



Events Calendar

SPRING 2010

Please find below details of Research Forum events planned thus far. Further details for these and other events are placed on the website as soon as they become available. Please check our website: <http://www.courtauld.ac.uk/researchforum/index.shtml> and/or Research Forum notice boards regularly. Also note that some dates and times may change and these will be shown on the website. Unless otherwise stated, events are free and open to members of the public. If you would like to receive information via email or on specific areas of interest, please contact us: researchforum@courtauld.ac.uk

The **Spring 2010 Friends Lecture Series** is supported by the Friends of The Courtauld Institute of Art. The many faces of conservation are presented in this series of lectures: from concerted efforts to preserve endangered authentic architectural polychromy in China, to interfacing with public perceptions of what is a mostly an invisible activity at the British Museum, to a spectacularly simple yet effective method for visualising remains of Egyptian blue on ancient art. Technical studies are a traditional strength of The Courtauld and three of the lectures will explore paintings methods, beginning with 17th-century Holland and recent analysis of paintings by Vermeer and Bol, then moving to 20th-century Italy and the Spatialist art of Fontana.

JANUARY

Tuesday, 12 January 2010

17.30 - 18.30, Kenneth Clark Lecture Theatre

Spring 2010 Friends Lecture Series

Conservation in Focus: Preserving Painted Architectural Decoration at the Mountain Resort of the Qing Emperors

Lorinda Wong (Project Specialist, the Getty Conservation Institute)

In China, architectural painting of Qing wooden buildings has traditionally been restored — repainted — rather than conserved. Recently, this practice has been changing, with conservation becoming a more favoured and viable option. But deciding whether to conserve or restore remains much debated. There is no accepted approach to decision-making that provides a clear, systematic and unbiased process for evaluating options and determining the most appropriate solution for a given site. With the risks posed by rapid development, the Getty Conservation Institute working with Chinese authorities focused on this problem. We used as our case study the painted architectural

decoration of the Shuxiang Temple, one of the Outlying Temples of the Imperial Mountain Resort at Chengde. Adopting a values-based decision-making process, as advocated in the *Principles for the Conservation of Heritage Sites in China*, the aim was to offer a model of a methodical and transparent approach to ensure best practice and responsible management of heritage sites with architectural paintings in China.

Wednesday, 13 January 2010 (**note date**)

18.00, Seminar Room 3, Department of Art History, University College London, 20-21 Gordon Square, London WC1H 0AG

London seminar for Early Modern Visual Culture

Refashioning Fashionability: Women's Portraiture, Fashion Prints, and Allegory in France at the Turn of the 18th Century

Kathleen Nicholson (University of Oregon)

In the period from c. 1690-1720 French portraits of women display a decisive shift from courtly

formality to a more relaxed and socially nuanced representation — a change that tracks the increased personal freedoms and social reconfiguring that became possible at the end of Louis XIV's reign. This paper will argue that the popular fashion print acted as the critical catalyst in this process, modernising in particular the high art tradition of allegorical portraiture through its appeal to contemporary mores, styles, and comportment.

This seminar series has been organised jointly by The Courtauld Institute of Art Research Forum and University College London. Contacts: Rose Marie San Juan (r.sanjuan@ucl.ac.uk) and Joanna Woodall (joanna.woodall@courtauld.ac.uk)

Wednesday, 20 January 2010

17.30, Research Forum South Room

Caroline Villers Associate Fellow Lecture

Dirty Books: Quantifying Patterns of Use in Medieval Manuscripts Using a Densitometer

Dr Kathryn M Rudy (Caroline Villers Associate Fellow 2009-10, The Courtauld Institute of Art)

Medieval manuscripts carry signs of use and wear. The priest repeatedly kissed the canon page of the missal, leaving his greasy nose print behind. The devotee regularly touched the image of Mary out of veneration, but inadvertently rubbed the paint off the vellum. Medieval readers of books of hours and prayerbooks – the largest surviving category of late medieval books – often held their manuscripts open for reading by resting their thumbs at the lower corners of the opening. The more often that readers used a text, the darker the thumbprints became.

