rich about the discipline of academic historical research, raised the question

of who has a right to interpret the past and communicate their interpretation to the public. It also highlighted how artists are able to use the freedom of their practice to convey their understanding of the past outside the confines of the academy, and position this enquiry within a contemporary discourse.

This paper argues that contemporary art commissions in heritage settings, should not just be seen as a way to generate new audiences and enhance visitor experience, but they are an important way of interpreting and presenting history. Artists therefore should be afforded the space and time to be able to rigorously research and consider the complexity of the contexts in which they are working within.

Cole Akers

Curator, Special Projects Manager

The Glass House, a site of the National Trust for Historic Preservation

The Glass House — the former home of architect Philip Johnson and his partner David Whitney, and today a site of the National Trust for Historic Preservation — is transforming itself from a static house museum into a center for art and ideas that connects the site with contemporary cultural issues. A key strategy in this process are art commissions that consider the history of the house and its surrounding landscape as material for site-responsive works. This talk will explore two recent projects in which performance becomes a tool for rethinking the intangible qualities of the built environment.

Gerard & Kelly's *Modern Living* explored themes of queer intimacy and domestic space within legacies of modernist architecture. Working between the Glass House and the Schindler House in West Hollywood, California, Gerard & Kelly created a performance that mined two "ruins" of modernism for their hidden choreographies and radical social experiments, positing questions around memory, the architecture of intimacy, and queer space.

In *Imitation of Lives*, French artist Jimmy Robert created an intimate performance for three dancers that delved into the intersections of race and the history of modernist architecture. Robert drew on the house's reflective qualities to devise a work for three performers; in it, poetry and music were merged into a "live collage" that included references to Harlem Renaissance cabaret singer Jimmie Daniels, who was once romantically involved with Johnson, as well as texts by Josephine Baker, Marguerite Duras, Audre Lorde, and others.

In both projects, the artists negotiated the institutional constraints of The Glass House by developing new artistic strategies that engaged the site's history while simultaneously deepening the artists' respective practices. Both performances are evolving into subsequent projects at other sites institutions, often in new curatorial contexts, which demonstrates the historic site's potential as incubator for new work.

Lynn Setterington

Sew Near - Sew Far

This paper examines the creation of a transitory stitched-based monument commissioned as part of Meeting Point2, in which the pseudonymous autographs of the Brontë sisters are writ large in the landscape that inspired much of their literary genius. The fleeting land-based signature artwork, created for the Brontë Parsonage Museum in West Yorkshire, re-presents and reunites the siblings with the outdoors. Indeed, the signature quilt, a cloth made up of sewn autographs which originated in the Westward migration underpins the methodology in this practice-based enquiry. This site-specific artwork on the moors above Haworth offers a different lens with which to interpret memory, and in bringing together the three famous signatures with that of local people who donated their sewn autographs to the initiative, new and shared narratives emerge. In addition, this soft, tactile, fleeting memorial offers a counter narrative to the ubiquitous, fixed and hard commemorations, and raises awareness of the poor visibility of women authors of the nineteenth century.

The stance is that of the artist/designer immersed in embroidery-driven ways of working and making known how this female-centred practice encourages empathetic understanding and help break down barriers of them and us, is intertwined in this study. Indeed, the reach of this endeavour which embraces different audiences including hikers, leisure tourists and online viewers highlights the scope of such alternative, haptic strategies. The knowledge and

expertise of the embroiderer with her tacit understanding of collaborative working, also enabled groups such as Talk – English, an organisation teaching English to new citizens to participate and share in the project. As a result the lives and work of the Brontë sisters was disseminated to yet another, different audience. For as educational reformer John Dewey, (1934) acknowledges, 'the experience of making and encountering the object [is] the real work of art'.



Visitors at the launch of Matt Stoke's *Gogmagog* at Churches Conservation Trust, 26 Holy Trinity Church

Monday 29th July

'Creation' Parallel Sessions: Experiential and Sensory Strategies

11:15–13:00, ARMB. G.08

Carolyn Alexander

Glasgow School of Art PhD Candidate

Authentic Reproductions and Artistic Replications; sculpture as an interpretive tool to further engagement with vulnerable or lost heritage

The concept of authenticity is often used in conjunction with that of aura, following Walter Benjamin's argument that aura is perceived only in the presence of the authentic original. This materialist approach to authenticity, supported by the work of Ruskin and Riegl, has arguably shaped current conservation and restoration practice, placing emphasis on the material fabric of 'things' that are said to embody our heritage, and relegating reproductions to an inferior status. However, where authentic material culture has been lost or damaged, as exemplified by the fire damaged Mackintosh Building of GSA, and the subsequent effort to restore it, these principles can become problematic. The 2014-2017 Mackintosh Building Restoration Project was constrained, understandably, by conservation principles and a commitment to celebrating the original designs. Where the fixtures and fittings were to be remade, they were a meticulously researched and welcome tribute to Mackintosh. But as objects, restorations and reproductions must also be discreet and careful, illustrating what has been lost while being sure not to be confused with the original.

Conversely, it has been suggested by some that all heritage is intangible heritage, and that authenticity is not to be found in an embodied object, but in the process of heritage, which is a social and performative exercise in meaning making. Drawing on constructivist perspectives, this presentation questions if contemporary art practice can use materiality as a catalyst to facilitate transformative sensory

experiences, akin to the auratic. Reviewing research I am currently undertaking for my practice-based PhD, this paper explores if interpretive art objects and installations may have more freedom to play with tensions between materiality, intangible heritage, and the social cultural biography of 'things' in ways that traditional reconstructions cannot - investigating if contemporary art practice may be harnessed to introduce a new genre of heritage interpretation.

Francesca Lockett-Richardson

Artist and PhD Researcher, University of Huddersfield

Patterns of Tactility and Sound: Sensory engagement and co-creation with the visually impaired and the textile artist at Macclesfield Silk Museum

Since the late twentieth century the trend for an interactive approach to museum curatorship has been seen in response to pressure from the visually impaired community wanting greater access to museum collections. This study investigates the community engagement experience of the visually impaired and my role as the artist in textile practice facilitation at the Macclesfield Silk Museum and Paradise Mill. In 2018 members of the Macclesfield Eye Society participated in a number of group workshops led by myself, comprising of a museum tour, creative activities, and a handling session with the museum's collections. An adapted tour of Paradise Mill took the visually impaired beyond the museum rope in a sensory experience of the textile machinery through touch and sound. These sessions highlighted the historical link between the silk industry

and the Macclesfield Eye Society originally established in response to the mill workers who lost their sight due to poor factory conditions in the nineteenth century. Through practice research the visually impaired participants and myself captured the movement and energy of audio recordings of jacquard hand looms, and bobbin winding machines using kinetic drawing methods. The resulting unique patterns were translated into digital patterns laser cut into contemporary printing blocks. The tactile nature of the printing blocks enabled the visually impaired to interpret the patterns before printing onto paper or textiles. In September 2018 this site-specific response was showcased in the exhibition *Patterns of Tactility & Sound* at Macclesfield Silk Museum; taking visitors through a journey of the visually impaired and the artist as textile block makers and printers, further inviting them to touch their creations in a sensory experience of the museum's collections. This research aims to provide a blue print in redefining the experience of those unable to interact with heritage collections because of their visual impairment through the role of the artist and textile practices.

Dr Romany Reagan

Early career researcher

Doors of perception into borderland worlds: Contemporary audio walking practice in a Victorian garden cemetery

This paper explores the possibilities of experiencing heritage through an audio walking format to open up new contemporary perspectives on Victorian cemetery space. My audio walks through Abney Park cemetery, in north London,



were created as an invitation to expand perceptions of what a Victorian garden cemetery can mean to visitors on a personal level, and to the community as a use-space.

Borrowing a conceptual framework from Arthur Machen, each layer of heritage that I discovered through my research into Abney Park I conceived of as a 'borderland world', with each audio walk I created positioned as a 'door of perception' to access these various borderland worlds. I created my audio walking practice to be an embodied experience of a selection of four layered heritages within Abney Park, which are reflective of the tapestry-like nature of interwoven spatial and temporal layers within the cemetery space.

My audio walks are not put forward as 'historic walks'; instead they are provocations towards thinking about

possible multiple layers of meaning and 'borderland worlds' within Abney Park as creative interpretations, rather than merely a recorded history. What I've aimed to accomplish with my audio walking practice is to instead open up the kaleidoscopic meanings of Abney Park for visitors to explore.

The research questions that have driven my enquiry are: What are the layers of meaning that coexist within Abney Park cemetery? If I conceive of these layers of meaning as 'borderland worlds' within the cemetery space, how can an audio walking practice open 'doors of perception' into these various borderland worlds? And, by opening these doors of perception to the disparate borderland worlds within the cemetery, how can an audio walking practice illustrate the diversity of layered meanings housed with Abney Park to the community that it serves?

‘Creation’ Parallel Sessions: Working with Collections

13:45–15:30, ARMB. G.42 RBLT

Tom Ellis

Artist

‘Crowded Houses’ – are historic museums such as the Wallace Collection key sites for the creation of new art in the age of cultural hyper-abundance?

With the unprecedented proliferation and diversification of artistic approaches, media platforms and potential audiences is the modernist ‘white cube’ space still the pre-eminent setting in which to present and consume contemporary art?

In view of the sheer volume of the past culture surviving into today and of the new culture still being made it is tempting to wonder whether there is any truly new or uncharted territory left for the would-be contemporary *vanguardist* to enter.

In 2016, after a prolonged engagement with its staff and unique historic context, I presented an experimental, site-specific solo exhibition ‘The Middle’ in the Front State Room and Exhibition Galleries of the Wallace Collection, London. By directing the focus of the exhibition towards ‘the middle’ I consciously set out to occupy what I saw as one of the few remaining open-ended and counter-intuitively dynamic areas of cultural and aesthetic activity. Bringing the exhibition to the Wallace was a deliberate attempt to use the heritage context as a place in which the creation and presentation of contemporary art would be directly and explicitly challenged by the congested and hyper-abundant cultural context of our times.

The oral presentation will outline the experience of creating and delivering an experimental contemporary exhibition such as ‘The Middle’ within the setting of an iconic and highly traditional institution such as the Wallace Collection. It will also explore why I believe the heritage context is a key area for artistic activity in the layered and complex cultural landscape of the digital age.

