

# Contemporary Art in the Heritage Experience Conference 2019

29-30 July 2019  
Newcastle University  
Newcastle upon Tyne



## Contemporary Art in the Heritage Experience Conference 2019: Schedule for Paper Presentations

Monday 29 <sup>th</sup> July: Creation Theme					
Morning – 11:15-13:00					
Socially-engaged and Participatory Strategies		Processes of Creation and Engagement (1)		Experiential and Sensory Strategies	
Pippa Hale	<i>'Consumption', a site-specific installation for Ripon Workhouse Museum</i>	Jo Coupe	<i>Sidestepping history – looking at decay and conservation in heritage sites</i>	Carolyn Alexander	<i>Authentic Reproductions and Artistic Replications; sculpture as an interpretive tool to further engagement with vulnerable or lost heritage</i>
Frances Guy	<i>'Here You Are': the democratic potential of socially-engaged art in heritage sites</i>	Catherine Bertola	<i>Drawing on the past: exploring history through art practice</i>	Francesca Lockett-Richardson	<i>Patterns of Tactility and Sound: Sensory engagement and co-creation with the visually impaired and the textile artist at Macclesfield Silk Museum</i>
Stephen Livingstone & Pearl Saddington	<i>The Boat – cast adrift in a sea of doubters</i>	Cole Akers	<i>The Glass House, a site of the National Trust for Historic Preservation</i>	Romany Reagan	<i>Doors of perception into borderland worlds: Contemporary audio walking practice in a Victorian garden cemetery</i>
Nicky Bird	<i>On the cusp: artist, community and intangible heritage</i>	Lynn Settrington	<i>Sew Near- Sew Far</i>		

## Monday 29<sup>th</sup> July: Creation Theme

Afternoon – 13:45-15:30

Working with Collections		Engaging with Site and Audience (1)		Contested Histories (1)	
Tom Ellis	<i>'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?</i>	Gina Wouters	<i>The Role of the Local: A look at how historic sites integrate local artists in commission programs</i>	Bryan Biggs	<i>Artists in resonance: Heritage pathways to creative practice</i>
Hetty Berens	<i>Contemporary art program in The Sonneveld House museum; providing sources</i>	Su Fahy	<i>Collectors of Experience: interventions and encounters</i>	Roberta Burchardt	<i>Decolonizing Architecture: displacement, migration and colonial heritage</i>
Stephanie Allen	<i>Meeting Point: Its history, impact and future</i>	Kate Stobbart & Harriet Sutcliffe	<i>The Great Cragside Cover-Up</i>	Jenna Ashton	<i>Artists as Heritage-Makers in Sites of Conflict</i>
Chun-yu Liu	<i>Challenges and Experiences in Reinterpreting Cultural Heritage Sites</i>	Morven Gregor	<i>All Aboard the Artist's Arc</i>	Corinne Fowler	<i>Colonial Countryside: Commissioning Writing to Reshape Perceptions of British Heritage</i>

## Tuesday 30<sup>th</sup> July: Encounters Theme

Morning – 9:30-11:30

Urban and vernacular heritage		Processes of creation and engagement (2)		Engaging with site and audience (2)	
Brigitte Jurack	<i>Living heritage: Translating the Street: the sewing awl and cobbler's anvil</i>	Cinzia Hardy	<i>Directing the Gaze: Creating immersive, dynamic and engaging experiences in heritage settings</i>	Katy Beinart	<i>The here and the elsewhere: challenging localised versions of heritage with a mobile public artwork</i>
Premjish	<i>Public Art as Civic Intervention: Bhubaneswar Art Trail</i>	Patricia Huang & Tzu-Chin Kao	<i>Who's Afraid of Contemporary Art?</i>	Liz Ritson	<i>Commissioning Contemporary Creative Practitioners to Share Northumberland's Stories</i>
Laima Nomeikaite	<i>Street art and heritage conservation: From values to performativity</i>	Rachel Taylor	<i>Finding Foundlings: Searching for the Voice of the Historical Child in the Foundling Museum</i>	Laura Purseglove	<i>Creating contemporary art works in active, historic churches: challenges and rewards</i>
Irene Brown	<i>Gallery of Wonder (title tbc)</i>	Tom James & Penelope Sexton	<i>The Clearing: Art in a Utopian Landscape</i>	Gaynor Bagnall & Jill Randall	<i>Understanding the audience experience of contemporary visual arts at Geevor Mine World Heritage Site: A Dialogue between a Contemporary Artist and a Sociologist</i>

## Tuesday 30<sup>th</sup> July: Encounters Theme

Afternoon – 13:30-15:15

Archaeological Encounters		Impact and reception		Contested histories (2)	
Kevin Booth & Mark Nixon	<i>A change of pace: Contemporary art and archaeology in Hadrian's Cavalry</i>	Serena Partridge & Amber Pouliot	<i>Fake News and Mourning Shoes: The Challenges of Art Installation in the Writer's House Museum</i>	Colin Sterling	<i>Singularities: Heritage and Memory Beyond Experience</i>
Catrin Huber	<i>Expanded Interiors; Bringing Contemporary site-specific fine-art practice to Roman houses at Herculaneum and Pompeii</i>	Anne de Charmant	<i>Heritage: strategy and conversation</i>	Lucy Day	<i>A presentation on the project A Woman's Place at Knole, May to November 2018.</i>
Constantinos Thanos & Kali Tzorti	<i>Tracking the creation of a digital sensory environment within an ancient Greek monument – from conception to implementation and retrospective analysis</i>	Cathy Newbery & Kate Picker	<i>"Please Remove it – immediately!" Leaning into the Challenges, Learning through doing</i>		
Fiona Crisp	<i>Framing the view: An artist's mediation of Heritage Experience.</i>	Alexander Burnett	<i>Living artists and a living academy</i>		