

Mapping Practice & Profession of Sculpture (London, 25–26 Feb 2011)

V&A Museum, London, Feb 25–26, 2011

Robyne Calvert-Miles, University of Glasgow

International conference at the Sackler Centre, V&A Museum, London on 25th– 26th February 2011 marking the end of a major digital humanities research project: Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851–1951

The Mapping Sculpture project is the first comprehensive study of sculptors, related businesses and trades investigated in the context of creative collaborations, art infrastructures, professional networks and cultural geographies. On 25th February the project launches the results of this three-year investigation: a free-access online database containing some 50,000 records which will provide a major new resource for studying sculpture. The database includes information on c.3,500 sculptors, c.10,000 related businesses, c.15,000 objects, c.1,300 exhibitions, c.700 other events, c.125 art societies, c.125 art schools and c.15,000 locations. The research, carried out in seventeen cities across Britain and Ireland, has brought forward a mass of evidence concerning practitioners and businesses as well as mapping significant changes in the forms, techniques, materials, displays and teaching methods of sculpture.

The two day international conference at the V&A's Sackler Centre aims to disseminate the project's findings and promote dialogue with scholars, curators and students engaged in related research. The conference will also mark the launch of Mobilising Mapping, a new mobile interface.

Mapping Sculpture is a partnership between University of Glasgow History of Art, the Victoria & Albert Museum and Henry Moore Institute with TRIARC, Trinity College Dublin, and the University of Ulster. The research has been supported by a substantial grant from the Arts and Humanities Research Council, with initial funding from the Henry Moore Foundation and has British Academy Research Project status.

Start: February 25, 2011

End: February 26, 2011

Venue: Victoria & Albert Museum

Phone: 020 7942 2211

Address: Cromwell Road, London, United Kingdom, SW72RL

Cost: £36, £31 concessions & £15 students

Programme details and booking:

http://www.vam.ac.uk/activ_events/courses/conferences/index.html

Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851-1951

Programme

Friday 25 – Saturday 26 February

Hochhauser Auditorium, V&A

Friday 25 February 2011

10.00 Registration and refreshments

10.45 Mark Jones (Director, V&A)

Welcome

Session 1

Chair: Alison Yarrington (Principal Investigator of 'Mapping Sculpture' and 'Mobilising Mapping', University of Glasgow)

11.00 Evelyn Silber (University of Glasgow)

Making Connections: the Leicester Galleries putting sculpture on the map in early 20th century London

11.40 Ann Compton (Project Director, Mapping Sculpture), Matthew Barr and Ian Anderson (University of Glasgow) An introduction to the Mapping Sculpture research programme, database and mobile app

12.20 Discussion

12.40 Lunch (provided)

Session 2

Chair: Marjorie Trusted (Senior Curator, Sculpture, Metalwork, Ceramics & Glass, V&A)

13.50 Rhona Warwick (Mapping Sculpture researcher)

Titles and the search for identity in Scottish Sculpture 1851-1951

14.20 Owen Brown (Mapping Sculpture researcher)

Sir William Goscombe John: Sculptor, Medallist, Patron, Nationalist?

14.50 Discussion

15.10 Refreshments

Session 3

Chair: Marjorie Trusted (Senior Curator, Sculpture, Metalwork, Ceramics & Glass, V&A)

15.30 Felice McDowell (London College of Fashion)

Mapping Sculpture in post-war British Fashion Magazines 1945-1951

16.00 Dennis Wardleworth (Independent)

William Reid Dick and his Architects

16.30 Discussion

16.45 Visit to display of Mapping Sculpture in the Gilbert Bayes Gallery of Sculpture at the V&A with the curators

17.30 Drinks reception in the Sackler Centre

Saturday 26 February 2011

10.00 Registration and refreshments

Session 4

Chair: Jonathan Wood (Henry Moore Institute)

10.30 Joseph McBrinn (University of Ulster)

'Mr Eric Gill Goes to Ireland': Medieval Modernity – Catholicism, Modernism and Sculpture

11.00 Ruth Cribb (University of Brighton)

Eric Gill's workshop: contradictions in the making and presentation of sculpture

11.25 Discussion

11.40 Refreshments

Session 5

Chair: Jonathan Wood (Henry Moore Institute)

12.00 Ann Compton (Project Director, Mapping Sculpture)

'Art workers': issues of identity in sculpture and the stone trades c.1851-1914

12.30 Gerardine Mulcahy (Burton Constable Hall)

Mason's Work in all its Branches

12.55 Discussion

13.10 Lunch (provided)

Session 6

Chair: Catherine Moriarty (University of Brighton)

14.00 Jennifer Powell (Tate Britain)

Constructing an Entente Cordiale 1945 to 1951. Anglo-French dialogues in London, exhibitions of sculpture, and new fora for exchanges

14.30 Pauline Rose (The Arts University College, Bournemouth)

Promoting Henry Moore: The role of personal and professional networks

15.00 Discussion

15.10 Refreshments

Session 7

Chair: Catherine Moriarty (University of Brighton)

15.30 Louise Boreham Sculptors and Architects – two Scottish Case Studies

16.00 Emma McVeigh (University of Ulster)

Neither Irish nor British: The identities of sculpture in Northern Ireland 1921-1951

16.25 Discussion

16.40 Plenary discussion chaired by Alison Yarrington (Project Co-Director of Mapping Sculpture, and University of Glasgow)

17.15

Close

Reference:

CONF: Mapping Practice & Profession of Sculpture (London, 25-26 Feb 2011). In: ArtHist.net, Jan 30, 2011

Arthist.net

(accessed May 2, 2024), <<https://arthist.net/archive/850>>.