‘The Middle – Tom Ellis at the Wallace Collection’ was the Wallace Collection’s first major solo exhibition by a contemporary artist since 2009. It received over 50,000 visitors and national and international press and broadcast coverage. Tom Ellis lives and works in London and is represented by Eleni Koroneou Gallery, Athens.

Dr Hetty Berens

Conservator, The Sonneveld House Museum

Contemporary art program in The Sonneveld House museum; providing sources

For the first time, The New Institute, a museum for architecture, design and e-culture in Rotterdam, launched in 2014 a five-year contemporary art program in the Sonneveld House museum. Starting with Rotterdam based designer Richard Hutten, and followed by Petra Blaisse, and three international well-known artists: Santiago Borja (Mexico), Dominique Gonzales Foerster (France) and Eva Rothschild (UK).

For this art program, a program around primary and secondary sources was

developed. The Museum provided the artists information about the house as much and as diverse as possible. The Institute keeps the archives of the family, the interior design company and the architects firm. Not only documents and drawings were handed over, also stories from former tenants and family members that were still alive. The aim was to bring the artists as close as possible to the history of the house and its inhabitants to generate intense, site specific art. It was a vulnerable balance between the spaces being offered and the limitations and special conditions that come with the historic house.

House museums in The Netherlands are often stand-alone museums: there is little staff and little traditional curatorial knowledge. Curators are holding back in experimenting with contemporary art programs. The Sonneveld House is an exception. It is being managed by a large international museum, where people come to see new things, also in the way exhibitions are being made.

Besides this, the museum has a strong relationship with the local art school that has a Master on Interior and Research Design: MIARD. Student projects are being developed for smaller Sonneveld projects, based on archive material about the house. Students are practicing the interpretation of the diverse sources.

The artists responded in a great way on the information about the house, and a theme as “Theosophy and Modernism” was brought up. They also reflected on the typology of a house museum; “what is open to the public, what is hidden for them?”. All the five art projects were recognized in the media, from the

Wallpaper to the New York Times. For the visitors of the house museum (who are more traditional) a delicate public support was developed during the program.

Stephanie Allen

Executive Director, Arts&Heritage

Meeting Point: Its history, impact and future

I will focus on the Encounters theme, discussing the impact on visitors, host organisations, staff and volunteers of Arts&Heritage’s *Meeting Point* programme.

Meeting Point is an Arts Council England funded programme which presents artworks in unexpected places. It was developed to support the sustainability of museums by upskilling staff and curators to create a broader range of content that appealed to a diverse audience whilst enriching the museum’s offer.

The programme aims to attract new audiences as well as increase the depth of engagement for visitors by unlocking new stories and giving a fresh perspective to collections and properties. Each commission brief is tailored to the business objectives of participating museums whilst also providing an exciting range of opportunities for artists to respond to.

To date, *Meeting Point* has supported curators and museum managers to commission 25 artworks in small and mid-scale museums across the north of England. These have reached nearly 90,000 visitors (first two rounds only).

I will first introduce the *Meeting Point* programme and show a film highlighting some of the project partners we have collaborated with and the outcomes they were looking for when commissioning an artist.

I will then explore three case studies of *Meeting Point* projects:

- Martin Hylton at Lion Salt Works
- Magnus Quaife at Portland Basin
- Brass Art at Chethams Library

The case studies will look at the ambitions, activity and impacts of the work on both staff and audiences alongside images of the artworks and feedback from commissioned artists.

Finally, I will outline the strategic objectives for the current participating museums in third round of the *Meeting Point* programme, revealing the artists they have selected and touch on the future direction of the programme.

Chun-yu Liu (Clare)

Practice-Based Fine Art PhD Candidate,
Associate Lecturer, Manchester School of
Art, Manchester Metropolitan University

Challenges and Experiences in Reinterpreting Cultural Heritage Sites

My practice-based fine art research examines the historiography of English chinoiserie with concepts from postcolonial theory such as imperialism, representation, power relations and self/other, as well as England's nationhood. It aims to address the imbalance of existing narratives of what is historically perpetuated as chinoiserie, critically

assessing the chosen sites' historiography and physicality of chinoiserie through artistic practice as a form of investigation/research. It has three case studies that are the Royal Pavilion Brighton, Harewood House and Saltram House. The three proposed artworks are to be open-ended in context and will open up new spaces through multiple narratives that meet, come across and intersect with each other.

In the form of an oral presentation at the forthcoming Contemporary Art in the Heritage Experience Conference 2019, I would like to respond to the Creation theme and discuss based on my PhD the challenges and experiences of creating contemporary art works in a heritage context. My focus will be on the employment of artist's/my subjectivity and a cross-interdisciplinary construction of knowledge from Postcolonial Theory, Literary Studies, Cultural Studies, Chinese Studies and Art/Design History to (re) interpret cultural heritage sites. I would also like to share my reflection on situating cultural heritage in a broader social and historical context as an artist working at a doctoral level. A short clip from an artist moving image work produced for the research will be included in the presentation.



Susan Philipsz's sound-based installation *The Yellow Wallpaper* at English Heritage, Belsay Hall. Photo: Paul Thompson 33

‘Creation’ Parallel Sessions: Engaging with Site and Audience (1)

13:45–15:30, ARMB. 3.38

Gina J. Wouters

PhD student, University of Leicester;
Executive Director of Planting Fields
Foundation, Long Island, New York

The Role of the Local: A look at how historic sites integrate local artists in commission programs

My PhD research looks at how cultural sustainability is impacted when historic house museums engage contemporary artists for commissioned work. Through my research I have identified emerging patterns within the phenomenon. A key pattern explores the role of the local arts community and examines how this group is integrated into and engaged with projects. This is a critical reflection within how organizations negotiate the artist selection process and when considering nationally or internationally established artists in comparison to drawing from a local pool of artists.

For this conference, my paper will explore the range of impact that contemporary art in historic house museums achieve and how this varies based on the context of artists selected. I will present preliminary findings from my field work at both a US-based and NL-based historic site, which has yielded support for the engagement of the full spectrum of artists, with the resultant impact varying considerably. An argument for developing and sustaining strong relationships with the local arts community is taking shape in my findings. My paper will also explore the spectrum of engagement with artists including artist-in-residence programs, artist involvement

in development and implementation of programming, acquisition of commissioned works, documentation and long-term impact on interpretive frameworks.

Dr Su Fahy

Academic Fine Art and Photography,
Principal Lecturer Faculty of Arts, University
of Wolverhampton

Collectors of Experience: interventions and encounters

As collectors of experience we visit heritage sites to engage with the past seeking both experience and stories that throw light on identity and uncanny cultural parallels that play out in our own lives. The sense of exposure to contemporary art practices is central to this paper that considers the nature of appropriation of past material and its re-presentation in sculptural installations that provide a direct experience of situations and relationships in contemporary art. Assemblage is I would contest an art that is made by combining disparate elements, often everyday objects therefore resonant of their times that challenge and disrupt still the values of a contemporary gallery system. The concept of the temporary, of making visible material thinking in both physical and virtual forms, offering insights rather than representation is the new power of sculptural forms in installations in the current times.¹ One that is offering the act of making into liminal spaces, pockets of time, the architecture of spaces, and exposing habit within both private life and the often invisible everyday sense of political loneliness.² Photography

is a way of collecting experiences making visible sites of experience, events, and in particular presence, its trace and its sense of place.³ The project proposal outlined in this paper calls up the forms of Conceptual Assemblages that visualize the invisible, drawing the audience into perceptual play to explore and reflect on artistic strategies of exposure both geographical and chronological drawing on geographies of kinship. Heritage offers to the creation theme a sense of place that is often narrated from a perspective of the past, so a new flow is critical to our present sensing of these spaces.

¹ Trish Morrissey, A Certain Slant of Light, Hestercombe Gardens, 18th November–25th February 2018, <https://www.hestercombe.com>

² Maura Reilly, Curatorial Activism: Towards an Ethics of Curating (Thames and Hudson, 2018).

³ The Peoples Picture, The Face of Suffrage: 100 years (1918–2018), 200 metre square photo-mosaic installation, Birmingham New Street Station 2018, thepeoplespicture.com #faceofsuffrage

Kate Stobbart & Harriet Sutcliffe

PhD practice-led researchers, Newcastle
University

The Great Cragside Cover-Up

We will briefly introduce the four different parts of our art project *The Great Cragside Cover-Up* that was exhibited at Cragside between June and November 2018. Our discussion will focus on the last installation *The Great Cragside Cover-Up: House* which provoked polarised opinion amongst the audience. This installation consisted of covering up male paintings, prints and photographs downstairs and covering up male sculptures, upstairs. These art works were completely obscured from view, using Tyvek and conservation tissue.

Our intention was that this three-week intervention would shift the lens within the house: highlighting the lack of representation of women and reveal the depiction of women within the collection at Cragside.

We will discuss the development and creation of this work, what it revealed and show a 3-minute ‘walk through’ film of it. Finally, we will share a selection of the audience responses to the cover-up (good, bad and ugly!)

Morven Gregor

Mount Stuart Trust, PhD Student Glasgow
School of Art

All Aboard the Artist’s Arc

Mount Stuart, the nineteenth century neo-gothic mansion on the Island of Bute, built by John, 3rd Marquess of Bute, contains generations of collections from the Crichton Stuart family. Collectively known as The Bute Collection, it includes eighteenth and nineteenth century portraiture, Italian masterpieces from the sixteenth century, Dutch and Flemish Old Masters and extensive archives and libraries. Within this context Mount Stuart Trust founded an annual contemporary visual arts programme in 2001. Now in its eighteenth year, the programme has hosted artists including Steven Claydon, Anya Gallaccio, Christine Borland, Nathan Coley, Kate Whiteford, Moyna Flannigan, Langlands & Bell and Lucy Skaer all of whom have responded to the archive, collection, building or grounds of Mount Stuart. Throughout the summer months of 2019, Martin Boyce will exhibit a site specific commission in the parkland adjacent to the house.

The title of this abstract acknowledges that just as the opportunity to work at Mount Stuart has proved a significant milestone in the career of many of the artists, the programme has also had an impact on the organisation and its visitors.

