



# ART<sup>of</sup> the LOST

Discussing the future of the past

**Thursday 28<sup>th</sup> November 2019**

	Venue One	Venue Two
Time		
9.15-9.30	<p><b>Welcome and Introduction</b></p> <p>Member of Chapter (tbc) Heather Newton, Head of Conservation, Canterbury Cathedral</p>	
	Conservation; construction, destruction and change	Destruction through reformation
9.30-10.00	<p><b>Making, Breaking and Remaking: The role of the Conservator in creating and losing value</b></p> <p>Simon Cane Executive Director, UCL Culture</p>	<p><b>The transmission and preservation of monastic art in Reformation England</b></p> <p>Prof. James Clark Professor of Medieval History, University of Exeter</p>
10.00-10.30	<p><b>The Restoration of the Cathedral of Teruel (Spain) 1949-1954. A case of post-war reconstruction and transformation</b></p> <p>Prof. Ascensión Hernández Martínez Department of Art History, University of Zaragoza (Spain)</p> <p>Irene Ruiz Bazán Postdoctoral research fellow of the Architecture and Design Department of the Politecnico di Torino (Italy).</p>	<p><b>The Last “Relyque”?: Sensing the artistic reformation of the saints in the sixteenth-century cathedral</b></p> <p>Dr Emma J. Wells Lecturer in Ecclesiastical and Architectural History (Late Medieval/ Early Modern), University of York</p>
10.30-11.00	<p><b>The Cotroceni Church - how to lose and regain a monument</b></p> <p>Dr Diana Iuliana Barbu Painting and polychrome wood restorer, Cons-Art. SRL</p>	<p><b>Devotion, distortion and destruction: changes in the function and survival of English ecclesiastical wall paintings</b></p> <p>Stephen Rickerby &amp; Lisa Shekede Wall Painting Conservators</p>
11.00-11.15	Questions	Questions

Break 11.15-11.45

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11.45 - 12.15	<p><b>‘Mediaeval Sculpture ~ two stories of creation, destruction, discovery, conservation and interpretation’</b></p> <p>Emma Norris and Lynne Humphries Sculpture and decorative surfaces conservators Humphries and Jones Ltd</p>	<p><b>The Fate of Medieval Embroidered Vestments. Hidden, eaten, stolen, burnt..... or survived?</b></p> <p>Gilly Wraight PhD Candidate, English, Worcester College, University of Oxford</p>
12.15 - 12.45	<p><b>A wall of Bishops, lost and found: Thomas Sackville’s 1608 portrait frieze at Knole</b></p> <p>Dr Catherine Daunt Curator of Graphic Art, British Museum</p> <p>Gerry Alabone Senior Conservator (Furniture and Frames), National Trust</p>	<p><b>A new silk for Canterbury; reinventing a 12th century design</b></p> <p>Rev’d Max Kramer Precentor, Canterbury Cathedral</p> <p>Dr Sarah Turner Collections Manager, Canterbury Cathedral</p>
12.45-13.00	Questions	Questions
<p>Lunch 13.00-14.00 Community Studio Live Stream</p>		
14.00-14.30	<p><b>The Fate of Venetian Art during the Napoleonic Empire (1806-14)</b></p> <p>Dr Nora Gietz Independent Researcher</p>	<p><b>The Bishop Marshall Panel: conservation, technical analysis and re-display of a painted remnant from a medieval Bishop’s Throne</b></p> <p>Rachel Howells Freelance Painting Conservator</p> <p>Hannah Tempest Freelance Painting Conservator and technical analyst</p>
14.30-15.00	<p><b>“Synagogue Wall Painting: Loss and Forgetting; Rediscovery and Conservation”</b></p> <p>Dr Samuel D. Gruber Professor of Jewish Studies, Syracuse University / Cornell University, NY</p>	<p><b>Figures, Scenes and Fragments: Reconstructing medieval stained glass in Wales</b></p> <p>Dr Martin Crampin Research Fellow, University of Wales Centre for Advanced Welsh and Celtic Studies</p>
15.00-15.15	Questions	Questions
<p>Break 15.15-15.45</p>		

	Venue One	Venue Two
Time		
15.45-16.15	<p><b>Destroyed but not lost: How to overcome an earthquake? Engaging key stakeholders in the conservation decision-making process of their own cultural heritage</b></p> <p>Mitzy Quinto-Cortes PhD Candidate Institute of Archaeology, University College London</p>	<p><b>How Books Die: the evidence from Canterbury</b></p> <p>Dr David Rundle Lecturer in Latin and Manuscript Studies, University of Kent</p>
16.15 - 16.45	<p><b>Art, Conservation and Conflict: War-Damaged Paintings in the National Gallery of Afghanistan</b></p> <p>Dr Richard Mulholland Northumbria University</p> <p>Elsa Guerreiro Director of International Fine Art Conservation Studios Ltd</p>	<p>Presented by: Andrew Honey, ACR Book Conservator, Research and Teaching, Bodleian Libraries, University of Oxford</p> <p><i>Written with:</i> <i>Justine Provino</i> <i>PhD candidate, Jesus College,</i> <i>University of Cambridge</i></p>
16.45-17.15	<p><b>Libyan World Heritage sites</b></p> <p>Paul Bennett Director, Canterbury Archaeological Trust</p>	<p><b>The Canterbury Passional; Rethinking historic conservation treatments and applying a new methodology</b></p> <p>Ariane Langreder, ACR Head of Book and Paper Conservation Canterbury Cathedral</p>
17.15-17.30	Questions	Questions

