

# CAMBRIDGE HERITAGE RESEARCH GROUP

## BULLETIN



14 MAY 2018

### CAMBRIDGE HERITAGE RESEARCH GROUP

DEPARTMENT OF ARCHAEOLOGY  
UNIVERSITY OF CAMBRIDGE

The Cambridge Heritage Research Group (HRG) was founded in the 1990s. Since then, the number of students, post-doctoral fellowships, staff members and other researchers involved with heritage research has increased. HRG is now a substantial community that draws people in from a number of disciplines such as anthropology, architecture, history and even engineering.

This Bulletin aims to connect this community in Cambridge and beyond. By sharing information about events, publications and opportunities for gaining experience and employment in the field, it hopes to strengthen the sense of a community engaged with heritage research in all of its facets.

Contribute! We would be especially interested in hearing from you about events and opportunities. Contributions in the form of short reviews of conferences, exhibitions, publications or other events/material that you have attended/read are also welcome. Please note that advertisements for any non-HRG events, jobs, or programs do not imply endorsement of them.

#### STAY CONNECTED

**WEBSITE:** [www.arch.cam.ac.uk/heritagegroup](http://www.arch.cam.ac.uk/heritagegroup)

**FACEBOOK:**

[www.facebook.com/cambridgehrgh](http://www.facebook.com/cambridgehrgh)

**TWITTER:**

<https://twitter.com/cambridgehrgh>

**LINKEDIN:**

<https://www.linkedin.com/groups/Cambridge-Heritage-Research-Group-4925222>

- **Easter Term Card**
- **HRG Seminar**

#### UPCOMING EVENTS CONFERENCES and CALLS

- "COLLECTING LOSS": 2nd Annual Conference of the Research Training Group 2227 "Identity and Heritage"
- *Boundaries*
- Waving Borders/Affranchir la Frontière Worlds of Cultural Heritage(s)
- The 16th EUROGRAPHICS Workshop on Graphics and Cultural Heritage (EG GCH)
- International conference "On Monumentality"

#### OPPORTUNITIES

- Postdoctoral Research Associate in Early Islamic Monumental Art and Architecture, Faculty of Classics, University of Oxford
- Oral History Researcher, CW+
- Postgraduate Internship - The Polonsky Foundation Pre-1200 England and France Project, The British Library
- Exhibitions Project Manager, Public Programmes, Wellcome Collection (x2)
- Weeping Window Poppies Tour Volunteers, United Kingdom Historic Buildings Preservation Trust

#### EDITORS

REBECCA HABOUCHA AND

ANDREA KOCSIS

On behalf of the Cambridge  
Heritage Research Group

#### TO CONTACT US...

If you would like to be added to our mailing list to receive our bulletin, or if you have a notice to post, please contact the editors ([rh590@cam.ac.uk](mailto:rh590@cam.ac.uk) or [ak2003@cam.ac.uk](mailto:ak2003@cam.ac.uk)). For more information about the Heritage Research Group, visit our website:

[www.arch.cam.ac.uk/heritagegroup](http://www.arch.cam.ac.uk/heritagegroup)

# Cambridge Heritage Research Group Seminars



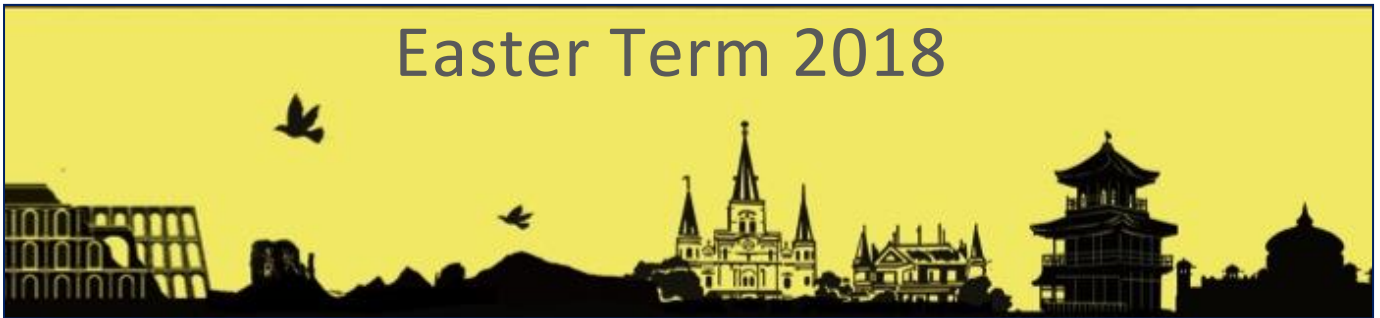
## **Alternate Tuesdays 1-2pm & Thursdays 5-6pm**

*Seminars held in the Seminar Room, McDonald Institute for Archaeological Research, Downing Site (McD) OR South Lecture Room (SLR), as indicated.*

We have a short seminar series in the Easter Term because of exams.