Using the personal as lens for the general, this paper will follow the arcs of two people (one an artist of international standing and the other an island-based

tour guide) as they make meaning of a particular aspect of Mount Stuart's history. This close focus will offer answers to questions of how artists engage with the context of a heritage property; how contemporary visual art adds to staff and visitor experiences; how the property benefits from the artist's engagement and how, in Mount Stuart's specific instance, the wider island community connects to both site and work.



Schools workshop led by Marcus Coates' as part of his commission
36 *Conference for the Birds* at National Trust, Cherryburn

Monday 29th July

'Creation' Parallel Sessions: Contested Histories (1)

13:45–15:30, ARMB. G.08

Dr Corinne Fowler

University of Leicester

Colonial Countryside: Commissioning Writing to Reshape Perceptions of British Heritage

Colonial Countryside is a child-led writing and history project in partnership with Peepal Tree Press and the National Trust. The project assembles authors, historians and primary pupils to explore country houses' African, Caribbean and East India Company connections. Peepal Tree will publish an illustrated volume of commissioned writing about 10 National Trust houses, accompanied by accessible historical commentaries.

My presentation will discuss the role of commissioned writers and publishers as change agents with the capacity to make Britain's colonial legacies more precisely understood, and more widely known. Through collaborations with historians, particularly, the ten commissioned writers are being equipped to take the lead in national conversations about heritage and history, promoting informed conversations about the material and cultural legacies of empire.

Country houses' connections to empire can be mind-bafflingly complex; only the most persistent historian has the patience to unravel the tangle of global and colonial stories associated with each property. This complexity presents a challenge for anyone who wishes to make colonial links more visible to visitors

to heritage sites. Through collaborative work with historians, writers are especially well-placed to convey unfamiliar stories about empire. National Trust properties reveal a range of colonial links, including slave-produced sugar wealth, East India Company connections, black servants, Indian loot, Francis Drake and African circumnavigators, colonial business interests, holders of colonial office, Chinese wallpaper, Victorian plant hunters and imperial interior design.

Roberta Burchardt

Royal Institute of Art, Stockholm

Decolonizing Architecture: displacement, migration and colonial heritage

In a time of collaborative methods and decolonizing discourses, sociopolitical and cultural patterns unfold unequal resource and power structures. Within this reality the project is anchored in an inherited colonial house in the south of Brazil, exploring its contemporary performance and legacy through forms of sharing.

By interposing the personal and the collective, the project problematizes the burden of inheriting colonial heritage as a process of acknowledging privilege and ownership, while also tackling the fundamentals of heritage preservation as paradigms of usage and meaningfulness. What is this heritage, whose heritage is it and what to do with it?

Coinciding with the denomination of the house as National Heritage in 2017, urgency shed light on the degradation of the surrounding community and landscape, and the process of erasure that jeopardizes its cultural identity, knowledge and symbolism. Grounded on the premise that the colonial house can enact a form of insurgence through experiences of immersion and forms of daily living in and with heritage, the exploration of different forms of sharing instate new relationships with the house and surroundings.

The artist-in-residence program, as integral to this process, provokes the interrelation and affection between colonial heritage and contemporary practices. The residues of this interaction continuously build a living archive of and for the house, reinstating new memory onto the space. The synchronicity of the relationship artist-Sobrado, brings material and immaterial perspectives and confrontations with local culture, which manifest as an overlapping of experience and artistic process.

This liberation and activation of the colonial built structure, generate a dynamic of acknowledgement, knowledge and responsibilities, fomenting permeability zones of mutual affection, through the shaping of a contemporary community that draws bridges between the times of the house and the world today, legitimizing past narratives and bringing them into contemporaneity.

Dr Jenna C. Ashton

Lecturer in Heritage Studies, University of Manchester

Artists as Heritage-Makers in Sites of Conflict

The Kosovo War started in late February 1998 and lasted until 11 June 1999, and part of the wider Yugoslav Wars of the nineties. It is estimated that 1.5 million people, i.e. 90% of the population of Kosovo, had been expelled from their homes. After the war, a list was compiled which documented that over 13,500 people were killed or went missing during the two-year conflict. Approximately 20,000 women and girls were raped during the 14-month conflict; thousands of people remain missing – both Albanian and Serbian – with multiple mass graves uncovered over the last two decades.

In February 2018 the Balkan state marked the 10th anniversary of its declaration of independence, following the serious challenges that the partially recognised country faces, domestically and internationally. Kosovo's accomplishments over the past decade include building institutions of government, 4% average economic growth, membership of 200 international organisations (from Fifa to the IMF and Manifesta Biennial for 2022), and recognition by 115 countries. But there is growing disquiet among many Kosovans. The average monthly wage is just €360, and growth is dependent on remittances from the diaspora, with around 80% of foreign direct investment coming from Kosovans overseas – mostly into new houses and flats in Pristina. Unemployment is around 30% and youth unemployment is over 50%.

In 2019 Kosovo is exploring a new initiative of creating a Museum of Memory and Human rights. This is led by the Bogujevci Family Foundation, Ministry of Culture Kosovo, and Pristina City Council, and working with a range of partners including the Pristina Young Curators Group, Youth Initiative for Human Rights, the Kosovo National Gallery, National Library and National Museum, the British Council, British Embassy in Kosovo, the UNDP, Manchester Aid to Kosovo, the Institute of Cultural Practices, University of Manchester, and numerous Kosovar artists.

This talk explores the role of artists in this process of reclaiming and constructing new narratives around heritage, memory and identity, in light of such recent loss, destruction and displacement. I will also reflect on my own role as the invited curatorial and research advisor in this process, and my feminist arts-practice-led approach now taken into the context of Kosovo.



Andrew Burton's *The Orangery Urns* (foreground) and Fiona Curran's *Your Sweetest Empire is to Please* (background) installed at National Trust, Gibside 39

Day One: 'Creation' Panel Discussion

Monday 29th July

'Creation' Panel Discussion

16:00–17:00, Kings Hall

Facilitator:

Tessa Jackson OBE

Panel:

Sandy Nairne CBE FSA

Trustee, National Trust; Chair, Fabric
Advisory Committee, St Paul's Cathedral

Matt Thompson

Head Collections Curator, English Heritage

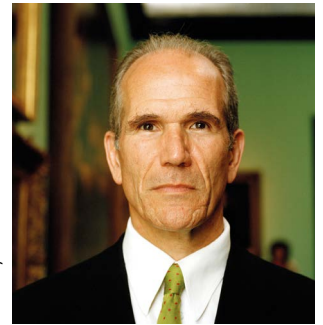
Judith King

Creative Director, Arts&Heritage; Senior
Research Associate, Mapping Contemporary
Art in the Heritage Experience

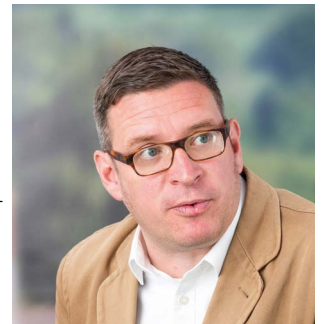
Mark Fairnington

Artist

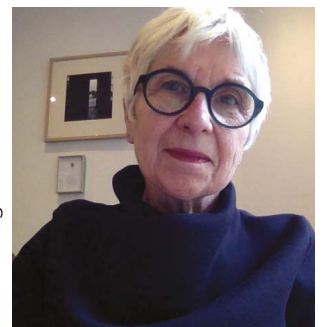
Sandy Nairne CBE FSA



Matt Thompson



Judith King



Mark Fairnington



⁰⁸ Day Two: 'Encounters' Parallel Sessions

Encountering contemporary art in heritage: impact on visitors, host organisation, staff and volunteers.

Focus group members in discussion around Andrew
42 Burton's *The Orangery Urns* at National Trust, Gibside

Tuesday 30th July

**'Encounters' Parallel Sessions:
Urban and Vernacular Heritage**
9:30–11:15, ARMB. G.08

Dr Brigitte Jurack

Head of Sculpture/Time Based Arts,
Manchester School of Art, Manchester
Metropolitan University

Living heritage: Translating the Street: the sewing awl and cobbler's anvil

Brigitte Jurack, artist and co-founder of Alternator Studio in Wirral, has curated a series of Arts Council supported micro-residencies entitled *Translating the Street*. This presentation focuses on the drivers behind one particular residency and the motivations that lead to the commissioning of contemporary writer Jeff Young to work with the 'living heritage-site' that is Frank Cavanagh Shoe Repairs in Birkenhead.

The presentation will highlight some of the conceptual drivers, preparations and challenges of the commission and will conclude with excerpts from Jeff's collaborative spoken word piece *A552 Hex*. The piece reflects on the developers' plans for the area and the description of Frank's shop as 'living heritage' was coined by the adjacent and historically-significant Birkenhead Central Library, listed but also facing an uncertain future on the same street.

In *The Emigrants* (1992), W.G. Sebald acutely observed the total erasure of working class housing in Hulme, Manchester, as an attack on the ability to form working class place identity and memory. When buildings are erased from the streets, they are also erased from our memory and as *A552 Hex* states "that

erasure of place and loss of memory is the plan." Along the corridors of our cities, towns and villages are seams of living memory that require translation and broadcast.

Translating the Street identifies these living memories and sites before their erasure and slowly, in some cases over years, develops relationships of trust. These are essential in the process of commissioning artists to engage with living heritage in order to create poetic testaments and translations in audio-visual forms that can spread beyond the locale. *A552 Hex* is thus a poetic spell that sets the living memory of the 86-year-old cobbler who has been in the same workshop for 70 years against the managed decline and abandonment of inner-city infrastructures.

Premjish Achari

Curator and Visting Faculty, Shiv Nadar
University

Public Art as Civic Intervention: Bhubaneswar Art Trail

Bhubaneswar Art Trail (BAT) is a contemporary public art exhibition that was held in 2018 in the Old Town of Bhubaneswar, Odisha. The Trail was co-curated by Jagannath Panda and Premjish Achari and the title of the first edition was "Navigation is Offline" which examined the contemporary societies' over-reliance on technological mediation to access places and communities and encouraged towards an active engagement with the physical space. This project was conceived

as an experiential art exhibition where the participants (artists, poets, architects, researchers, etc.) created an interactive experience for the viewers based on the history, memory, and lived realities of the Old Town. The project was located in the Old Town which has got religious monuments from 7th century AD onwards, 19th century buildings and contemporary residential complexes.

