

## 'The Real Thing?' The Value of Authenticity and Replication for Investigation and Conservation Conference Programme

University of Glasgow  
 Boyd Orr Building  
 120 University Avenue  
 Lecture Theatre 2

Thursday 6<sup>th</sup> and Friday 7<sup>th</sup> December, 2012

### Thursday 6<sup>th</sup> December

Authenticity - what does 'the real thing' tell us?

8.45-9.30	Welcome desk open (conference packs) (Foyer)
9.30-10.45	<p>Conference Introduction</p> <p>Paper 1: <i>'Indisputable Authenticity': engaging with the real in the museum</i>  <b>Mary M. Brooks (University of Durham)</b></p> <p>Paper 2: <i>Bringing the past to life? The role of authenticity in developing young people's understanding of history</i>  <b>Ceri Jones (University of Leicester)</b></p> <p>Question &amp; Answer session</p>
10.45-11.15	Tea & Coffee (Room 506, Boyd Orr Building)
11.15-12.45	<p>Paper 3: <i>Conservation of Japanese scroll paintings on paper and silk: tradition and innovation</i>  <b>Keisuke Sugiyama (British Museum, London)</b></p> <p>Paper 4: <i>Baskinta's Mother(s) of God: One Strainer with two paintings found in the Convent of Mar Sassine in Lebanon</i>  <b>Kerstin Khalife, Aline El Maalouf (Holy Spirit University of Kaslik, Lebanon) and Christoph Krekel (State Academy of Art &amp; Design, Stuttgart)</b></p> <p>Paper 5: <i>Contemporary approaches to re-framing Italian Renaissance panels at the National Gallery</i>  <b>Harriet O'Neill (University College, London)</b></p> <p>Question &amp; Answer session</p>
12.45-14.00	Lunch (Level 5, Sir Alwyn Williams Building)
14.00-15.30	<p>Paper 6: <i>The differing interpretations of authenticity of an Ushak carpet from the collection of the Metropolitan Museum of Art</i>  <b>Giulia Chiostrini (Metropolitan Museum of Art, New York City)</b></p> <p>Paper 7: <i>"...and I know damned well what he wanted!": Deliberate Alteration and Interpretations of Intent in Several Late Sculptures by David Smith</i></p>

	<p><b>Richard Mulholland (Victoria and Albert Museum, London)</b></p> <p style="text-align: right;">cont...</p> <p>Paper 8: <i>'The Triumph of the Virgin': unravelling authenticities in a Glasgow Museums' tapestry</i></p> <p><b>Sarah Foskett (University of Glasgow)</b></p> <p>Question &amp; Answer session</p>
15.30-16.00	Tea & Coffee (Room 506, Boyd Orr Building)
16.00-17.00	<p>Paper 9: <i>Identifying and pursuing authenticity in Contemporary Art</i></p> <p><b>Rebecca Gordon (University of Glasgow)</b></p> <p>Artist in conversation</p> <p><b>Ross Sinclair (Research Fellow, Glasgow School of Art)</b></p> <p>Question &amp; Answer session</p>
18.00-20.00	Reception at the Trades Hall at 85 Glassford Street in Glasgow City Centre.

### Friday 7<sup>th</sup> December

Replication and its relationship with 'the real thing'

9.00	Welcome desk open (conference packs) (Foyer)
9.20-10.40	<p>Paper 1: <i>Locations of authenticity: a study of the relationship between the reproduction and original 'Gone With the Wind' costumes at the Harry Ransom Center</i></p> <p><b>Jill Morena (University of Texas, Austin)</b></p> <p>Paper 2: <i>Calling authenticity into question: investigating the production of copies and versions in Tudor portraiture</i></p> <p><b>Sophie Plender &amp; Polly Saltmarsh (National Portrait Gallery, London)</b></p> <p>Paper 3: <i>Rediscovering the Unicorn Tapestries</i></p> <p><b>Caron Penney (West Dean Tapestry Studio, Chichester)</b></p>
10.40-11.10	Tea & Coffee (Room 506, Boyd Orr Building)
11.10-12.20	<p>Paper 4: <i>Stitching the 21st century into a 20th century historic house</i></p> <p><b>Alexandra Allardt (Art Care Resources, Newport, Rhode Island)</b></p> <p>Paper 5: <i>Dressing up for the Preston Guild: 'A very admirable and correct costume!'</i></p> <p><b>Uthra Rajgopal (Harris Art Gallery &amp; Museum, Preston)</b></p> <p>Question &amp; Answer session (combined for papers 1-5)</p>
12.30-14.00	<p>Lunch (Level 5, Sir Alwyn Williams Building)</p> <p><b>Poster Sessions</b> in Level 5, Sir Alwyn Williams Building</p>

