



Association for Historical and Fine Art Photography

2024 Conference

Programme - Day 1, Thursday 7th November 2024

Maritime Museum, Royal Albert Dock, Liverpool, United Kingdom L3 4AQ - [Map](#)

08:45 – 09:30 Registration

09:30 – 09:40 Welcome and Housekeeping

09:40 – 10:20 Keynote by Suzanne St Claire

Suzanne is an artist, photographer and educator based in Northwest England and a Director of GLOW Creative learning, a Community Interest Company committed to the creative development of young women. With decades of experience working with Open Eye Gallery, Tate Liverpool, Knowsley Council, Wales NHS and Wirral Borough Council, Suzanne has developed and run socially engaged projects with communities and groups.

**10:20 – 10:50 Jamie Robinson & Sikh Heritage in Colonial Collections; Conservation,
Gurtek Singh Digitisation and Community Engagement with Contested
Collections**

This paper introduces the ongoing collaborative project between Manchester's Sikh community and the University of Manchester Library (UML) and reflects on what it means to care for a cultural treasure that is also understood as a living being.

UML has in its collections one of the oldest known copies of the Sri Guru Granth Sahib (SGGS), written sometime in the 17th century, it is the most sacred scripture in the Sikh faith. Since 2021, UML has worked closely with the Sikh community to conserve, digitise and respectfully care for the Sri Guru Granth Sahib alongside other manuscripts and personal material, adding to the rich history of Sikhi in Manchester. We will also reflect on the SGGS history, collaborative work on conservation, ongoing community engagement projects and how we can start to look at 'decolonial acts' in a special collections library.

- 10:50 – 11:10 Jai Monaghan Photographing Large Scale Art Installations by Living Artists at Tate Modern and Britain**
- The presentation explores photographing commissions in the Duveens at Tate Britain and the Turbine Hall at Tate Modern. These are large scale art installations that require multiple photographers working on several different aspects such as marketing, installation, press and editorial, often within tight timescales. We work with living artists and document their process leading up to the installation. Each commission can provide their own sets of challenges, from working with multiple departments to adapting to artist's specific requirements and each installation is photographed in accordance to how they are experienced by visitors.
- 11:10 – 11:40 Morning Break**
- 11:40 – 12:10 Maciej Pawlikowski A Comparative Study of Photographic Techniques for Paper & Pedro Maximo Watermark Recognition Rocha**
- Focusing on the historical samples on paper-based materials photographed for the purpose of Newton's Watermarks project, our research delves into comparison of different camera and light systems for detecting watermarks and paper features using advanced photographic techniques. This research holds promise for applications in creating robust datasets for further employment on machine learning techniques, watermark research, preservation, dating and study of paper based historical archives.
- 12:10 – 12:30 Sam Day Shooting shadows: Digitising Aldo Tambellini's Cell Series**
- The Aldo Tambellini's Cell Series features over 320 unique, hand painted and distressed slides for which the interplay of light and shadow is key to the work. Tambellini would apply black paint onto glass slides and then burn and scratch circles and spirals onto the surface of then with the addition of clear resin-like elements. I will talk about how I worked closely with our time-based media conservators in creating a unique workflow to photograph these, how we decided on the projection, the subjective nature of how the work is displayed and the challenges of creating a master for future digital projection.
- 12:30 – 12:50 Richard Shellabear Infra-Red on the cheap**
- I will be sharing my experiences of photographing paintings in unsuitable locations such as private houses, hospitals or warehouses. Utilising mirrorless cameras modified to record IR alongside the usual visible light photos I will share the obvious and (to me) surprising technical difficulties, and interesting and sometimes surprising results.
- 12:50 – 13:50 Lunch**
- 13:50 – 14:10 AGM**

- 14:10 – 14:40 Jonny Davies & Benjamin Bowles Digitising for our lives: Kew’s mission to capture 8 million specimens**
- In 2022 RBG Kew began a four-year project to digitise over eight million plant and fungi specimens with a view to making our collections freely available around the world. As we pass the halfway point, this presentation reflects on the anatomy of the project, from its scope and scale to specific imaging techniques and quality assurance methods. Crucially, we discuss this in the wider context of how large-scale digitisation will help us serve the scientific community to better understand and to protect the natural world.
- 14:40 – 15:00 Chris Elwell Lola racing cars: From an under-wind tunnel mess, to a fully functioning and conserved archive**
- Lola is a manufacturer of racing cars, with an enviable history reaching back over 60 years. Their cars have won in almost every form of motor racing from Sports Cars, Indy Car, Formula 1, and more recently announcing their intention to race in Formula E in 2025.
- Lola has an extensive archive of engineering drawings and technical documentation reaching back to the early days of the company. The archive was in a poor state having been moved some years ago and stored in poor climatic conditions. This presentation describes how we undertook the end-to-end process of organising, conserving, digitising and safely depositing this unique archive into its long-term home with Deepstore.
- 15:00 – 15:20 Louie Morris Paper Peepshows**
- I have recently been working to make images of a small collection of 19th century paper cut out peepshows. These examples are intact, still functioning as a collapsible diorama.
- These peepshows are unlike other examples captured at the museum before; where the cut outs that form the layers of the scene were able to be dismantled and recorded individually and then composited together. With this series we were limited to capturing the scene inside through their peepholes, designed for the viewer to look through. This required the construction of a specialist rig that could be adjusted to the length of each peepshows maximum extension without damaging them. Focus stacking of each cut out could then be rendered together in order to preserve as much detail from each layer of the scene as possible
- 15:20 – 15:50 Afternoon Break**
- 15:50 – 16:20 Jason Candlin Panel Discussion: Re-igniting the creative fire**
- A Panel discussion on professional fatigue and creative blocks. Panelists Tasha Wellstead from Wex Photo Video and Richard Ash from Imperial War Museum will share their perspectives and experiences of how changing what we photograph and thinking creatively about new approaches or methods of working can improve our professional practices.

16:20 – 16:50 Christoph Irrgang Corrospounding Images: Where Monet and Renoir Painted, a Photographic journey to the sites of Impressionism

From 2016 to 2019, I traveled to the places where Monet and other Impressionists painted for the Museum Barberini in Potsdam, researching and photographing the places where numerous works were created. I then recreated the artists' point of view from the same vantage point, in the same aspect ratio, with the same perspective and in similar weather conditions. The comparison reveals industrialisation, modernisation and urban development over the last 150 years, but also astonishing similarities.

16:50 – 17:10 Dani Tagen Falling in love with photographing pictures in their frames at the National Gallery, London

The National Gallery is going through two major projects: the Digital Dossiers Programme ('DDP') where its aim is to put 'Everything we know about a painting, in one place, for everyone' and the Bicentenary Celebrations (NG200) with a big focus on the refurbishment of the Sainsbury's Wing. Part of this "everything" is also making available images of the paintings with their frames. The "Pictures in Frame" Project is a groundbreaking project that takes advantage of the Sainsbury Wing's closure and it is the first comprehensive project of its kind.

Visually speaking, showing the painting with their frames can elevate them, particularly in reproduction, as when seeing a reproduction the paintings are not posters but virtually facsimiles. They can feel more three dimensional and therefore more tactile and this only enhances the experience of seeing. There are also many rewarding aspects of shooting these amazing artworks. Of course we think about making images available to the public but "Pictures in Frames" also emphasises cross-departmental collaboration, as the images produced are crucial for the developing of other high-engagement public projects.

17:10 – 17:20 Closing Remarks

17:20 – 19:00 Drinks Reception Open to all delegates and hosted at the Maritime Museum