Through this paper I would like to talk about the challenges in creating a contemporary public art exhibition in a temple town and the experiences of artists, curators and organisers in negotiating the antagonisms of the diverse communities, opening up the diverse worlds which exist in the city, to celebrate the differences, to highlight the experiences and to foreground the voices of the marginalised. This paper highlights the importance of public art in the building of cities and argues that public art should not be an afterthought rather it should be an active factor in creating meaningful and engaging public spaces. BAT was able to create active civic discourses through this project and was engaged in the infrastructural development of the Old Town through community based civic interventions. It has initiated the necessity of clean streets and our responsibility in maintaining them, forming community groups to discuss the infrastructural requirements of the locality, collectively activating the cultural spaces of the Old Town.

Laima Nomeikaite

Norwegian Institute for Cultural Heritage Research (NIKU)

Street art and heritage conservation: From values to performativity

This study re-evaluates the relationship between street art and the value-based approach to heritage conservation. The paper presents the limitations of the value-based approach which relate to its conceptualisation of stakeholders, experts and tangible preservation, and its distinction between present and past, and tangible and intangible heritage. In response, this study suggests performative approaches in studying and practising the relationship between street art, urban cultures and heritage. First, the paper introduces the notion of performativity within more-than-representational theory. Secondly, the paper provides the concept 'performative aesthetics' for analysing and understanding the complexity of urban space and aesthetic experience of street artworks. Finally, for practicing relations between street art, urban cultures and heritage, the paper introduces performative methodology and experimental preservation.

Irene Brown

Artist; Professor in Fine Art, Newcastle University

The Gallery of Wonder on Tour: The travelling curiosity show as a dwindling part of Britain's cultural heritage, the locus for wonder and new venue for contemporary art

This presentation describes an ACE funded travelling exhibition the *Gallery of Wonder*

on Tour. A mobile art gallery housed in a large customised tent that travelled to seven rural Northumbrian venues; agricultural shows, fairs, border shepherd shows and a miners' picnic during Summer/Autumn 2015, exhibiting specially commissioned artworks by leading contemporary artists.

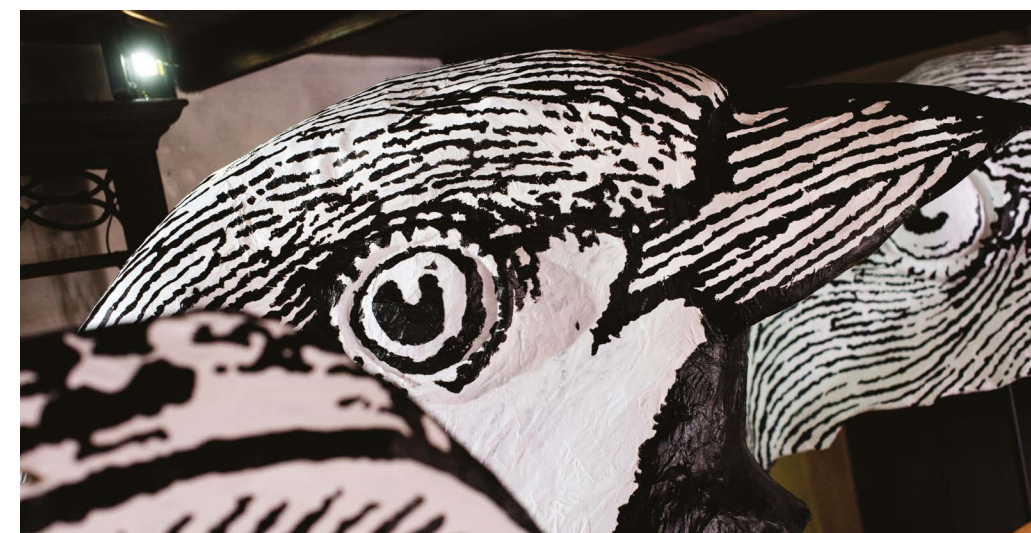
Tracing the historic link between the Wunderkammer and travelling curiosity shows, the *Gallery of Wonder on Tour* project re-examined the fairground sideshow as a dwindling part of Britain's cultural heritage and as the locus for wonder and a new type of venue for contemporary art. The exhibited works reinterpreted the optical illusions, projections, models, menageries and edifying displays of the original touring curiosity shows, reinforcing historical associations while remaining unquestionably progressive, contemporary artworks.

Wonder here relates to the potential of visual display to generate a particular level of attention, fixation and absorption, provoke enquiry and stimulate innovative associations. Wonder is understood as

a place outside of the familiar cultural framework, linked to the fascination of change, the coincidence of oppositions, placed at the threshold between aesthetic and scientific realms. The wondrous object becomes not only the carrier of the inexplicable, but moreover exposes our relationship to the alien, enigmatic and perplexing.

In significant respects, the *Gallery of Wonder on Tour* entered new territory for contemporary art but emerged from areas of practice and curating which have become increasingly familiar over the last few decades - the role of artists in museums; artist as collector; the merging of art and natural history; the Wunderkammer as a fashionable theme for art.

Examining the significance of context, site and demographics in relation to the evocation of wonder, I discuss the use of innovative frameworks for related works, and identify strategies for developing new audiences and reconfiguring their understanding of where art 'belongs'.



‘Encounters’ Parallel Sessions: Processes of Creation and Engagement (2)

9:30–11:15, ARMB. G.42 RBLT

Cinzia Hardy

Artistic Director, NOVEMBER CLUB

Directing the Gaze: Creating immersive, dynamic and engaging experiences in heritage settings

Since 2007 Northumberland based performing arts company November Club has been creating cross art form performances, installations and immersive environments within a variety of heritage settings across North East England. Drawing on examples of work produced for the Literary & Philosophical Society of Newcastle upon Tyne, a private heritage garden in Whalton and several National Trust properties including Seaton Delaval Hall, the Wallington House and larger estate in Northumberland and Blickling Hall in Norfolk, the presentation will focus on: the motivations for working in these contexts; November Club's experience of successfully negotiating these commissions and how the challenges are tackled; the impact the work has had on November Club artists and their professional development as well as the impact on visitors and audiences; the legacy and shared learning of the commissioning organisations.

In 2018 November Club completed a 7-year body of work for National Trust's Wallington, exploring the story of the Trevelyan Family and the impact of the Gift of Wallington to the National Trust. This work has hugely influenced the property's interpretation strategy and room re-visioning. Key learning includes: the importance of working collaboratively

with partners to shed light on how to engage creatively with spaces; Creating shared language, understanding and goals to reach shared ownership of the work created; Understanding the difference between static and dynamic spaces; Providing formal or informal volunteer and staff training to support the work; Developing the layers of a story or theme through visuals and resonant detail, smells, music or soundscapes, scripting or working with a broad range of diverse practitioners. Creating an emotional connection for visitors or audiences and weaving all these ingredients into a performance so that it has resonance and meaning to individuals, creating a sense of history and integrity.

Patricia Huang

Associate Professor, Department of Arts and Design, National Taipei University of Education, Taiwan

Tzu-Chin Kao

Head of Marketing and Public Relations, Taipei Fine Art Museum

Who's Afraid of Contemporary Art?

Jinguashi and its environs were an isolated pocket of land in northern Taiwan. It was the discovery of gold there in 1890 that drew a rapid influx of settlers. During the colonial rule (1895-1945), the Japanese government not only encouraged Japanese capitalists to invest in the Jinguashi mining industry but also put POWs from the Allied Forces to work there as labours. The town fell into decline in the

mid-20th century and gold and copper mining ceased altogether in the 1980s. In 2002, the Gold Museum was established in situ to preserve the industrial heritage and celebrate the bygone days.

The idea of a contemporary art exhibition was first proposed by two freelance curators two years ago to the Gold Museum to address 'hard science' and dark history from a new perspective. Despite the initial concern that contemporary art may be too highbrow for its usual audiences, the museum was attracted by the fresh attempt to bring gravitas to the subject and decided to support the proposal. What awaited was, however, a gamut of challenges from convincing the funding body the relevance of 'frivolous' art, ensuring that commissioned artists complete the productions in time, juxtaposing artworks with current displays, to creating a 'white cube' space to minimize visual distractions, and training docents not confident of giving tours of the exhibition. Opened in November 2018, The Fourth Age of Man is the first contemporary art exhibition ever hosted by the Gold Museum, and the process of making it happen has been a valuable lessons for everyone involved.

Dr Rachel Emily Taylor

Artist; Course Leader, BA Illustration at Camberwell College of Arts, University of the Arts London

Finding Foundlings: Searching for the Voice of the Historical Child in the Foundling Museum

This paper presents art practice and research from a residency at the Foundling Museum in London, which was undertaken

as part of an AHRC Ph.D. entitled *Heritage As Process: Constructing the Historical Child's Voice through Art Practice*.

The history of the Foundling Museum revolves around children; abandoned foundlings left within the Hospital. Children are rarely vocal in the preservation of their heritage, rather this process is generally undertaken by adults, on behalf of the children, "but perhaps for their childhood selves".¹

As part of an artist residency at the museum, workshops with children were facilitated that integrated art practice and performance methods. The aim behind the research was to explore how contemporary children engaged with the narratives of the foundling children; responding with greater or lesser empathy. Performance methods were used to enable the children to 'construct' a foundling from their imagination. The outcome from these workshops allowed exploration into the under-representation of the historical child and how art practice – fuelled by the workshops – might capture the voice of children in museums and archives. Due to the ethical requirements surrounding child protection, field notes were used as a method to document the process; therefore both the historical and contemporary child have disappeared in the process.

The paper will conclude with a discussion of the artworks exhibited in the Foundling Museum at the residency closing event.

¹ K. Darian Smith and C. Pascoe, 'Mapping the Field' in *Children, Childhood and Cultural Heritage* (Routledge, 2013) p. 3.

Penelope Sexton

Curator, Compton Verney Art Gallery & Park

The Clearing: Art in a Utopian Landscape

This will be a case study on our 2017 'eye-catcher' in Compton Verney's parkland, part of a Landscape Restoration Project funded by the Heritage Lottery Fund. We wanted an impactful artwork which was participatory, surprising, inventive and which responded to the history and heritage of our landscape. The selected project was *The Clearing*, a collaborative artwork by Alex Hartley and Tom James, which set out to 'build a radical vision of the future' in our picturesque Capability Brown landscape.