Using a densitometer, Kathryn Rudy has developed a way to quantify the darkness of these thumbprints, which correlate to the frequency of a reader's handling and use. The resulting data show which sections of manuscript the reader used and which ones s/he ignored. Some readers concentrated on saving their souls by reciting indulgenced texts. Others repeatedly read prayers to ward off the bubonic plague. Quantified patterns of use reveal the habits, fears, and anxieties of medieval book owners and the ways that they interacted with their books. Kathryn Rudy received a PhD from Columbia University and a Licentiate in Medieval Studies from the University of Toronto. She is the former Curator of Illuminated Manuscripts at the National Library of The Netherlands. She has published books and articles on Dutch, Flemish, German and English manuscripts of the late middle ages.

Monday, 25 January 2010

18.00, Seminar Room 3, Department of Art History, University College London, 20-21 Gordon Square, London WC1H 0AG

London seminar for *Early Modern Visual Culture*

The Artist as Historian of Art: On the Souvenirs of Elisabeth Vigée-Lebrun

Mary Sheriff (University of North Carolina)

In this paper Mary Sheriff argues that Vigée-Lebrun's *Souvenirs* are a history of art, one that engages several earlier traditions of art history writing, is particular to the nature of history as conceived in 1830s France, and follows from an earlier tradition of women writing alternative histories through memoirs. This paper draws on Philippe Nora's work on memoirs and history writing in nineteenth-century France, and Faith Beasley's analysis of women's memoir writing in seventeenth-century France.

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Tuesday, 26 January 2010

17.00 - 18.30, Kenneth Clark Lecture Theatre
**Imagining the English Baroque in the 20th Century: Image, Exhibition, Scholarship
Spring Term Architecture Event**

Uneasy Collaborations: Rudolf Wittkower and Helmut Gernsheim

Professor Christy Anderson (Department of Art, University of Toronto)

This lecture explores the collaboration between the photographer Helmut Gernsheim and the architectural historian Rudolf Wittkower, then head of the Fototeca at the Warburg Institute, London, during the early 1940s. Gernsheim was hired by the Warburg to document important buildings for the newly formed National Buildings Record and for various publications including the exhibition catalogue *British Art and the Mediterranean* (1948). Through their work together, he and Wittkower forged an important, though ultimately fraught, partnership. Wittkower's growing interest in English Baroque architecture, and in particular in what he called its 'isolated balanced surface patterns' needs to be seen in the context of Gernsheim's distinctive approach to these buildings. Gernsheim's own fame has been based primarily on his later work as a collector and historian of photography. Yet he was active as an architectural photographer throughout his long lifetime, and through various

publications his work reached a wide and influential audience.

Christy Anderson is Associate Professor at the University of Toronto. She previously taught at Yale University, University of Warwick, Oxford Brookes, Open University and was a Research Fellow at Worcester College, Oxford. She completed her PhD: Massachusetts Institute of Technology in the Dept of Architecture. Previously her main research was on Inigo Jones, which appeared in a book published by Cambridge University Press: *Inigo Jones and the Classical Tradition* (2006). Other publications include the *Oxford History of Art* volume on 'Renaissance Architecture', due out in 2010. More recent work has been in two areas: one, on the history of architecture materials in European Renaissance architecture — titled, for the moment, 'Fusible Stones and Solidified Juices: The Meanings of Materials in Renaissance Architecture'. And the second, which is the source of these events at The Courtauld, on the collaboration between the historians and the photographers in the making of architectural history.

Wednesday, 27 January 2010

17.30, Research Forum South Room

Research seminar: History of Photography

'Ruins: the Ruin of Ruins': Photography in the 'Red Zone' and the Aftermath of the Great War
Simon Baker (Curator of Photography, Tate)

The History of Photography research seminar series aims to be a discursive platform for the discussion and dissemination of current research on photography. From art as photography and early photographic technology to ethnographic photographs and contemporary photography as art, the seminar welcomes contributions from researchers across the board, whether independent or affiliated with museums, galleries, archives, libraries or higher education, and endeavours to provide scholars with a challenging opportunity to present work in progress and test out new ideas.

The seminars usually take place once a term, on Wednesday evenings at 5.30pm in the Research Forum. The papers, and formal discussion, are followed by informal discussion over a glass of wine.

