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

Friday 25 – Saturday 26 February
Hochhauser Auditorium, V&A
10.30–17.30

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

£36 per day, £31 concessions £15 students
Includes a sandwich lunch

To book please call the Bookings Office on +44 (0) 20 7942 2211 or visit:
www.vam.ac.uk/tickets

With generous support from:
Tomasso Brothers Fine Art
The Henry Moore
Foundation

GERDA HENKEL STIFTUNG