- 26 April (SLR): **Yvonne Zivkovic (Alice Tong Sze Research Fellow, Lucy Cavendish College):** *'The Question of Intangible Heritage in German Migrant Writing.'*
- 1 May (McD): **Kostas Arvanitis (Senior Lecturer, University of Manchester):** *'Archiving the Spontaneous Memorials of the Manchester Arena Bombing'.*
- 10 May (SLR): **Laura Tradii (PhD student, Department of Social Anthropology, Cambridge):** *'Military cemeteries as heritage sites: The political discourse of military commemoration in Germany'.*
- 15 May (McD): **Alina Kozlovski (PhD student, Department of Classics, Cambridge):** *'Romans in ruins: ancient engagements with the material past.'*

# Cambridge Heritage Research Group Seminars



## Easter Term 2018

***Alina Kozlovski (PhD student, Department of Classics, Cambridge): 'Romans in ruins: ancient engagements with the material past.'***

**Tuesday 15 May, 1-2pm**

**McDonald Seminar Room, McDonald Institute.**

Whether as objects collected, hidden, lost, rediscovered, and reused, or as buildings ruined and reconstructed, ancient Roman landscapes contained many material traces of past generations. Ancient texts demonstrate that these material things could be used to not only signal the past but also to actively construct it for their viewers. These different ancient interactions have been examined by modern scholars in a variety of ways, with many interpreting them as the literary creations of each individual author, while others seeing in them precursors to modern ideas of cultural heritage, examples of proto-archaeology, or cases of an early museology. In this paper I discuss some examples of stories and images from the first century BC and the first century AD which demonstrate Roman engagements with ideas such as ruins, reconstruction, collecting, and the broader notion of the past as something that is physically extant in the present. I also explore the implications of looking for ancient precursors to ideas such as heritage and museology both on how we understand the ancients to have constructed their own past and on our own modern constructions of it.



## UPCOMING EVENTS

**'What Remains?': Fascist and National Socialist Antiquities and Materialities from the Interwar Era to the Present Day**  
**International workshop**

Organised by: Dr. Helen Roche (History), Flaminia Bartolini (Cambridge Heritage Research Centre), Tim Schmalz (History)

**Date: June 8th, 2018, 11.00-18.00**

Venue: The Old Library, Sidney Sussex College, Cambridge

An interdisciplinary workshop of international experts, including historians of Germany and Italy, classicists, archaeologists and art historians.

Fascist Italy and Nazi Germany, along with other twentieth-century authoritarian regimes, have often attempted to create consensus through propagandistic reinterpretations of the classical past. As recent scholarship has shown, the Fascist appropriation of *romanità* and Nazi philhellenism were not only conditioned by prior cultural receptions of antiquity, but were also a key political tool in motivating and mobilizing citizens to fulfill the aims of the fascist state.

Once Fascism and Nazism had fallen, the material legacies of both regimes then became the object of destruction, reinterpretation and memory work. Thus, the archaeological and architectural heritage of these regimes, now tainted by their ideology, has not only suffered the consequences of *damnatio memoriae* in the aftermath of regime change, but continues even today to inflame contemporary public debate.

This interdisciplinary workshop will bring together a group of *international experts, including historians of Germany and Italy, classicists, archaeologists and art historians*, to explore the complex relationships between antiquity and materiality, both during and after Fascism and National Socialism. Our aim is to examine the shifting conditions of the reception of antiquity under dictatorial regimes, and the fate of fascist material legacies from the aftermath of the Second World War to the present day.

The workshop is a joint collaboration between the Cambridge Heritage Research Centre, the Department of Archaeology, and the Faculty of History at the University of Cambridge. It will be the first of a series of workshops on the theme of Heritage and Dictatorship, and is supported by the [DAAD-University of Cambridge Research Hub for German Studies](#) with funds from the German Federal Foreign Office and the Faculty of History. It will also form a launchpad for 'Claiming the Classical', a new network for scholars interested in political appropriations of the classical past.

Please register at:

<https://www.eventbrite.com/e/what-remains-fascist-and-national-socialist-antiquities-and-materialities-tickets-45291122968>

## **Soviet War Memorials and the Men Who Made Them**

Organised by the “Beyond the Cold War: Toward a Community of Asia project,” CRASSH.

Date: **Tuesday 29 May 2018**

Time: **17:15-18.45 (including Q & A session)**

Location: Room SG2, Alison Richard Building, 7 West Road, Cambridge CB3 9DT

Alone among European countries, the Soviet Union did not commemorate World War I, a conflict it considered bourgeois and imperialist. Yet by the end of World War II, monuments to the heroism of Red Army soldiers were being erected from Berlin to Pyongyang that looked a lot like the earlier European models. Why did Soviet war memorials follow classical examples, eschewing any avant-garde influence? And why are so many more being built today in a style that often strikes foreign observers as being bombastic and antiquated – most recently at Russia's new national cemetery outside Moscow? To answer these questions, this lecture will look at the evolution of Russian military art from pre-revolutionary times to today. It will focus particularly on the crucial role of Marshal Kliment Voroshilov, the celebrated military and political leader who was also the Soviet Union's most powerful patron of the arts, and his network of artistic clients: a male-only coterie of sculptors, architects and painters who despised modernist, non-figurative art, were often conservative and nationalistic, and established the army as a reliable source of commissions that allowed them to circumvent regular artistic institutions.