Contacts: Alexandra Moschovi (alexandra.moschovi@courtauld.ac.uk), Julian Stallabrass (julian.stallabrass@courtauld.ac.uk) and Benedict Burbridge (benedict.burbridge@courtauld.ac.uk)

FEBRUARY

Monday, 1 February 2010

17.30, Research Forum South Room

Research seminar: Modern and Contemporary

Feminist Aesthetics and A.I.R. Gallery (New York)

Meredith Brown (The Courtauld Institute of Art)

Saturday, 6 February 2010

10.00 - 18.30 (timings tbc), Kenneth Clark

Lecture Theatre

15th Annual Medieval Postgraduate Student Colloquium

Past Histories & Afterlives of Medieval Art and Architecture

Speakers (to be confirmed): Connie Bailey (University of Leicester), Jessica Berenbeim (Harvard/The Courtauld Institute of Art), Melanie Hanan (Institute of Fine Arts, New York), Jim Harris (The Courtauld Institute of Art), Nikolaos Karydis (University of Bath), John Landsdown (Kellogg College, Oxford), Sean Leatherbury (Corpus Christi College, Oxford), Geoffrey Nuttall (The Courtauld Institute of Art), Roberto Pesenti (The Courtauld Institute of Art), James Plumtree (Central European University, Budapest), Brendan Sullivan (Institute of Fine Arts, New York)

Within the field of art history, the Middle Ages can be perceived as static and unchanging. However, recent scholarship, fuelled by evolving forms of interdisciplinary research, has unmoored the medieval object. Focus has shifted from initial sites of production and intended function to wider questions of the physical life cycles of objects, and their developing use over time. What can shifting forms, functions, and audiences tell us about an object's status? In what ways is temporality traceable through the material record? How do objects reveal or obscure a culture's consciousness of its past history and its future direction? This colloquium aims to explore medieval art and architecture with attention to notions of temporality and to the changing lives, afterlives, and histories of objects and buildings.
Ticket/entry details: Open to all, free admission

Monday, 8 February 2010

17.30, Research Forum South Room

Research seminar: Modern and Contemporary

Paper Thin: Aubrey Beardsley's Immortality

Anna Gruetzner Robins (University of Reading)

Monday, 8 February 2010

18.00, Seminar Room 3, Department of Art History, University College London, 20-21 Gordon Square, London WC1H 0AG

London seminar for Early Modern Visual Culture

Landscape and Exile

Nick Grindle (University College London)

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Tuesday, 9 February 2010

17.30 - 18.30, Kenneth Clark Lecture Theatre

Spring 2010 Friends Lecture Series

Conservation in Focus: Lucio Fontana's Technical Means for Reaching Beyond the Third Dimension

Dr Pia Gottschaller (German Institute Villa Massimo, Rome)

Dr Pia Gottschaller will present a lecture on the subject of her recent monograph of Lucio Fontana, *Lucio Fontana's Technical Means for Reaching Beyond the Third Dimension*. The talk intends to offer insight into the 20th century Italian artist's painterly choices as he made them from day to day throughout an unusually diverse career: faithful to his early training, he never abandoned working in the figurative mode, only to begin in 1949, at the age of 50, to sacrifice the integrity of the pictorial surface in his abstract work cycles such as the 'buchi' and 'tagli'. The discussion of his vast output unfolds in front of a historical foil that also takes into consideration aspects of his innovative use of materials and technique. From the examination of selected works as well as the inclusion of an abundance of new source material, Fontana's artistic process and concept emerge as being intricately linked.

Wednesday, 10 February 2010

17.00 (timing tbc), Research Forum South Room

Research seminar: Renaissance

Another Antiquity: the Peasants of Pieter Bruegel

Stephanie Porras (Leibniz-Gemeinschaft Postdoctoral Fellow, The Courtauld Institute of Art)

Wednesday, 10 February 2010

17.30, Kenneth Clark Lecture Theatre

Arshile Gorky and Abstract Expressionism: A Contested History

Michael R. Taylor (The Muriel and Philip Berman Curator of Modern Art, Philadelphia Museum of Art)