## Friday 29<sup>th</sup> November 2019

	Venue One	Venue Two
Time		
9.00-9.30	<b>Introduction</b> Cathedrals and the HLF Setting the scene (tbc)	
	Memory and Meaning	Iconoclasm
9.30-10.00	<b>The Old Church and the New: Eadmer of Canterbury's Lost Cathedral</b> Dr Eleanor Parker Lecturer in Medieval English, Brasenose College, Oxford	<b>The 'Glory' of Canterbury Cathedral: John Rowell's Altar Cloth and Iconoclasm in the English Civil Wars</b> Professor Jackie Eales Director of Research for the Faculty of Arts and Humanities, Canterbury Christ Church University
10.00-10.30	<b>Huguenot Temples in France: Design, Destruction and Memory</b> Dr Tessa Murdoch Rosalinde and Arthur Gilbert Research Curator, V&A Museum	<b>Material Consequences of Theft: A Reconstruction of the Life of Christ and the Virgin tapestry at Canterbury Cathedral</b> Dr Rosamund Garrett Associate Curator of European & Decorative Art Memphis Brooks Museum of Art, Memphis, Tennessee
10.30-11.00	<b>Marble's Language: Decrypting Tombs in Browning's 'A Bishop Orders His Tomb' and Saint Erkenwald</b> Dr Johannes Wolf Retaining Fee Lecturer in English, St. Peter's College, Oxford	<b>'Lord, what work was here! What tearing up of monuments! What tooting and piping upon the destroyed organ pipes! The service books and singing books which could be had, were carried to the fire in the public market place' - Destructions of musical manuscripts and artefacts during the English Civil War</b> Hannah Rodger PhD Candidate, Music, University of York
11.00-11.15	Questions	Questions
Break 11.15-11.35		

	Venue One	Venue Two
Time		
		Whims of Fashion
11.35 - 12.05	<p><b>Lost Sermons, Lost Meanings: All Saints Margaret Street and Millais' Autumn Leaves.</b></p> <p>Dr Ralph Norman Subject Lead for Theology and Religion, Philosophy, and Ethics, Canterbury Christ Church University</p>	<p><b>Lost and Found: the wall paintings of Pickering Church (North Yorkshire)</b></p> <p>Dr Kate Giles Department of Archaeology, University of York</p>
12.05 - 12.35	<p><b>'Open up, you gates of Heaven': Understanding and Opening Up Hidden and Lost Liturgical Spaces In Ecclesiastical Settings</b></p> <p>Dr Jason Burg Associate Lecturer, Northumbria University</p>	<p><b>'The most deplorable piece of vandalism ever conceived': the story of the Chapter House at Durham Cathedral</b></p> <p>Marie-Thérèse Mayne Exhibitions Officer, Durham Cathedral</p>
12.35-12.50	Questions	Questions
<p>Lunch 12.50-13.50 Community Studio Live Stream</p>		
13.50-14.20	<p><b>The Bishop's Cathedra: Authoritarian or Subversive?</b></p> <p>The Revd Dr Peter Doll Canon Librarian and Vice-Dean, Norwich Cathedral</p>	<p><b>19th Century Stained Glass at Canterbury Cathedral: George Austin Jr's work between preservation and eradication</b></p> <p>Leonie Seliger Director of the Stained Glass Studio, Canterbury Cathedral</p>
14.20-14.50	<p><b>The relocation of Hans Feibusch's Baptism (1951/1977) at Chichester Cathedral: symbolic implications and contemporary responses</b></p> <p>Dr Naomi Billingsley Leverhulme Early Career Fellow, The John Rylands Research Institute, The University of Manchester</p>	<p><b>Retained, removed and resurrected, and reviled: the contrasting fates of Britain's first ironwork cathedral screens, 1855-70</b></p> <p>Alicia Robinson Senior Curator, Sculpture, Metalwork, Ceramics &amp; Glass, V&amp;A Museum</p>
14.50-15.05	Questions	Questions
<p>Break 15.05 -15.25</p>		

	Venue One	Venue Two
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15.25-15.55	<p><b>Pride is my prince in perlys ipyth’: The Iconography of Costumes and Props of Medieval English Morality Drama as Reconstructed through Ecclesiastic Artwork’</b></p> <p>Dana L. Key (née Kovarik) PhD Candidate, English, University College London</p>	<p><b>‘Stitch and Stone: The challenge of homeless ecclesiastic textiles and their multiple histories’</b></p> <p>Dr Brenda M King Chair, The Textile Society UK</p>
15.55- 16.25	<p><b>Evangelical Art: Projection Mapping as an Art Form for the Masses</b></p> <p>Howard Griffin Senior Lecturer, Kent School of Architecture</p>	<p><b>Janet Fry - Stitch Witch or Artist?</b></p> <p>Wendy Matthews Chapter Clerk, Bristol Cathedral</p>
16.25 -16.40	Questions	Questions
16.40-17.25	Thanks from Chapter member	