The Clearing was a complex participatory durational project centred around a geodesic dome built on the bank of the lake. It was an encampment and social space that generated and nurtured a community. The visitors to the encampment were invited to prompt enquiry and learn how to live in the world affected by both potential social and climate changes that might come our way in the future. Volunteer 'caretakers' occupied and lived in the dome throughout its first year, and *The Clearing* hosted a series of radical workshops and gatherings for visitors on subject such as: how to make a fire, construct a radio, filter water, build a compost toilet, read the stars, consider democracy and learn how to die in the future. *The Clearing* was a huge risk for Compton Verney - with its subject matter, creation, position in the landscape, and for our audiences. It offered visitors a chance to engage with issues that could determine the 21st century - climate change,

adaption, resilience and community - in a meaningful and accessible way, appealing to a wider audience base.

We believe that this modern folly has captured people's attention. We know it was ambitious, participative and bold. And we hope it has deepened the historic understanding of our site and allowed for new ways of looking at it.



Tuesday 30th July

'Encounters' Parallel Sessions: Engaging with Site and Audience (2)

9:30-11:15, ARMB. 3.38

Dr Katy Beinart

University of Brighton

The here and the elsewhere: challenging localised versions of heritage with a mobile public artwork

Public art commissions often recognise the need for a local community to catalyse their identity, but, as Miwon Kwon has written this can lead to an essentialised version of identity.¹ Whilst commissioning for public art has expanded, and the value of artists role in placemaking is now widely accepted, this comes with an increased need for artists to, as David Cotterell says, 'construct art work and projects of an uncompromised nature.'² However, in the case of heritage projects, artists meet with the expectations of the representations of heritage by the audience.

As part of The Ring, a larger programme of canal heritage related commissions funded by the Canal & River Trust, I developed and produced a public art project titled 'Saltways'. The project, based in the town of Droitwich, drew on the town's history of salt production and the use of the canal and river network for the salt trade. My approach was to understand this place-specific work as containing a 'here' and an 'elsewhere'. The artwork I made was a mobile sculpture which went on a journey by canal boat, with a collection of salt from around the world, to be filled in a ceremony at a festival in Droitwich.

The project brought to the fore the contested nature of the use of

contemporary art in heritage projects, as some local residents took issue with the historically inaccurate nature of the artwork, and the idea of the international collection of salt. This paper will discuss the challenges for the artist negotiating the line between compromising the integrity of the artistic idea, whilst meeting the community's need to feel their heritage is represented.

¹ Miwon Kwon, *One Place after Another: Site-Specific Art and Locational Identity* (Cambridge, MA: MIT Press, 2004), p.52, 55.

² David Cotterell, 'Public art and compromise', AN: The Artists Information Company, September 2005.

Liz Ritson

Programmes & Learning Manager, Museums Northumberland

Commissioning Contemporary Creative Practitioners to Share Northumberland's Stories

Museums Northumberland believes that artists offer new insight into, and ways of sharing, the stories held by our heritage properties, museum collections and connected communities.

Through rooting our artistic programme in the heritage, collections and connected community stories of our portfolio of Northumberland museums, we are building a body of knowledge, experience and content that remains valuable and relevant beyond the timeframe of temporary interventions.

When Museums Northumberland became a National Portfolio Organisation in 2018, the key aim of that Arts Council investment was to strategically consolidate and expand our artistic programme to creatively connect people to arts, culture & heritage in Northumberland.

To date we have welcomed contemporary artists including Narbi Price, Paul Merrick, Bethan Maddocks and Matt Stokes to help us share Northumberland's stories through exhibitions, experiences and interventions. Our Winter 2019/20 commission opportunity is live on our website and our summer 2020 commission opportunity will roll out soon.

At the time of writing, Museums Northumberland is ten months into the four year journey of our NPO investment. However, we can already evidence positive impacts of our investment including; increased visitor dwell time and wellbeing, increased contemporary collecting and increased staff, volunteer and audience knowledge and engagement.

In order to successfully measure what matters, the aims (and connected evaluation strategies) of each project are mapped against the current aims, ambitions and expectations of our key stakeholders, including the organisation, funders, creative practitioner/s, audiences and communities.

Laura Purseglove

Project Curator, Art in Churches (Art and Christianity)

Creating contemporary art works in active, historic churches: challenges and rewards

This presentation will draw on the experience of commissioning contemporary art installations for temporary exhibition in two historic churches; St John the Baptist, Newcastle and All Saints and St Andrew, Cambridgeshire. These case studies offer thoughts on the challenges and rewards distinct to the historic church context.

In Newcastle, French-Algerian artist Katia Kameli was commissioned to make work responding to the city's history of migration. Kameli responded with an installation designed to sit within the churches' windows, temporarily transforming them with patterns inspired by Newcastle's migrant communities. The biggest challenges were not those we anticipated. Identifying materials and approaches compatible with heritage glass proved relatively simple, and the artist's elegant scheme worked with, rather than against, the architecture of this building not built for contemporary art. The real challenge was pitching the interpretation of the work to the churches' diverse visitors and attendees; finding words which included, rather than excluded (which was after all the intention of the work) while remaining true to the artists' intentions. We learnt the importance of involving the congregation in the development of the work.

In Kingston, Cambridge-based artist Bettina Furnee responded to a brief to engage with the churches' medieval wall paintings with a scheme which reimagines the imagery of the Seven Deadly Sins and their opposites, the Virtues, for a contemporary audience. The project has been conceived in dialogue with an HLF bid for fabric repairs. Challenge returns

with the question of audience; in this case how to draw one in a rural location, and how to engage the local community in the project. Reward comes in the opportunity to 'talk back' to our inherited past, in this case the moral framework associated with medieval Christianity, asking how we might respond to that inheritance in the present day.

Jill Randall

School of Arts & Media, University of Salford

Dr Gaynor Bagnall

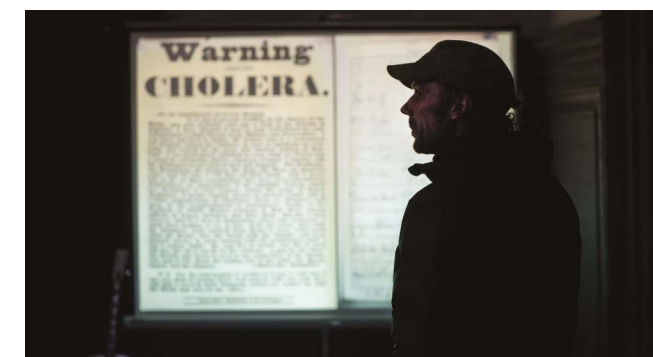
School of Health & Society, University of Salford

Understanding the audience experience of contemporary visual arts at Geevor Mine World Heritage Site: A Dialogue between a Contemporary Artist and a Sociologist

This paper examines the outcomes of collaboration between an artist (Randall) and a sociologist (Bagnall), to explore how the use of contemporary visual art might engage audiences and generate new knowledge and understanding of an industrial heritage site. It also considers how the intersection of the different methodologies of practice of an artist and a sociologist allows fresh insights into why, how, and for whom art is produced and displayed. In 2016 the contemporary visual artist Jill Randall exhibited new work in a solo exhibition 'Aftermath', at Geevor Mine World Heritage Museum, Cornwall, as part of a wider project which employs contemporary visual art to explore the post-industrial landscapes of Cornish Mining World Heritage sites, provoking memory, reconnecting communities with their industrial past, and bringing new

knowledge and understanding to these sites. The juxtaposition of the different modes of presentation of the art and the mining heritage, and the differing methodologies behind them offered a unique opportunity to explore how audiences respond to this intersection of a particular kind of heritage space and art.

A range of sociological research methods were employed, including walking interviews, questionnaires, in-situ observation, creative engagement artist workshops and focus groups to investigate audience response to and experience of the exhibition. Randall and Bagnall also engaged in an on-going conversation as practitioners from different fields about what and who the art was for, and what was meaningful engagement from their differing perspectives. They explored how this approach provided visitors with an unexpected but not unwanted encounter with challenging contemporary art in a heritage museum environment. This juxtaposition contributed to visitors' knowledge and understanding of art and heritage at Geevor, and exploring this together showed how dialogue between an artist and a sociologist can allow a more nuanced understanding of this experience.



Matt Stoke's presentation at 'Soup Supper' at Churches Conservation Trust, Holy Trinity Church 51

‘Encounters’ Parallel Sessions: Archaeological Encounters

13:30–15:15, ARMB. G.08

Kevin Booth

English Heritage

Mark Nixon

NEON

A change of pace: Contemporary art and archaeology in Hadrian's Cavalry

Hadrian's Cavalry was a multi-partner project examining the role of the Roman cavalry on the Wall: a project rooted in archaeology and in the power of the artefact. The primary output was to bring together an astonishing assemblage of artefacts from across Europe within a single exhibition dispersed across 10 museums.

Hadrian's Cavalry was not, at its inception or in its delivery plan, a contemporary art project.

Chesters Fort was, perhaps, the place to tell the cavalry story. Yet it was neither practically suited to hosting a major temporary exhibition nor was it clear that such an exhibition would deliver new audiences. For the curator the commission emerged as a pragmatic response to the challenges of the site, and the developing character of the overall project. It was a commission born as much out of intuition as experience, seen as an alternative pathway in communicating site, subject and project.

For NEON, this mix of curatorial inexperience working within the “arts”, and strong passions made Cavalry one of their most interesting projects. Mark

Nixon will consider the importance of the initial conversation between artist and commissioner before any design work took place. He will look at how the process of commissioner defining the constraints and the specificity actually allowed for something truly unique to emerge.

This paper will explore how a 12 meter diameter wind powered percussive instrument came to be set within the scheduled monument at Chesters. We will discuss why a creative approach came to be adopted within the highly archaeological and museological framework of the Cavalry project. We will focus on the collaborative nature of the commission as a genuine exploration of ideas that generated something, that at the project's outset, no-one could not have foreseen.

Catrin Huber

Artist, Professor in Fine Art, Newcastle University

Expanded Interiors; Bringing Contemporary site-specific fine-art practice to Roman houses at Herculaneum and Pompeii

This paper is based on *Expanded Interiors*, an interdisciplinary AHRC-funded research project that investigated Roman wall painting through and for Contemporary fine-art practice. *Expanded Interiors* developed three fine-art installations for two Roman houses: House of the Beautiful Courtyard in Herculaneum and House of the Cryptoporticus in Pompeii.