Timed to coincide with the *Arshile Gorky* retrospective exhibition at Tate Modern (10 February - 3 May 2010), this lecture will explore the artist's relationship with the Abstract Expressionist movement. The initial reception of Gorky's work after his death in 1948 paved the way for his gradual assimilation into the canon of Abstract Expressionism as it was formed in the 1950s by Clement Greenberg, Harold Rosenberg, Thomas Hess, Sam Hunter, and Dore Ashton. Gorky's work was acclaimed by these critics and art historians as an important precursor to the large-scale abstract paintings of friends and colleagues such as Willem de Kooning, Jackson Pollock, and Mark Rothko. Although universally accepted at the time, this reading of Gorky's work has been contested in recent years, since it deliberately downplays the artist's longstanding allegiance to Surrealism during his lifetime, leading to a fundamental misunderstanding of his work and its meaning. Michael R. Taylor is the Muriel and Philip Berman Curator of Modern Art at the Philadelphia Museum of Art. His most recent exhibitions at the Museum include *Marcel Duchamp: Etant donnés* (2009); *Arshile Gorky: A Retrospective* (2009); *Salvador Dalí: The Centennial Retrospective* (2005); and *Giorgio de Chirico and the Myth of Ariadne* (2002). Dr. Taylor studied at The Courtauld Institute of Art in London, where he wrote a masters thesis on Richard Hamilton and a doctoral dissertation on Marcel Duchamp's readymades. He has published widely on Duchamp, Dada, and Surrealism. In 2009 he co-curated with Carlos Basualdo the Bruce Nauman exhibition at the American Pavilion for the 53rd Venice Biennale (winner of the Golden Lion award for best national pavilion). Future projects include an exhibition on Surrealism in the 1940s that focuses on myth, magic, and eroticism.

Monday, 15 February 2010

17.30, Research Forum South Room

Research seminar: Modern and Contemporary

Displacement in the Work of Angela Ferreira (b. 1958): Mozambique, South Africa, and Portugal
Ana Balona de Sa'Oliveira (The Courtauld Institute of Art)

Tuesday, 16 February 2010
17.00 - 18.30, Kenneth Clark Lecture Theatre

First Annual RIHA Lecture

Geographies of Provincialism in Roman Sculpture

Dr Peter Stewart (The Courtauld Institute of Art)

The Roman Empire was responsible for the spread of classical sculptural traditions across the territories of more than thirty modern countries, but in many places, notably in marginal regions like Britain, this artistic heritage was only partially adopted, and often took distinctly unclassical forms. This lecture re-examines the 'provincialism' of such sculptures. Focusing on Britain, it exposes the role of geography and geology in the shaping of Roman provincial art and turns upside down some engrained assumptions about its character and locations.

Monday, 22 February 2010

17.30, Research Forum South Room

Research seminar: Modern and Contemporary

Manuel Piña: Appropriate Documents

Stephanie Schwartz (The Courtauld Institute of Art)

Monday, 22 February 2010

18.00, Seminar Room 3, Department of Art History, University College London, 20-21 Gordon Square, London WC1H 0AG

London seminar for Early Modern Visual Culture

A Heartfelt Gesture

Brendan Prendeville (Goldsmith's, University of London)

Edmund Husserl described Galileo as a 'disclosing and concealing genius', because in defining an objective reality subject to mathematical description as constituting the proper field of scientific enquiry, he blanked out or bracketed off what in Husserl's view comprised an alternative field of enquiry: the *Lebenswelt*, the 'life world'. Twentieth-century phenomenology, that of Husserl and Maurice Merleau-Ponty in particular, sought to redress the division introduced into human self-understanding by seventeenth-century science and philosophy. Merleau-Ponty saw in painting the corrective to disembodied reason: 'I cannot imagine how a mind could paint'. As is well known, he looked to Cézanne and Klee. The histories of painting and science are bound together, however, and in seventeenth-century realism, from late Caravaggio onward, we may find an equivalent enactment of the twofold movement of disclosure and concealment

described by Husserl. This occurred in fulfilment of the imperative to create a compelling illusion of visual reality; in accentuating, to this end, the limits both of the medium and of vision itself, painters elicited a somatic response: where vision ends, feeling begins. What happened to gesture, in this context, was new and is significant.

This seminar series has been organised jointly by The Courtauld Institute of Art Research Forum and University College London. Contacts: Rose Marie San Juan (r.sanjuan@ucl.ac.uk) and Joanna Woodall (joanna.woodall@courtauld.ac.uk)

Tuesday, 23 February 2010

17.30 - 18.30, Kenneth Clark Lecture Theatre

Spring 2010 Friends Lecture Series

Conservation in Focus: The Art of Painting by Johannes Vermeer van Delft - Recent Technical Studies

Elke Oberthaler (Head of Conservation, Kunsthistorisches Museum Vienna)

Ten years after the restoration of *The Art of Painting* by Johannes Vermeer van Delft, a full technical study of the picture is being undertaken, including a number of new non-invasive analytical techniques.