This lecture is for anyone interested in Soviet history and art, and would be of particular interest to specialists in Russian/Soviet history, military history, memory studies, the history of art, and architecture.

### About the Speaker

Mischa Gabowitsch is a contemporary historian and sociologist specialising in Soviet war memorials, and the study of protest and social movements in Russia. He is a research fellow at the Einstein Forum in Potsdam, Germany and the author/editor of several books in English, German and Russian.

This is a FREE EVENT but places are limited, so please register

<https://www.eventbrite.co.uk/e/soviet-war-memorials-and-the-men-who-made-them-tickets-45107832742> on Eventbrite to secure a place.



# ART AND THE SENSES

Department of History of Art  
Graduate Research Seminar Series  
Easter Term 2018

Monday 21 May at 5pm  
LR2, History of Art Department  
1-5 Scroope Terrace, CB2 1PX  
Refreshments provided, all welcome

## In conversation with Dr Caroline Campbell

The Jacob Rothschild Head of the Curatorial  
Department, The National Gallery, London

Is the museum a multi-sensory space? Should museum displays connect only with visitors' sense of sight? How do museums respond to new technologies that enhance sensory perception?

This Seminar welcomes Dr Caroline Campbell, the National Gallery's Jacob Rothschild Head of the Curatorial Department, to discuss the role of the sensory in the museum. Alongside curating the National Gallery's pre-1500 Italian paintings, Dr Campbell has overseen sensory exhibitions including 'Monochrome: Painting in Black and White' (2017-18) and 'Soundscapes' (2015).

The Seminar will begin with Dr Campbell sharing sensory highlights from the National Gallery's collection. This will be followed by an 'in conversation' on the role of the senses in the museum, after which there will be an opportunity to develop the discussion with questions from the audience.



Convenors: Lizzie Marx & Lorraine de la Verpillière  
[@ArtSensesCam](#) | [ArtSenseCambridge](#)

## CONFERENCES, CALLS & WORKSHOPS

### CFP: "COLLECTING LOSS": 2nd Annual Conference of the Research Training Group 2227 "Identity and Heritage"

16-17 November 2018, Weimar, Germany

Deadline: **25 May 2018**

Conference location: Bauhaus-University Weimar

Under the title "Collecting Loss", the 2nd Annual Conference of the Research Training Group "Identity & Heritage" asks if and how loss can be collected and stored and how absence can be shown. In order to explore the multiple dimensions of loss, and opposing strategies of collecting, storing, and presenting practices, we are looking for contributions that question the relationship between the concepts of loss, archive, heritage, and identity. The cultural technique of the archive can be understood, according to Foucault, as a "system of statements", which refer not only to what was said and thought at a certain time, but also to the possibilities and impossibilities of these statements. Central feature of all archives is a systematic ordering. The archival practice of collecting and preserving is a selective process that has diverse and ultimately political implications. This necessarily includes the non-storage („cassation“) as well as the regulation and control of access to the archive. The archive becomes a central factor in securing interpretive sovereignty – "Show Me Your Archive and I Will Tell You Who Is In Power," as the project "Kiosk Gallery" puts it in a nutshell.

Within this conceptual framework, the conference will focus on the following topics:

1. Forcible losses can linger in the community of the deprived for a long time. A loss is not forgotten within the community, it is kept alive in the communicative memory and passed on through written/verbal or non-verbal transmission throughout generations. Traumatic experiences of loss, such as those caused by the genocides of the 20th century, are kept present in order to avert such crimes in the future, but also to be able to continue to process the trauma of the victims. The prerequisite for this, however, is the possibility of being able to articulate or allow loss individually or collectively. If something is lost that has no value for us, we will not address the loss as such. However, it is conceivable that others will judge its value differently. It is therefore important to scrutinize the social framework of loss, which must be specified in each case: active commemorating, active prevention of commemoration, and passive forgetting are not freely selectable options. What are the different functions and meanings of the archive within the described context?
2. The claim of identity loss(es) in contemporary societies is accompanied, according to Stuart Hall, by a "fleeting multiplicity of possible identities"(Hall, 1994). Are archives, therefore, arbitrary construction kits for identity(s)? To what extent can archives be used to create new possible identities or to modify existing ones and if so, by whom are they created? Is it possible to create archives from scratch, or is it all about transforming and updating existing archives?
3. At present, we are confronted with the systematic destruction of cultural heritage, which is documented in the media in unprecedented accuracy. Rebuilding plans for the expected post-war period claim to ‚heal‘ these losses. These claims raise several questions: how can material and social loss be assessed? Who evaluates loss, who evaluates whose loss and how? How are loss of material cultural heritage and reconstruction medialised, and what kind of influence does the medialisation have on the discourse? How is loss perceived by different social groups, such as exile communities, researchers or artists? How is loss documented and who documents it? Who runs the archives. who owns them? What

potential do participatory archives and community archivists have to reflect the views and voices of marginalized groups?

