

Symposium on Scholarly Reconstruction

19th and 20th of July 2021

The Reconstruction of sources, places, objects (tangible and non-tangible), narratives, and artefacts is an entrenched practice in disciplines that investigates the past and reshapes it in the present. This symposium will constitute an opportunity for dialogue between scholars from different disciplines on the role of Reconstruction Practices and Methods, focusing on the *procedures* of reconstructing rather than on a final output.

Nowadays, thanks to the advance of technology, we have access to cutting-edge instruments that can reshape the way we approach the study of a discipline – for example, to investigate into the practice of a specific craft. The use of technology and digitization is today widely relevant: having access to a digital version of an artefact, being able to recreate a place or an experience feels especially fitting in the current times, when libraries and museums, but also concert halls and theatres, have become more difficult to reach. Recent studies have investigated on how to reconstruct an entire experience – i.e., reconstruction of historical performances spaces. But how does technology impact the way we perceive reconstructed experiences such as attending music performances in historical spaces? How do we present our final product and engage with the public after the reconstruction process is complete? Moreover, what are the pedagogical implications of these reconstructions? For example, can we reconstruct a learning experience from the past? To what extent? What does it entail? Furthermore, setting a reconstructing task means having to deal with uncertainty and going beyond the known. It entails engaging our artistic imagination and can result in failure: understanding ‘what went wrong’ is a learning experience that can inform research-led practices (i.e., music performance) and education. Finally, research shows that human aesthetics is largely based on cultural and subjective aspects: to what extent, then, groups of people or individuals who lived centuries ago would have experienced something in the same way as we would today? How much social position influenced the experience of objects in the past?

This event brings together scholars from heritage studies, musicology, history, classics, archaeology, engineering, and psychology to discuss the methods, significance, and issues of Scholarly Reconstruction. It aims at stimulating a fruitful interdisciplinary debate on how different perspectives from a wide range of disciplines can contribute to address the problem of reconstructing in the present tangible and intangible realities from the past.



Programme

Schedule	Panels	Papers
Monday 19th July		
9:00 – 9:30 Welcome and Introduction		
Carmela Barbaro (Newcastle University) Gianluca Foschi (Newcastle University)		
9:30 – 11:00	1.	<i>‘Scholarly Reconstructions. Lessons from the Lost Voices Project’</i> Richard Freedman (Haverford College) <i>‘Music Reconstruction and-as Musicology’</i> Paul Kolb (Katholieke Universiteit Leuven) <i>‘Ricerca Projects and the Musical Heritage’</i> Camilla Cavicchi (Centre d’Études Supérieures de la Renaissance) Philippe Vendrix (Centre d’études supérieures de la Renaissance)
11:00– 11:30 Break		
11:30 – 12:30	3.	<i>‘Reconstruction of Infrastructure, Water Management, Settlement, Agriculture and Funerary Landscapes near Rusellae in historic times’</i> Stefano Campana (Università di Siena) <i>‘Reconstructing the present – breaking from the reinforcement feedback loop of reconstruction practice in cultural heritage’</i> Violeta Tsenova (Newcastle University)
12:30 – 13:30 Lunch		
13:30 – 14:30	4.	<i>‘Digitization and Virtual Reconstruction of Ancient Musical Instruments – Approaches and Perspectives’</i> Angela Bellia (Istituto di Scienze del Patrimonio Culturale, Consiglio Nazionale delle Ricerche) <i>‘Reconstructing a Reconstruction. Understanding the Medieval Carved Musicians of Buckland Monachorum Church’</i> Daniel Jones (Independent Researcher)
14:30 – 15:00 Break		
15:00 – 16:30	5.	<i>‘Presenting: Oy cantemos! A reconstructing pedagogical settings of 16th century music making’</i> Tabea Schwartz (Schola Cantorum Basiliensis) Federico Sepúlveda (Schola Cantorum Basiliensis) <i>‘Historical Reconstruction: if such a thing were possible, what purpose would it serve?’</i> Peter Schubert (McGill University)

Tuesday 20th July

10:00 – 11:15	1.	<p><i>‘Experimental enhancements of feeling of transcendence, tenderness, and expression by music in Christian liturgical spaces’</i></p> <p>Samantha López (Universitat Autònoma de Barcelona) Raquel Jiménez Pasalodos (Universidad de Valladolid) Ana María Alarcón-Jiménez (Universidade Nova de Lisboa) Carlos Gutiérrez Cajaraville (Universidad de Valladolid) Margarita Díaz-Andreu (Universitat de Barcelona) Carles Escera (Universitat de Barcelona)</p> <p><i>‘(Re)constructions, replicas and Experimental Archaeology’</i></p> <p>Marco Romeo Pitone (Jarrow Hall Anglo-Saxon Farm, Village and Bede Museum, EXARN - Experimental Archaeology Newcastle University) Lara Comis (University College Dublin)</p>
11:15 – 11:45 Break		
11:45 – 12:45	2.	<p><i>‘Treating ekphrastic epigrams as archaeological sources to shed (new) light on art and architecture in 6th-c. Byzantium – methodologies and perspectives’</i></p> <p>Arianna Gullo (Newcastle University)</p> <p><i>‘Imaginative Reconstruction and the Memory Worlds of the Historic Greek ‘Rum’ Communities of Istanbul’</i></p> <p>Gönül Bozoğlu (Newcastle University)</p>
12:45 – 13:45 Lunch		
13:45 – 15:45	3.	<p><i>‘Caveats and pitfalls in acoustic simulation of ancient buildings’</i></p> <p>Francesco Martellotta (Politecnico di Bari)</p> <p><i>‘Hearing Historic Scotland’</i></p> <p>James Cook (Edinburgh College of Art)</p> <p><i>‘Horror Vacui: Balancing evidence and imagination during the virtual reconstruction of St Stephen’s Chapel, Palace of Westminster’</i></p> <p>Antony Masinton (University of York) Damian Murphy (University of York)</p>
15:45 – 16:15 Break		
16:15 – 17:15 Final discussion		