Despite their proximity, Pompeii and Herculaneum are different types of Roman settlements, embedded quite differently within their contemporary surroundings. Further, they are under two separate authorities. Each site also has their own framework and agenda for artistic interventions. We also worked with two distinct houses with rich histories (pre- and post Vesuvian eruption) that posed different practical challenges. Hence this project required distinct approaches to process / development of the exhibitions, and to the partnerships with each site.

Expanded Interiors' practice-led, experimental approach explored dialogue with Roman interiors and decorations (and in particular Roman wall paintings) as a means to critically reflect upon contemporary and historical practices, while responding to the complex nature of these iconic archaeological sites within a contemporary context.

This paper will respond to the Creation theme of the conference, with an emphasis on the particular motivations, challenges and experiences to work within these amazing Roman houses on two World Heritage sites. It will use dialogue and juxtaposition as a means to reflect on the dialogical nature of the research and artistic intervention.

Constantinos Thanos

MA University of Patras; Visual artist

Kali Tzorti

PhD University College London; Assistant Professor in Museology, University of Patras

Tracking the creation of a digital sensory environment within an ancient Greek monument – from conception to implementation and retrospective analysis

This paper discusses the creation and multidimensional impact of a digital sensory environment within an ancient monument, the Tower of the Winds – the world's first weather station – at the foot of the Acropolis, Athens. The site-specific work is the result of a research project by a contemporary visual artist, realized through the close collaboration between Patras University and the Athens Ephorate of Antiquities. It uses projection mapping technology in the interior of the first century B.C. monument, combined with music, sound effects and narration. The work developed through the interaction between three fields – the moving image, archaeology and museum studies, balancing the artist's creative imagination with the need for scientific rigour. While it contributes to ‘seeing’ the monument's layers of history, it shapes a poetic performance and an open-ended message setting the familiar monument into citizens' everyday life and the visitor into the flow of time, through shadow play. Its pioneering character as the first installation of its kind in a Greek heritage site, set challenges from finding a common language between partners to deciding technical matters and the narrative approach. It is now seen as an influential opportunity for the future career of its designer, a new way of understanding for an enthusiastic audience who, as the survey showed, tends not to read the site's informative texts, and as a novel approach for heritage professionals not accustomed to immersive artistic intervention. Methodologically, of particular interest is its two-stage implementation, with the

first guiding the second, by incorporating visitors' feedback, and allowing the growth of trust and self-awareness of the parties involved. The work has been embraced by the host institution as a means for raising awareness of the heritage site and heightening the sense of being physically present in it, and as an opportunity to address wider, differentiated audiences.

Fiona Crisp

Professor of Fine Art, Northumbria University

Framing the view: An artist's mediation of Heritage Experience

Across a period of twenty years Fiona Crisp has been making photographic and moving image works at Heritage sites in mainland Europe and the UK. From the Early Christian Catacombs of Rome to an extant Second World War underground hospital in the Channel Islands, the locations that Crisp has chosen to work with have ranged across geographies,

identities and time-frames and have included sites built for military, civic or commercial purposes as well as those evolved for privileged private use such as the 18th C landscape gardens of Stourhead [National Trust].

Although historically conceived and built for a defined group of users, the sites have now become tourist destinations where complex relationships between heritage, leisure and history are brought into question and the boundaries between modern experience and historical narratives are, necessarily, conflated. More specifically, the sites chosen all exert a form of 'control' on the visitor, either physically, through the evocation of a deep sense of phenomenological power or visually, through offering the visitor an experience of heightened spectacle. Here, Crisp explores how she approaches this complexity through the use of photography – a medium she herself describes as "an unstable and deeply equivocal phenomenon" – to mediate the visceral, visual and political experience of heritage.



Tuesday 30th July

'Encounters' Parallel Sessions: Impact and Reception

13:30–15:15, ARMB. G.42 RBLT

Dr Amber Pouliot & Serena Partridge

Fake News and Mourning Shoes: The Challenges of Art Installation in the Writer's House Museum

Between 2016 and 2017, the Brontë Parsonage Museum presented *Charlotte Great and Small*, a contemporary arts exhibition exploring 'the contrast between Charlotte's constricted life and her huge ambition'.¹ This paper focuses on the polarized reception of Serena Partridge's contribution, 'Accessories'. Partridge's work, which I have termed pseudo-relics – a nightcap embroidered with constellations; a pair of mourning shoes allegedly embroidered with Emily's hair; gloves embroidered with a map of Charlotte's travels – were intended to resemble real relics in the Parsonage Museum. Exhibiting them in a display case with mock museum labels, Partridge sought to productively 'blur the boundaries between fact and fiction'; the objects encouraged visitors to explore counterfactual possibilities and reconceptualize their understanding of Brontëan experience, crystalized by Elizabeth Gaskell's *The Life of Charlotte Brontë*. Like the neo-Victorian novel, 'Accessories' self-reflexively draws attention to the constructedness and contingency of the historical record. But as Ann Heilmann and Mark Llewellyn observe, neo-Victorian fiction may be differently experienced depending on the reader's knowledge of Victorian literature and its conventions,² and my interpretation, as a Victorianist and Brontë specialist,

differed significantly from the experiences of visitors who felt 'duped' on discovering the accessories were not relics.³ Visitors' willingness to believe in the authenticity of Partridge's (clearly-labelled) art is epitomized by an article reporting as fact that 'Charlotte Brontë repaired her shoes with her dead sibling's hair'.⁴ This paper considers the particular challenges of historically-inflected art installation in the BPM, especially in the context of the Brontë myth and the age of fake news.

¹ Brontë Parsonage Museum website [https://www.bronte.org.uk/whats-on/225/charlotte-great-and-small/232]

² *Neo-Victorianism: The Victorians in the Twenty-First Century, 1999-2009* (Basingstoke: Palgrave Macmillan, 2010), pp. 17-18.

³ Information from personal communication with Lauren Livesey, Audience Development Officer at the Brontë Parsonage Museum.

⁴ Rebecca Reid, 'Charlotte Brontë repaired her shoes with her dead sibling's hair', *Metro* < https://metro.co.uk/2016/12/01/charlotte-bronte-repaired-her-shoes-with-her-dead-siblings-hair-6294613/> [Accessed 31 January 2019].

Anne de Charmant

Director and Principal Curator, Meadow Arts

Heritage: strategy and conversation

Encounters; heritage as strategy

Our mission statement is that Meadow Arts 'proposes exciting contemporary art encounters for everyone to discover'

Meadow Arts was born almost 20 years ago in a suite of beautiful Georgian rooms,

leading out into a reputed garden. There were virtually no venues to show, curate or create high quality contemporary art in the region, but I had this beautiful space and a ready-made audience - I could also build up an art audience.

20 years and a lot of projects later, Meadow Arts is able to partially plug the absence of contemporary arts facilities in the region by transforming a certain amount of heritage venues into fully functioning contemporary art venues for a few months; this can have a real impact on the arts ecology of the region.

Heritage can play a big part in the strategic delivery of contemporary art. But the heritage partner has to realise and take up the full extent of these opportunities. Not just see the added attraction of contemporary art and the renewal of their audiences it can bring.

Creation: Heritage as conversation

Most artists will welcome opportunities to engage with heritage contexts. Even if some take a while to convince. Being able to propose exceptional heritage sites or objects to respond to is a privilege for curators; it might well impact an artist's practice.

Even just displaying existing work in a radically different context can affect an artist's work and start new conversations.

Curating and commissioning within heritage context opens up the opportunity to address our common past and to question social and cultural constructs that have built up over centuries.

For Meadow a measure of success is when visitors tell us a show has started conversations.

Cathy Newbery

Contemporary Arts Programme Manager, North, National Trust

Kate Picker

Visitor Experience Manager, Cheshire and Wirral Portfolio, National Trust

"Please Remove it – immediately!" Leaning into the Challenges, Learning through doing

How can contemporary art move, teach and inspire and what risks and challenges come with it?

Through its Trust New Art programme, The National Trust has been commissioning artists to respond to our places since 2006. The North region has built its own TNA programme and, with staff, volunteers and visitors, the region has explored a range of themes in a variety of places. Using two of our properties that host TNA programmes, we will explore the impact of the programme on staff, volunteers and visitors.

Little Moreton Hall, Cheshire – A 16th Century manor house, which defies gravity and has little collection, but wants visitors to engage deeply with the Hall's stories. Their first TNA was in 2015 with Liz West's glass work in the Long Gallery. Since then the property has developed a 5-year programme using the Senses. In 2016 they started work with academics at The University of Manchester on 'How We Used to Sleep' which inspired Scanner's digital work. This year they are working

with Hilary Jack on a piece about their collection.

folly! Ripon, Yorkshire - The Georgian pleasure garden is often overlooked by visitors because of the imposing Fountains Abbey, around which Studley Water Gardens were designed. Staff at this UNESCO World Heritage site wanted to engage the visitors in the story of the garden, explore the follies, and venture further into the site. Since 2015, *folly!* has celebrated the playful and whimsical: from a giant black raven in the Banqueting House to a glittering chandelier depicting the debauchery and excess of 18th century entertaining, *folly!* is about thought-provoking, unexpected artwork for all. In 2018 the work moved outside to explore and recreate the lost follies. Arts&Heritage worked with us to deliver *folly!* in 2020 the team will develop the programme.

Alexandra Burnett

Collections Project Manager, Royal Academy of Arts

Living artists and a living academy

The Royal Academy of Arts is famous for its blockbuster exhibitions. However, it is also a traditional, 250-year-old art academy. Its elected members include 120 of the UK's leading painters, sculptors, printmakers and architects, and its Grade 2* listed building includes a highly respected post-graduate art school. The organisation is genuinely led by artists – artists are in the majority on the ruling Council and we do not receive regular public funding. Until recently most of this non-exhibition activity was invisible and not widely known.

In 2018, the RA completed a major refurbishment project to open more of its spaces to the public, display its collection and reveal the RA Schools. The aim was to reveal the living academy as a place where art is not only exhibited but made and debated, and to encourage visitors to explore the buildings and the wider work of the organisation.