4. The archive organizes the collected material and, by doing so, it is supposed to represent the world: there is „no archive without outside“ (Derrida, 1997). Conversely, everything in the world should have a substitute in the archive. The archive ensures that the documents are not lost, and archivists develop operative procedures to secure them. If there is loss outside of the archive, if it takes place in the world, where in the archive is the place for this loss? You cannot keep something, which is not there, can you? Isn't the archive, which is supposed to be a counter force against forgetting and disappearance, actually incompatible with loss? How can we understand the interaction between the informational content and the storage processes of the archive? How is loss thought about and constructed in the archive? How do archives deal with their own losses or gaps ? And what would the loss of an entire archive mean?
5. Non-scientific approaches to the visualization of loss – such as artistic and filmic approaches – extend the semantics and pragmatics of remembering to aspects of empathy and emotionality. In addition, the focus of conceptual artistic work is often the questioning of archives and their objectivity. Besides collecting and storing, the act of documenting can trigger story-telling, enable audiovisual experiences of historical moments, bring the marginalized to the fore and thus activate other narrations. How can such processes be recorded and evaluated in a scientific/academic analysis? How do scholarly/scientific and non-scientific practices of collecting and storing relate to each other? Where is the line between non-scientific and academic archive analysis, and is the archive used in different ways? What do documentary strategies for ephemeral works of art look like, and how are these strategies, which counteract the ephemeral nature of the work being reflected?

We are looking for contributions that deal critically with these questions and issues. Panels will be organized based on the accepted proposals. We would like to create an active exchange among the participants and therefore encourage submissions from different disciplinary fields. Presentations will be based on pre-circulated papers and should not exceed 20 minutes. Please submit an abstract (300 words) and a CV via email by **May 25, 2018** to Simone Bogner, [cfp@identitaet-und-erbe.org](mailto:cfp@identitaet-und-erbe.org). Accepted speakers will be notified on 18 June 2018. The deadline for submitting the papers is **October 19, 2018**. The conference languages are German and English. Travel allowances are available.

Contact Info:

TU Berlin, Research Training Group 2227 "Identity and Heritage"  
Simone Bogner, [cfp@identitaet-und-erbe.org](mailto:cfp@identitaet-und-erbe.org)

For more information, please visit: <http://www.identitaet-und-erbe.org/?p=1369>



**CFP: *Boundaries***

2-6 September 2018, Magliesburg, South Africa

Deadline: **June 12 2018**

We are pleased to announce the conference *Boundaries*, to be held at Valley Lodge & Spa, Magliesburg, South Africa, 2nd–6th September 2018. Boundaries can literally be defined as limits, limiting factors, borders or barriers. The term connotes the idea of restriction in both a physical and ideological sense. In social and cultural discourses, the idea of boundaries can be understood as a metaphysical notion to describe various ideas which are the foundations of all forms of discrimination and prejudice based on issues such as patriarchy, race, ethnicity, class, sexuality, religious affiliation and other forms of classification. Examples of such conceptions of boundaries in colonial, postcolonial, poststructuralist and postmodern discourses include the practices of stereotyping or othering. The conference will investigate this dynamic subject from the perspectives of literature and language, as well as related disciplines in the humanities and beyond. The theme of “Boundaries” is taken broadly to include as many perspectives as possible, whilst providing a focused environment for discussion.

We welcome individual abstracts addressing any topic relevant to the conference theme. We also invite panel proposals from a diversity of relevant fields such as anthropology, archaeology, architecture, art history, classics, criminology, cultural studies, education, economy and management studies, environmental sciences, film studies, gender studies, geography, history and historiography, law, language, literature, philosophy, religious studies, sociology, psychology, theology, and visual arts. Papers should address one of the following themes. If you would like to present a paper on a different aspect relevant to the conference theme, please also get in touch. We will consider all papers that fit the general theme of the conference.

**Presentation Topics**

Geographies, Localities and Borders; Metaphysical and Ideological Boundaries; Crossing Borders in Gender and Sexuality Space; Liminality and Transgression; Scientific Breakthroughs; Time, Memory and Home; Migration and Diaspora; Transnationality and Globalisation; Genocide, War and Ethnic Conflicts; Voice and Agency; Human/Nature Binary and the Ecocritical Project; Otherness, Othering and Postcolonial Criticism; Social Media and Alternative Facts; Rules in English Language Teaching and Learning; Translanguaging, Code-switching and Code-mixing; Multilingualism/Super Diversity; Human and Animal Rights; Private and Intellectual Property Legislature; Diaspora(s)/Historical Movements.

Paper Length: 20 mins

Languages: English

Please contact us at: [boundariesconf@unisa.ac.za](mailto:boundariesconf@unisa.ac.za)

Please use the Chicago Manual of Style (footnotes) 16th edition.