Since completion of the conservation treatment, the painting has been submitted to an intense loan programme; its condition, however, remains fragile, and deliberation on the reasons for this fragility has been ongoing. Wide consultation with international experts focussed on the composition of the binding media for the paint and led to the development of a new project reconsidering the results of previous analyses and re-examining the painting using up-to-date analytical methods, based on recent developments in the field. The results of the study will be discussed and the significance of the findings for the history, conservation and display of the work.

Thursday 25 February 2010

17.30, Research Forum South Room

Research seminar: Medieval Work in Progress

Inscriptions and Memory in Medieval Georgia

Dr Antony Eastmond (The Courtauld Institute of Art)

MARCH

Monday, 1 March 2010

14.00 - 18.00, Research Forum South Room

Medieval Art in Theory workshop

Looking Like: Mimesis/Imitatio in the Art and Architecture of the Middle Ages

Speakers to be announced

The imitation (*imitatio* in Latin) of the natural world has long been considered an ideal quality of works of art. But what do we mean when we say an artwork resembles something, and what does it resemble? Mimesis as a fundamental characteristic of art was discussed by Plato and Aristotle. The debate was revived in association with classical art by writers of the Renaissance including Vasari, who himself imitated Pliny in praising the deceptive qualities of works of art. Recent scholarship by authors including Erich Auerbach, Svetlana Alpers and Ernst Gombrich has established a discourse about the nature and purpose of mimesis in art. At the same time, such concepts as resemblance and reality have been reconsidered and undermined. This workshop will consider works of art and architecture made between 400 and 1400 AD in Western Europe and beyond in the light of both medieval and modern debates about mimesis.

Ticket/entry details: to be announced

Tuesday, 2 March 2010

17.30 - 18.30, Kenneth Clark Lecture Theatre

Spring 2010 Friends Lecture Series

Conservation in Focus: Looking for Colour on Ancient Greek and Roman Sculpture

Giovanni Verri (Mellon Fellow, British Museum)

It is now well established that colour formed a central part of the life and culture of ancient civilisations throughout the areas surrounding the Mediterranean basin and beyond. Wall paintings, ceramics, architecture and sculpture were often brightly painted and the importance of colour is referred to in the primary literary sources from those cultures. Over time, sculptures and carved stone have often lost much of their original coloration, particularly when compared with wall paintings and ceramics. New and old scientific investigations can reveal the presence of expected and unexpected occurrences of colour and rediscover lost decorative patterns.

Thursday, 4 March 2010

11.30 - 17.40, Kenneth Clark Lecture Theatre

The 2010 Courtauld Institute of Art

Postgraduate Symposium:

Identities in Time

Speakers: Clare Backhouse, Benedict Burbridge,

Martina Caruso, Samantha Darell, Anna Marie Kirk, Michela Pittaluga, Per Rumberg, Maria Starkova-Vindman

The 2010 Courtauld Institute of Art Postgraduate Symposium will provide an opportunity for third year PhD Students to present work-in-progress papers on their research projects. Speakers will engage with the theme of 'Identities in Time', discussing representational practices according to changing and evolving national, cultural, religious, artistic and gender identities through history. This theme reflects the concerns with identities running through much of the research represented, and varied material from different time periods will be discussed, stretching from fourteenth and fifteenth century mother of pearl carvings to contemporary portrait photography. Ticket/entry details: Open to all, free admission

Monday, 8 March 2010

17.30, Research Forum South Room

Research seminar: Modern and Contemporary

Black Market Memory: Myth and Art in Yugoslavia, 1991-2001

Alexandra Lazar (The Courtauld Institute of Art)

Tuesday, 9 March 2010

17.30 - 18.30, Kenneth Clark Lecture Theatre

Spring 2010 Friends Lecture Series

Conservation in Focus: Decoration of a Utrecht Canal House by Ferdinand Bol (1616-1680): A technical and historical analysis of an early series of large fitted canvasses

Dr Margriet van Eikema Hommes (Instituut Collectie Nederland and University of Amsterdam)

Dr Margriet van Eikema Hommes will give a lecture on her recent research leading to the publication of a book later this year related to an ensemble of five large scale oil paintings painted in the early 1660s by Ferdinand Bol.