	(see end of programme for list of Poster Presenters)
14.00-15.30	<p>Paper 6: <i>Authenticity in the revival of Orthodox ecclesiastical embroidery in post-Soviet Russia</i>  <b>Luba Nurse (Conservation Centre Vejle, Denmark); Mary M. Brooks (University of Durham) &amp; Dinah Eastop (The National Archives, London)</b></p> <p>Paper 7: <i>Copying Authenticity? The reconstruction of the Tingelstad Frontal, a Norwegian altar frontal from the 13th century</i>  <b>Katrine S. Scharffenberg &amp; Anne Milnes (Independent painting conservators, Norway)</b></p> <p>Paper 8: <i>Conservation of fashion design: new materials, new approaches. How to keep what was intended to be temporarily functional?</i>  <b>Susana França de Sá, Ana Maria Ramos, Rita Macedo (New University of Lisbon), Joana Lia Ferreira (Design and Fashion Museum and New University of Lisbon), and Bárbara Coutinho (Design and Fashion Museum, Lisbon)</b></p> <p>Question &amp; Answer session</p>
15.30-16.00	Tea & Coffee (Room 506, Boyd Orr Building)
16.00-17.00	<p>Paper 9: <i>Keeping it real: Preserving aesthetic authenticity with replicas</i>  <b>Sophie Kromholz (University of Glasgow)</b></p> <p>Paper 10: <i>Cultural heritage online: questions of authenticity, authority and authorship</i>  <b>Dinah Eastop &amp; Anna Buelow (The National Archives, London)</b></p> <p>Question &amp; Answer session</p>
17.00-17.15	End session

## Poster Presenters

Name(s)	Poster Title
Sarah J. Benson & Claire B. Schaeffer	<i>The real Chanel suit: considering significance: determining an authentic Chanel from a copy</i>
Tina Chaniadaki	<i>A dressing-gown made of a parachute in 1946. Which one is the 'Real Thing'?</i>
Filipa Raposo Cordeiro	<i>'G. Cannicci's Visitation altarpiece, copy after Mariotto Albertinelli: the value of technical investigation</i>
Elke Cwiertnia, Brian Singer, Justin Perry & Joyce H. Townsend	<i>Analysing textiles found in Francis Bacon's studio to aid authentication of his artworks</i>
Serena Dyer	<i>Alteration, masculinity and display: a case study of a pair of quilted breeches</i>
Paul Garside & B. Knight	<i>Perception and conservation of an ersatz material: bookcloth</i>
Kate Gill	<i>Replica-making and informed compromise: the case of a seventeenth century man's coat</i>
Elizabeth Hancock & Lindsay Robertson	<i>Reinterpreting an English medieval painted chest</i>
Amanda Holden & Joelle Wickens	<i>Conversation and conservation: addressing context and use in contemporary upholstery</i>
Lindsey Holmes	<i>The needle is always at hand: creating authenticity through a multi sensory experience of dress</i>
Helen Hughes	<i>Glasgow Museum's Spanish Civil War Banner</i>
Frances Lennard	<i>The Tiger Flag - surrogate, replica or 'real thing'?</i>
Hilary Macartney	<i>'In veritable fac-simile': issues of reproduction and conservation relating to the photographic illustrations for Sir William Stirling Maxwell's Annals of the Artists of Spain (1848)</i>
Professor Emerita Margaret MacDonald	<i>Virtual Whistler</i>
David Robertson	<i>Recovering Cottier's: Approaches to Restoration and Interpretation in a Major Scheme of Painted Decoration in Glasgow's West End</i>
Emma Wilson	<i>Improving accuracy in the costumes of live interpreters in living history museums</i>
Heidi Wirilander	<i>Documentation and disaster planning supports cultural heritage items' authenticity and integrity in disaster situations</i>