**Please send questions, abstracts or papers to [cassandra.sciortino@berkeley.edu](mailto:cassandra.sciortino@berkeley.edu)**For more about Euroacademia you may go here: <http://euroacademia.eu/>

**CfP: Waving Borders/Affranchir la Frontière**

22-24 November 2018, Montreal, Quebec

Deadline: **1 July 2018**

Conference Location: Université de Montréal

International symposium of the research project « Out of place : Law, literature and migration » (SSHRC), organized in collaboration with La maison de la Syrie

While thinking about literary or judicial narratives as well as visual and cinematographic expressions produced in contexts of political displacements, the very notion of territory, in all its more normative and prescribed aspects, appears as a central issue. There is no possible access to the asylum without, at first, a geographic, but also a symbolic border that needs to be crossed, a border that shapes the nation-states and is thereby regulating the possibility of free movement. Displacements across borders are always regulating under the cover of the Law and oftentimes refused under that same Law. Actually, the political issues of the United States under the Trump's administration and the planning menace of a wall separating Mexico from the USA is an acknowledgement of that affirmation. The world as known is divided, fractured in its composition, its geographies and the very possibility of displacement are necessarily influenced by that segmented shape of the world.

The question we need to ask is the following: What happens when there is a (re)invention or a (re)creation, with and through artistic imagination, of those national boundaries? Must we, then, talk about *Weltliteratur* as Goethe already thought about it in the early XIXth century? Or think about World Literature following the anglo-American model inherited by postcolonial theories, or even of the concept of the "Tout-Monde" defined by Edouard Glissant? Should we, instead, insist on planetary epistemologies? Those planetary epistemologies offer ways to think about concepts such as migration, *migrance*, displacement and the political refugee in terms of ecology, environmental economy and, therefore, renewing studies about creative practices of migration. Indeed, planetarity is a world-system in multiple levels which supposes the consideration of forms of interactions between divided and stable territories. There are, on one hand, those spaces where human rights are systematically violated as well as others where, at the level of the Law, extraterritoriality operates as to give the refugees a safe place to live.

**Thematics to be explored**

In order to engage in a critical reflexion about the displacement, construction and creation of territorial borders, we propose the following research topics which are not exclusive :

- Divided territory and obstacles to displacement
- Confinement writings, writing about refugee, borders writing
- Territory and Law
- Asylum and planetarity
- Imaginaries and human right for climate refugees
- Displacing the mother tongue
- The *I* as a territory, as a border
- Territory and corporality
- Memories and territorialities
- The space of writing/Writing the space
- Migration and science fiction
- Representation as a transitional space
- Language and translation in the context of migration
- Displacement as a meaning for writers/artists of the 2nd and 3rd generations

- Gender identity and migration

The symposium, organised in the context of the SSHRC's research project « **Out of place : Law, literature and migration** » and with the collaboration of the non profit organization **La maison de la Syrie** is a site for interdisciplinary encounters and critical reflexions about new faces of political displacement (migration, refugee) in a planetary context where the notions of space and ecology need to be addressed throughout renewed theoretical and creative frameworks (fiction, science-fiction, ecocriticism, etc.).

You are invited to submit an individual proposal or a panel proposal (3-4 communications). For a panel submission, please make sure to send us an abstract of the theme of the panel as well as a proposal (250 words) for each contribution. The organization of a round table or of an interview with an artist, a writer, a filmmaker, by example, is also possible and encouraged. Finally, original format are welcomed and will be prioritized.

Please send your proposal to the organizing committee before **July 1st, 2018** at [refugiesetdeplaces@gmail.com](mailto:refugiesetdeplaces@gmail.com). Authors will be informed of the committee decision by August 2018.

For more information, please visit: <http://www.refugiesetdeplacees.com/>

**CfP: The 16th EUROGRAPHICS Workshop on Graphics and Cultural Heritage (EG GCH)**  
12-15 November 2018, Vienna, Austria

Deadline: **20 June 2018**

GCH 2018 aims to foster an international dialogue between ICT experts and CH scientists to advance the understanding of critical requirements for processing, managing, and delivering cultural heritage information to a broad audience. The objective of the workshop is to introduce and showcase new techniques and applications for supporting Cultural Heritage information ranging from data acquisition, analysis and synthesis, 3D documentation, and data management, to new forms of interactive presentation and 3D printing solutions. Interdisciplinary approaches for analysis, classification and interpretation of cultural artefacts are particularly relevant to the event. GCH 2018 as part of Visual Heritage 2018 provides a scientific forum to exchange novel ideas and techniques in research, education and dissemination of Cultural Heritage information, to transfer them into practice, and identify future research and application opportunities.

We seek original, innovative and previously unpublished contributions in the visual computing area applied to digital cultural heritage, challenging the state-of-the-art solutions, presenting experiences and projects in this domain and leveraging new ideas for future developments. Equally, original contributions in the cultural heritage field of relevance to visual computing are welcome.