The commission of these works for a specific location is investigated, together with the iconography of the works that includes unusual and disparate subject matter. During the recent restoration of these paintings, in collaboration with conservators at SRAL, Dr van Eikema Hommes carried out extensive material technical research of the paintings. The results of this research, together with new archival findings, and research into the political and religious history of Utrecht, answered the questions of their original location and commission. The specific evolution of the series of works, that were ordered in three stages and adapted at each stage to accommodate the additions is discussed, that

elucidates the meaning of the series and relates to a local political-religious conflict in Utrecht in the 17th Century.

Margriet van Eikema Hommes studied art history at the University of Amsterdam (UvA). In 2002, she obtained her doctorate with a dissertation on the discoloration of 15th-17th century oil paintings. From 2002-2005 she has worked as a post-doctoral researcher, investigating the paintings in the Oranjezaal (1648-1652), Huis ten Bosch. Since 2006, she is working for the Netherlands Institute for Cultural Heritage (ICN). Currently as a post-doc researcher (based at UvA), she is carrying out research into 17th- and early 18th-century Dutch painting ensembles (research funded by Netherlands Organization for Scientific Research (NWO)). Margriet van Eikema Hommes has published books and articles, both in the field of art history as in the field of conservation science.

Thursday, 11 March 2010

18.00, Kenneth Clark Lecture Theatre

ICMA at The Courtauld lecture series 2009-10

The Count of Clermont and the Case of Conques: Unravelling Some Mysteries of Medieval Enamelling

Barbara Drake Boehm (Curator, Department of Medieval Art and The Cloisters, The Metropolitan Museum of Art, New York)

This lecture is presented by The Courtauld Institute of Art in association with the International Center of Medieval Art, New York, and with the support of The Courtauld Institute of Art's Research Forum. The International Center of Medieval Art promotes the study of the visual arts of the Middle Ages in Europe. Its worldwide membership includes academics, museum professionals, students, and other enthusiasts. The lecture series 'ICMA at The Courtauld' is made possible through the generosity of Dr. William M. Voelkle.

The lecture will be followed by a reception sponsored by Sam Fogg.

ICMA publishes a scholarly journal *Gesta*, a newsletter, supports a website, and sponsors lectures and conference sessions.

email: ICMA@medievalart.org and web:

<http://www.medievalart.org>.

Annual membership application forms for ICMA will be available at the lecture: Students \$20
Others (non-US) \$70

Local arrangements: Dr Joanna Cannon, The Courtauld Institute of Art,
joanna.cannon@courtauld.ac.uk

Monday, 15 March 2010

18.00, Seminar Room 3, Department of Art History, University College London, 20-21 Gordon Square, London WC1H 0AG

London seminar for Early Modern Visual Culture

Title tbc

Katie Scott (The Courtauld Institute of Art)

This seminar series has been organised jointly by The Courtauld Institute of Art Research Forum and University College London. Contacts: Rose Marie San Juan (r.sanjuan@ucl.ac.uk) and Joanna Woodall (joanna.woodall@courtauld.ac.uk)

Tuesday, 16 March 2010

17.30 - 18.30, Kenneth Clark Lecture Theatre

Spring 2010 Friends Lecture Series

Conservation in Focus: Inside 'Conservation in Focus' at the British Museum

Dr David Saunders (Keeper of Conservation and Scientific Research, British Museum)

Caring for 7 million objects viewed by 6 million visitors a year presents daunting challenges for conservation. Among them is the perception and understanding of the nature of conservation itself, as most conservation and investigation of the Museum's collections takes place in studios, laboratories and stores that are inaccessible to the public. In the British Museum's 'Conservation in Focus' programme, visitors can meet conservators as they work on a diverse range of objects (from ancient sculpture to modern installation art), learn about the decisions that are made before and during conservation, see how objects are prepared for display and discover how the examination and analysis of materials aids treatment and informs the preservation of our cultural heritage for future generations. The 'Conservation in Focus' programme was launched in 2008 with a six-week long 'live' exhibition, open throughout Museum hours and featuring an open studio. This presentation highlights the aims of the exhibition, its outcomes and the 'Conservation in Focus' programme that has since been developed.