As part of this project, we are running a series of artist interventions that explore aspects of the academy's collection and heritage. The first three interventions opened in September 2018 by artists Bob and Roberta Smith RA, an established Royal Academician, Sarah Pickstone, a mid-career artist who graduated from the RA Schools in the 1990s, and Richie Moment, who graduated in 2017. We deliberately adopted an open, collaborative and discursive approach to the interventions, allowing them to develop iteratively and giving the artists as much freedom as possible.

We also worked with artists to curate the collection displays. Richard Deacon RA selected the main sculpture display and Christopher le Brun PRA selected the Collection Gallery. They took very different approaches.

We'd like to present our methods, the results, and reflect on the conceptual and very practical challenges for both the staff and artists creating contemporary art works in an artist-led institution and historic building.

**‘Encounters’ Parallel Sessions:
Contested Histories (2)**
13:30–15:15, ARMB. 3.38

Dr Colin Sterling

UCL Institute of Archaeology

Singularities: Heritage and Memory Beyond Experience

This paper reflects on the different ways in which contemporary art, architecture and design might reshape notions of difficult memory and ‘contested heritage’. Drawing on curatorial and research work undertaken as part of a nationwide project exploring new approaches to memorialisation – and building on a longer-term engagement with questions of art and archaeology and heritage and photography – the paper will consider the overlaps and divergences between performative, ‘experiential’ gestures of remembrance, and more familiar physical manifestations of counter-memorialisation. To what extent does the curated ‘moment’ offer a challenge to heritage orthodoxies when it comes to memory and forgetting? How might such experiences be ‘materialised’ now and in the future? Can we discern the outlines of a new ‘memory culture’ in works that are monumental in scope yet innately ephemeral, such as Jeremy Deller’s ‘we’re here because we’re here’? I will approach these questions with reference to Frederic Jameson’s theorisation of the ‘aesthetics of singularity’ and wider concerns around the ‘experience economy’ today. This latter theme is connected to a new AHRC-funded Fellowship project on Curatorial Experience Design, which this paper will also serve to introduce.

Bryan Biggs

Artistic Director, Bluecoat

Maritime mercantile echoes in Bluecoat’s arts programme

Established by the Anglican church and prominent Liverpool mariner Bryan Blundell, Bluecoat started life as a charity school for orphans in the early 18th century. Two centuries later, it relocated to larger suburban premises, and in 1907 a group of art students occupied the vacant building, establishing a creative community and laying the foundations for England’s first arts centre, constituted in 1927, which continues today.

The oldest building in Liverpool’s UNESCO World Heritage Site, Bluecoat celebrated its tercentenary in 2017, an opportunity to interrogate – through exhibitions, performances, publication, website and events – its rich history as both school and arts centre. Our interest was in strands that have continued across time: philanthropy, learning, global trade, architecture, art and civic life, access and participation – and that still resonate today. Funded largely from the profits of Transatlantic slavery, the school’s mercantile maritime origins were also subjected to enquiry through a symposium, artist’s commission and displays.

This presentation will focus on how artists respond to often uncomfortable historical narratives, specifically the legacies of Liverpool as global port of Empire. It will look at elements of Bluecoat’s 2017 programme, including Elaine Mitchener’s

powerful performance *Sweet Tooth*, which drew on her Windrush generation parents’ Jamaican heritage and research she undertook with an academic, using UK archives relating to slavery and sugar.

A brief overview of other artists’ commissions engaging with Bluecoat’s slavery and school narratives will be given, from the 1992 exhibition series *Trophies of Empire* – a collaboration with Keith Piper – and Janet Hodgson’s film trilogy (1994–2008) exploring the school and its architecture, to current programmes. I will argue that such projects, in bringing historical narratives into the heart of a contemporary art space, enrich visitors’ and participants’ experiences and provide heritage pathways to current creative practice across different media.

Lucy Day

A Woman’s Place Project CIC

‘Love, betrayal, class, gender and inheritance’. How six contemporary art commissions reflected on the women’s stories of Knole and beyond

I will discuss the six contemporary art commissions which were realised at National Trust Knole in 2018 and reflected on the fight for equality through the stories of women who contributed to the spirit & history of the house.

Between May and November 2018 commissioned artists Lubaina Himid (2017 Turner Prize winner), CJ Mahony, Lindsay Seers, Emily Speed, Alice May Williams and Melanie Wilson presented new works through different media – sculpture, sound, film, interventions and a website – encompassing themes of love, betrayal, class, gender and inheritance.

The project invited audiences to consider new ways of seeing how the lives of women have been, and continue to be, influenced by their relationship to notions of gender, place and time. Each artist interrogated and highlighted this conflicted space of privilege to reveal contradictions and an enduring contemporary relevance. The 20th century saw the infamous disinheritance of Vita Sackville-West and the house’s immortalisation at the pen of Virginia Woolf in Orlando. The subject and context was explored through works by Williams, Mahony, Speed and Seers. Himid made eight new paintings and a flag for the Knole flagpole, bringing to life the story of 17th century laundry maid Grace Robinson, described in inventories and novels as Grace Robinson, ‘the blackamoor’. Melanie Wilson’s sound work took inspiration from the lives of Lady Anne Clifford and Lady Frances Cranfield, mapping connections between their experiences as 17th century women and the lives of contemporary British women, using Knole as the thread. Weaving three-dimensional sound recordings together with an original score and multi-layered narrative, the richly detailed sound piece connected the listener to Knole as a witness to the progressive spirit of female endurance across time, and the legacy that presses on.

My presentation will consider the impetus for realising the project, the growth in ambition as the project developed, creative and logistical challenges and the legacy it leaves.

⁰⁹ Day Two: 'Encounters' Panel Discussion

Tuesday 30th July

'Encounters' Panel Discussion

15:45–16:45, Kings Hall

Facilitator:

Tessa Jackson OBE

Panel:

Jenny Waldman CBE

Director of 14-18 NOW, WW1 Centenary
Arts Commissions

Grace Davies

Contemporary Art Programme Manager,
National Trust

Tim Eastop

Executive Producer, Arts on the Waterways,
Canal & River Trust

Professor Andrew Newman

Co-Investigator, Mapping Contemporary
Art in the Heritage Experience

Jenny Waldman CBE



Grace Davies



Tim Eastop



Andrew Newman



Tuesday 30th July

Live Performances

12:30–12:40, 17:00–17:15, Outside Boiler House

‘Prospects’, Martin Hylton Dance Company

Martin holds a Masters Degree in Arts, Business and Creativity from Newcastle University and is a Clore Fellow having completed the Clore Leadership Programme in 2012. Through the Clore Leadership Programme and his extensive experience in the dance industry Martin founded Gateway Studio Project in 2012 in Gateshead, Tyne and Wear.

Prospects is a contemporary dance performance piece inspired by the work of Dr Martin Luther King who received an honorary Degree from Newcastle University in the Kings Hall in 1967.

The piece references questions asked of Dr King in his last interview for the NBC channel USA, 11 months before his assassination, A ‘New Phase’ of Civil Rights Movement. The questions give an insight into the American condition. The piece concludes with three young men contemplating their place in the world as the struggle continues.

Choreographer

Martin Hylton

Dancers

Andrea Masala

Patrick Ziza

Igor Tavares

Marcio Inacio



¹⁰ Useful Information

Registration

Delegate registration is from 8:30-9:30, Monday 29th July at the Boiler House, located at the centre of Newcastle University campus. If you are only able to attend the second day of the conference, please register from 9:00-9:30, Tuesday 30th July at the Boiler House. You will receive your conference pack upon registering.

All delegates must register before attending the conference.

Access

Newcastle University is wheelchair friendly. If you have any access requirements or need further information please contact the conference team via mcahe@ncl.ac.uk as soon as possible.

Wi-Fi

Free Wi-Fi is available throughout Newcastle University.

Please select ‘WiFi Guest’ from your options or connect through ‘eduroam’ if you are affiliated with another University.

Luggage

Luggage and coats can be stored during the conference. No personal belongings should be left overnight at the University and all belongings are left at delegates’ own risk.

Lunch & Dinner

Lunch will be available in the Boiler House from 13:00-13:45, Monday 29th July and 12:40-13:30, Tuesday 30th July.

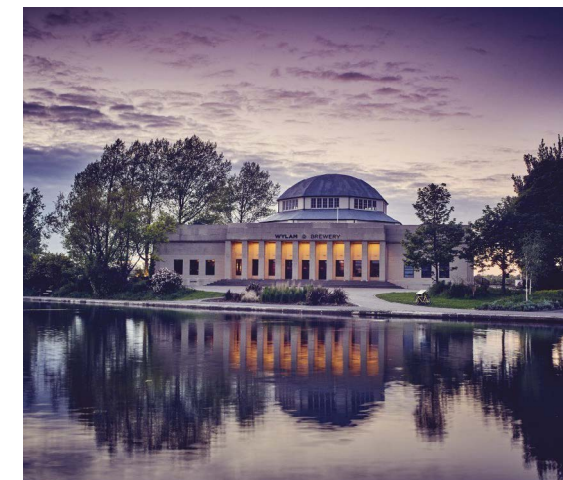
The conference dinner will be held at the wonderful Wylam Brewery from 19:30-21:30, Monday 29th July. Delegates must have pre-booked through the University webstore to attend the conference dinner, and stated any dietary requirements. Please note that the dinner will include three courses and one free drink.

Wylam Brewery is located in Exhibition Park, Newcastle Upon Tyne, NE2 4PZ.

To access Wylam Brewery from campus please walk through the main gates to Exhibition Park (Claremont Road entrance) and follow the footpath through the underpass - this leads you to the central footpath that traverses the middle of the park - continue on to the Boating Lake then follow the footpath around the lake and you are at Wylam Brewery.

Please note that there is no vehicular access permitted through the park to the brewery other than for the mobility impaired.

www.wylambrewery.co.uk



10 Useful Information

Maps and Locations

Maps are included in this booklet and the Newcastle 'Pocket Guide' included in your conference pack.

All events on the 29th, 30th and 31st July will be held on Newcastle University campus, NE1 7RU, excluding the conference dinner and pre-conference visit to Cherryburn.

For directions and travel information visit www.ncl.ac.uk/who-we-are/contact/maps/

Things to Do

The Newcastle 'Pocket Guide' included in your conference pack will help you discover all that the Toon has to offer, from a vibrant arts scene to delicious scran. We encourage you to explore our wonderful city!