Contributions are solicited in (but not limited to) the following areas:

- 2/3/4D data acquisition and processing in Cultural Heritage
- Multispectral imaging and data fusion
- Digital acquisition, representation and communication of intangible heritage
- Material acquisition analysis
- Heterogeneous data collection, integration and management
- 3D printing of cultural assets
- Shape analysis and interpretation
- Similarity search of digital artefacts
- Visualization and Virtual Museums including storytelling and design of heritage communications
- Multi-modal and interactive environments and applications for Cultural Heritage
- Spatial and mobile augmentation of physical collections with digital presentations
- Semantic-aware representation of digital artefacts (metadata, classification schemes, annotation)
- Digital libraries, archiving and long-term preservation of 3D documents
- Standards and documentation
- Serious games in Cultural Heritage
- Organizational aspects of cooperation between ICT and CH experts for project development
- Best practices for deployment of novel ICT solution in the CH domain, including budgeting and maintenance
- User demand and reception of ICT solutions in CH institutions

In cooperation with CHNT, GCH is also planning for a half-day tutorial program, addressing practices and challenges in the important areas of acquisition and presentation of CH content. All accepted papers will be published by the Eurographics Association and archived in the EG Digital Library.

Best papers will be selected and awarded at the conference; those will be invited in extended version for further review and publication in the ACM Journal on Computing and Cultural Heritage ([ACM JOCCH](http://www.acm.org/journals/jocch)).

For more information, please visit: <http://2018.visualheritage.org/>

**CFP: International conference "On Monumentality"**

4-6 April 2019, Athens, Greece

Deadline: **15 June 2018**

Conference location: Acropolis Museum

A century separates us from the “rupture of history” and the historical ambiguities that the early heroic modernism introduced in the urban space, and eighty years from the destruction of the European monumental deposit from the bombings of WWII, a defining moment for the introduction of new kinds of monumentality alongside the old ones. Yet, monumentality still emerges as a major spatial, aesthetic, symbolic, architectural and archaeological phenomenon. In a climate of pessimism in present day western cities, which are dealing with an increasingly precarious present, due to economic and other forms of instability, the durability of monumentality as “urban permanence” (the famous Aldo Rossi concept), appears to be among the few remaining symbolic and spatial rocks and as such is needed, maintained, enhanced, landscaped and even invented.

The international conference “On Monumentality”, organised by the Module Art-Architecture-Urban Planning, Hellenic Open University, to be held in the Acropolis Museum, Athens, 4-6 of April, 2019, will explore the following relevant dimensions of monumentality and the monumental both in the European urban and peripheral space and also of cities/countries globally:

- Old, new and emergent kinds of monumentality
- Struggles around monumentality formation: Social, symbolic and political aspects
- Aesthetics of monumentality’s protection
- The economic and developmental aspects of monumentality
- Monumentality in the urban space and the “natural”/regional landscape
- Scales of the monumental

In the above context is invited the submission of proposals for papers from architects, archaeologists, architectural historians, urban planners, urban and cultural geographers, art theorists and historians, social anthropologists and other relevant theorists until **June 15, 2018**.

Acceptance of papers will be decided until late July 2018. Participation will be free of charge.

Conference languages: English, Greek. Proposals, including name plus title and abstract of paper of up to 300 words and a brief CV, can be sent to one or all of the following members of the organizing committee:

Prof. Argyro Loukaki: [argyro-loukaki@hotmail.com](mailto:argyro-loukaki@hotmail.com)

Assoc. Prof. Dimitris Plantzos: [dkplantzos@arch.uoa.gr](mailto:dkplantzos@arch.uoa.gr)

Dr. Jenny Albani: [jennyalbani@gmail.com](mailto:jennyalbani@gmail.com)

Dr. Dionysis Mourelatos: [dmourela@arch.uoa.gr](mailto:dmourela@arch.uoa.gr)

Dr. Konstantinos Soueref [ksoueref@culture.gr](mailto:ksoueref@culture.gr)

Dr. Stavros Alifragkis [sa346@otenet.gr](mailto:sa346@otenet.gr)

For more information, please visit: <http://www.dpmsdiax.arch.uoa.gr/files/2018-2019/Call%20for%20papers-International-Conference-On-Monumentality.pdf>

## OPPORTUNITIES

### **Postdoctoral Research Associate in Early Islamic Monumental Art and Architecture, Faculty of Classics, University of Oxford UK, England, Oxford**

Salary: £31,604 p.a. (Grade 7.1)

Contract Type: Fixed-Term until 30th September 2020

Closes: 12:00 noon on 31 May 2018

Following the award of a European Research Council Advanced Grant, ‘Monumental Art of the Christian and Early Islamic East: Cultural Identities and Classical Heritage’, to Dr Judith McKenzie, the Faculty of Classics is seeking to appoint a Postdoctoral Research Associate in Early Islamic Monumental Art and Architecture to work on the project. This post will be fixed-term for 24 months until 30 September 2020, and it is anticipated that the appointee will start on 1 October 2018.

This project will analyse the monumental art (large decorative programmes of wall and floor mosaics, and wall paintings on buildings) of two areas of the former eastern Roman Empire which came under Islamic rule but which have never been the subject of an integrated comprehensive study: Egypt and Syro-Palestine (modern Syria, Jordan, Lebanon, and Israel/Palestine). It aims to determine systematically how the strength and nature of the local Greco-Roman traditions and expressions of identities influenced monumental art in these regions during Late Antiquity (AD 250–750), the period of transition from paganism to Christianity and, in turn, to Islam. The project aims to define and distinguish between different strands of classical influence, both local and external (from the centres of Rome, Constantinople, and Alexandria). For the early Islamic period, it will also include other, eastern, influences. By investigating the roles of local artists and artisans as creators rather than imitators, and continuities of local workshop traditions, this project will transform our understanding of the artistic culture of the late antique Middle East.

Reporting to Dr Judith McKenzie, the post holder will carry out research on early Islamic wall mosaics and paintings for the European Research Council (ERC) Advanced Grant project, ‘Monumental Art of the Christian and Early Islamic East: Cultural Identities and Classical Heritage’.

Further Particulars (which all applicants must consult) are available through [https://www.recruit.ox.ac.uk/pls/hrsliverecruit/erq\\_jobspec\\_version\\_4.jobspec?p\\_id=134229](https://www.recruit.ox.ac.uk/pls/hrsliverecruit/erq_jobspec_version_4.jobspec?p_id=134229)

Applications should include a CV and a supporting statement explaining your suitability for the post. Candidates are asked to submit two article length samples of written work and requested to have two references submitted by the closing date.

The closing date for applications is **12.00 noon on 31st May 2018**. Interviews are expected to be held in Oxford on 14th June 2018.

---

**Oral History Researcher, CW+**  
**UK, England, London**

Job Type: Contract, Part time, 1 day/week

Contract type: Temporary, June 2018 to December 2018

Salary: £150 per day

Closing date: **28 May 2018**

CW+ is the official charity of Chelsea and Westminster Hospital NHS Foundation Trust including its hospitals and clinics.

CW+ are delighted to be working with the Heritage Lottery Fund to uncover the history behind Chelsea and Westminster Hospital. Throughout 2018-19 we will be delving into our archives, gathering stories from our communities, and celebrating a number of anniversaries. We are looking for an experienced oral historian and researcher to work with our volunteer heritage committee to help develop and deliver our project. The Oral History Researcher role is part time at 1 day per week starting in June 2018 to December 2018. Working days are flexible.

Our project outcomes:

- Our project will create a new permanent exhibition of artefacts and photographs from our archives which will be on permanent public display in our Outpatients department.
- We will record the stories of some of the people who have been a part of our hospital's history with an oral history project, working with the hospital radio to create podcasts to share these stories.
- We'll bring the history we uncover to our patients both on our Care of Older People wards and in Chelsea Children's Hospital with creative workshops.
- We will celebrate with events to mark 70 Years of the NHS, the centenary of the end of WW1, the role of women on International Women's day, and the 300th birthday of Westminster Hospital.

Please download the full role description from <https://www.cwplus.org.uk/about-us/work-with-us/>

To apply, send a CV and covering letter outlining your experience and suitability for the role to Grace Saull, Art and Design officer, on [arts@cwplus.org.uk](mailto:arts@cwplus.org.uk).

Interviews will be held w/c 4th June.

**Postgraduate Internship - The Polonsky Foundation Pre-1200 England and France Project,  
The British Library  
UK, England, London**

Job Type: Internship

Contract Type: Temporary (less than 13 months)

Salary: £10.20 per hour (London Living Wage)

Closing Date: **20 May 2018**

Thanks to external funding, the British Library is pleased to be able to offer an internship in the Ancient, Medieval and Early Modern Manuscripts section of the Western Heritage Department for a doctoral and post-doctoral student in history, art history or other relevant subject to work on The Polonsky Foundation England and France Project: Manuscripts from the British Library and the Bibliothèque nationale de France, 700-1200. As part of this project, 800 illuminated manuscripts made in England and France before 1200 have been digitised and will be interpreted for both scholars and the general public.

The focus of the internship will be to assist the curatorial project team in all aspects of the project, such as enhancing our Explore Archives and Manuscripts online catalogue records, and publicising them in blog posts and other interpretative material. This may involve writing or researching short descriptions of manuscripts and groups of manuscripts. During the internship at the Library, the intern will enjoy privileged access to printed and manuscript research material, and will work alongside specialists with wide-ranging and varied expertise.

This internship is designed to provide an opportunity for the intern to develop research skills and expertise in medieval history and manuscripts, and in presenting manuscripts to a range of audiences. Previous interns have given feedback that they felt a valued member of the team, gained professional confidence and developed their career by carrying out a 'real' job with specific duties.

The programme is only open to students who are engaged actively in research towards, or have recently completed a PhD in a subject area relevant to the study of medieval manuscripts and who have a right to work in the UK full time.

The term of internship is full time (36 hours per week over 5 days) for 6 months. The salary is £10.20 per hour, which is the current London Living Wage. The internship will start on 23 July 2018 or as soon as relevant security checks have been completed.

To apply, please visit [www.bl.uk/careers](http://www.bl.uk/careers) (vacancy reference: 01982).



## **Exhibitions Project Manager, Public Programmes, Wellcome Collection (x2)** **UK, England, London**

Job Type: One full time; one part time

Contract Type: One permanent; one fixed, 12 months

Salary: £32,000-£36,000 p.a.

Closing date: **11:59pm, 28 May 2018**

### **Job Summary**

We are looking for 2 experienced Exhibitions Project Manager to join the Exhibitions team at Wellcome Collection. One will be for a full time permanent position and the other for a 12 months part time fixed term contract to deliver a single temporary exhibition. In your cover letter please can you specify whether you would like to be considered for the permanent or FTC position.