Staff

The MCAHE team and conference staff will be in attendance across all conference venues. Please speak to a member of staff if you have any problems or queries.

Contact Us

mcahe@ncl.ac.uk

Website

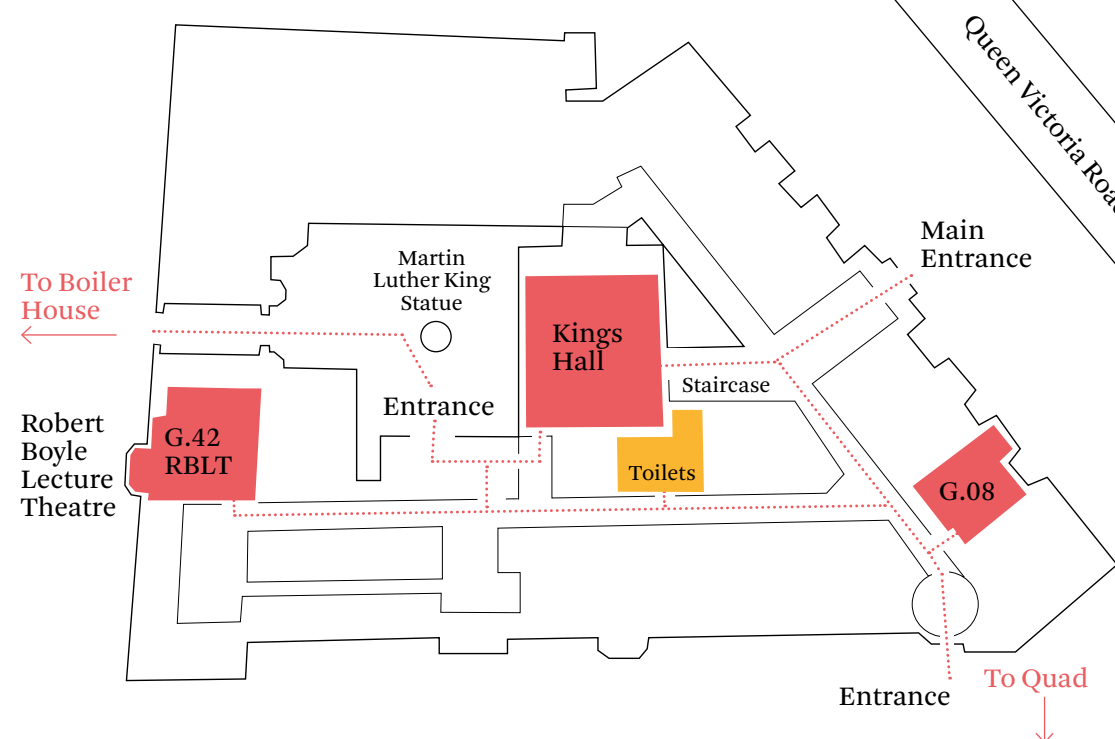
<https://research.ncl.ac.uk/mcahe/>

Emergencies

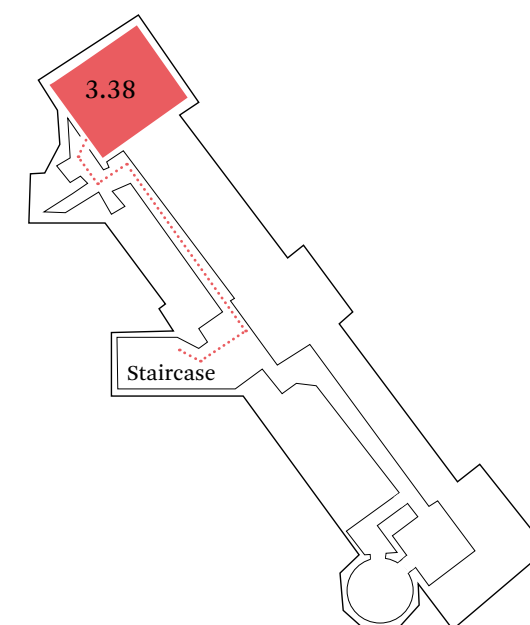
In the event of an emergency Newcastle University security are on duty 24/7 and can be contacted on 0191 208 6817.

11 Floorplans

Armstrong Building (ARMB) Ground Floor



Armstrong Building (ARMB) Third Floor





13 Project Partners

National Trust

The National Trust (NT) is an independent UK conservation organisation operating in England, Wales and Northern Ireland. Founded in 1895 to care for places of historic interest or natural beauty, today the Trust's mission is 'special places for ever, for everyone'. It looks after a portfolio of over 500 places, including historic buildings, art and object collections, gardens, countryside and coastline. The Trust is the largest conservation organisation in Europe, with over four million members. Its properties are visited by over 100 million people annually.

In 2009 a new partnership was created between the Trust and Arts Council England to develop a contemporary arts programme within NT properties called Trust New Art. Since then over 200 artists have been commissioned to create new works inspired by the places and collections held by NT.

Two NT properties in North East England, Gibside and Cherryburn, are acting as host sites for three of our 'Mapping Contemporary Art in the Heritage Experience' research case study commissions. These were presented as part of the Trust New Art programme 2018.

The Churches Conservation Trust

The Churches Conservation Trust (CCT) is the national charity caring for 'at risk' historic churches in England. It looks after a collection of 350 parish churches, encompassing unique examples of architecture, archaeology and art from 1,000 years of church history. All of the CCT buildings have listed status, mostly Grade I and II. Some are Scheduled Ancient Monuments. CCT's aim is to preserve this heritage and to promote new uses for these historic buildings, e.g. as cultural venues, community and education spaces.

The Churches Conservation Trust's Holy Trinity Church in Sunderland acted as the host location for the fourth of our research case study commissions.

English Heritage

English Heritage is an independent charity. It cares for a collection of over 400 historic buildings, monuments and places – from world-famous prehistoric sites to grand medieval castles, from Roman forts on the edge of an empire to a Cold War bunker. Through these, it aims to bring the story of England to life for over 10 million people each year.

As an extension to the 'Mapping Contemporary Art in the Heritage Experience' research programme we have worked with English Heritage to commission a fifth case study artwork presented at Belsay Hall, Castle and Gardens in Northumberland.



• Teviot River •



• The Hanging Swing •



• Site •



Arts&Heritage

Arts&Heritage is a specialist arts agency set up to initiate and develop contemporary arts projects within the museums and heritage sector. It works with a wide range of artists, museums and heritage organisations to create and present projects and commissions that reveal new narratives about historic sites and their collections. Arts&Heritage is the Arts Council England strategic Sector Support Organisation for this area of practice.

Judith King, Creative Director of Arts&Heritage, is a Senior Research Associate on the 'Mapping Contemporary Art in the Heritage Experience' project.

Contemporary Visual Arts Network

The Contemporary Visual Arts Network (CVAN) is a national sector-led organisation set up to support the creation of internationally regarded, critically engaged art practice. It represents and supports the diverse visual arts ecology, embracing a broad range of artistic and curatorial practice.

As a key partner in our 'Mapping Contemporary Art in the Heritage Experience' project CVAN will work with us to promote and disseminate our research within the visual arts sector.

Arts Council England

English Heritage is an independent charity. Arts Council England (ACE) has had a long standing interest in how contemporary art contributes to the presentation and investigation of England's built heritage and collective historical narratives. It actively supports artists' engagement with heritage through its collaboration with the National Trust on the Trust New Art programme and through its working partnerships with The Canals and Rivers Trust, the Forestry Commission and English Heritage.

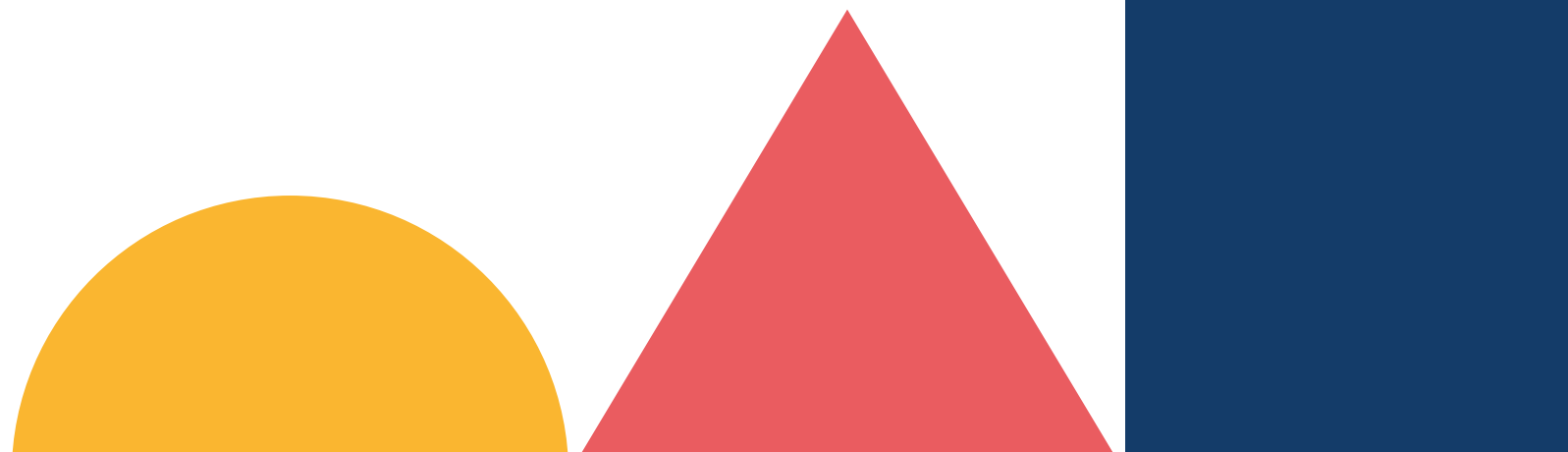
As a major project partner ACE will work with us to ensure the dissemination of our research nationally within the art, museums and heritage sector.

University of Leeds

The Centre for Critical Studies in Museums, Galleries and Heritage draws on its home in the School of Fine Art, History of Art and Cultural Studies at the University of Leeds to create a dynamic environment for researching and studying museum practice at the intersection of cultural theory, history, art practice and museum and heritage studies.

Dr Nick Cass, Director of the Centre, has represented the University of Leeds as part of the Mapping Contemporary Art in the Heritage Experience research team.







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