The Exhibitions team develops and delivers a variety of innovative exhibitions and projects for a wide range of audiences. This work focuses on delivering multi-layered, experimental and diverse displays that encourage our audiences to think and feel differently about health, life and our place in the world. These projects are developed internally or with external partners, researchers, curators, artists and producers.

### **Additional info**

To Succeed in this role, you will:

#### Both Roles

- Forecast, record and monitor spending on exhibition production. Contribute to budgetary planning relating to the exhibitions programme.
- Work together with the project curator to shortlist, commission and contract exhibition designers. Manage and coordinate 3D, 2D and lighting design processes.
- Draw up and implement project schedules (from content development through to installation take down) in consultation with the project curator, registrar, designers and builders.
- Contract and manage contractors involved in the production of exhibitions. Manage tender processes in accordance with Wellcome's procurement regulations.
- Work together with the project curator to devise contracts for commissioned works.
- Act as principal point of contact between curator, registrar, designers, builders and participating artists.
- Lead regular project team meetings to liaise with key stakeholders across departments in Wellcome including Conservation, Communications, Press, Visitor Experience, Collections & Research, Live Programme, Health and Safety, Facilities and Security.
- Liaise with the registrar to ensure that conservation, display, transport, courier and insurance requirements are met. Liaise with registrar on tax, insurance, security, packing, storage and condition reports for exhibition loans.
- Liaise with the registrar and gallery manager to plan object installation within an agreed budget. Ensure that an appropriately skilled temporary crew install the exhibition.
- Coordinate artists, exhibitors, curators and the AV team to ensure that the exhibition's AV requirements are met.
- Remain informed of all issues, techniques, technologies, conservation methods etc. pertinent to exhibition-making. Contribute to and implement templates, guidance and policies for museum best practice.
- Contribute to our knowledge of 3D, 2D and lighting designers, fabricators, builders and suppliers.
- Observe Wellcome's *Inclusive Exhibition Design Guidelines*. Support the project team in producing an exhibition that is accessible and inclusive.

- Support the project team in reducing waste, reusing and recycling when possible and selecting ‘cradle to grave’ materials.
- Undertake work in accordance with Wellcome policies and principles.
- Undertaking any other work that may be reasonably required from time to time.

Permanent EPM only

- Take responsibility for the upkeep of a designated permanent gallery in Wellcome Collection, in liaison with the Curatorial, Conservation and Visitor Experience team and technical support. To include:
- Overseeing the maintenance (working with the Gallery Manager, the AV and IT and Publishing teams) of furniture, interactives, showcases, mounts and interpretation.
- Overseeing the upkeep of artworks, scientific exhibits, contemporary and historical material and the satellite exhibitions around the Wellcome Collection building.
- Managing contractors and external specialists where required, providing care of the permanent collections.
- Maintaining and monitoring storage areas, on and off-site.

For more information and the full job description, please visit: [https://krb-sjobs.brassring.com/TGnewUI/Search/home/HomeWithPreLoad?PageType=JobDetails&partnerid=30160&siteid=5284&Areq=361BR&codes=GuardianJobs#jobDetails=213317\\_5284](https://krb-sjobs.brassring.com/TGnewUI/Search/home/HomeWithPreLoad?PageType=JobDetails&partnerid=30160&siteid=5284&Areq=361BR&codes=GuardianJobs#jobDetails=213317_5284)

## **Weeping Window Poppies Tour Volunteers, United Kingdom Historic Buildings Preservation Trust**

UK, England, Stoke-on-Trent

Contract Type: Temporary (2nd August to 16th September 2018)

Closing Date: **2 July 2018**

UKHBPT are recruiting 150 event volunteers for the following:

Stoke-on-Trent City Council and Middleport Pottery are pleased to announce that they will present Weeping Window by artist Paul Cummins and designer Tom Piper from 2 August-16 September 2018. The poppies come to Stoke-on-Trent as part of the final year of 14-18 NOW's UK-wide tour of the iconic poppies

The presentations by 14-18 NOW, the UK's arts programme for the First World War centenary, give people across the UK the chance to experience the impact of the ceramic poppy sculptures in a range of places of particular First World War resonance. The tour has been made possible by the Department for Digital, Culture, Media and Sport (DCMS), the Backstage Trust, the Clore Duffield Foundation and the National Lottery.

All our volunteers must be prepared to undertake a wide variety of tasks, including occasional Front of House duties, car park attendants, welcome hosts, room stewards, route guides, and day-to-day housekeeping.

The event takes place over the period 2nd August to 16th September 2018, with various training and orientation days taking place starting in July 2018.

For more information or to apply, please contact the Volunteer Manager on the address below.

Chris Green

Volunteer Manager

[chris.green@ukhbpt.org](mailto:chris.green@ukhbpt.org)

## FEEDBACK

We welcome feedback on the content for the bulletin, as well as suggestions for any future bulletins.  
rh590@cam.ac.uk and ak2003@cam.ac.uk

