

Centre for the Study of Historic Irish Houses and Estates,
History Department, Maynooth University presents

PICTURING THE



COUNTRY HOUSE

21st Annual Historic Houses International Conference
Maynooth University 8-9 May 2023

From the most rudimentary sketch to the finest painting the country house has always been a source of visual inspiration. Owners, architects, designers, artists, photographers, film-makers, conservationists, marketing departments, tourism boards, and visitors have all looked at the country house in multiple ways for different purposes.

Early visions for a new house might remain locked in an owner's head until unleashed by the draughtsmanship of an architect; the finished home and its interiors frequently captivated artists in watercolour, oil or other media. In the 19th century the birth of photography gave rise to more immediate forms of visual representation; cinema, moving pictures, and sound only augmented the impact of houses and their interiors, whether in drama or documentary; tour operators are continually looking to refresh the appeal of heritage; and nowadays the digital universe provides a plethora of possibilities for visual recording, enhancement, and even manipulation. While there is an enormous legacy of visual and written material, every generation looks at the country house with fresh eyes.

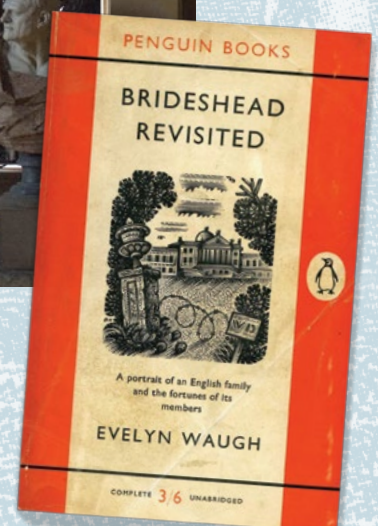
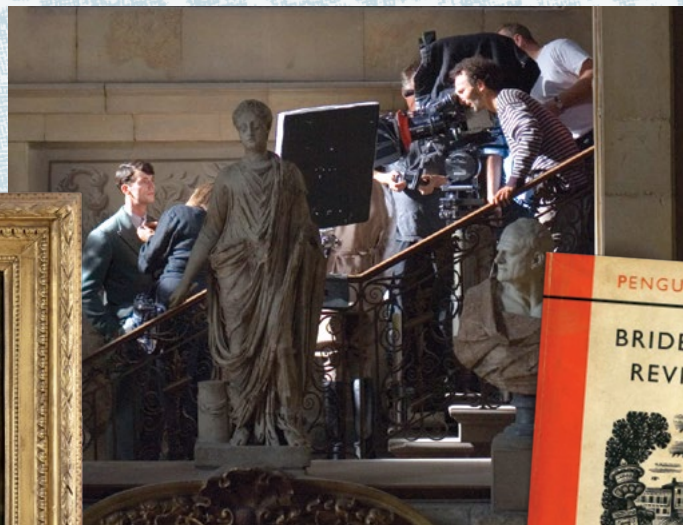
Country houses have not only stimulated the eye they have also inspired the imagination especially through writers and film-makers who have celebrated or explored houses and their settings,

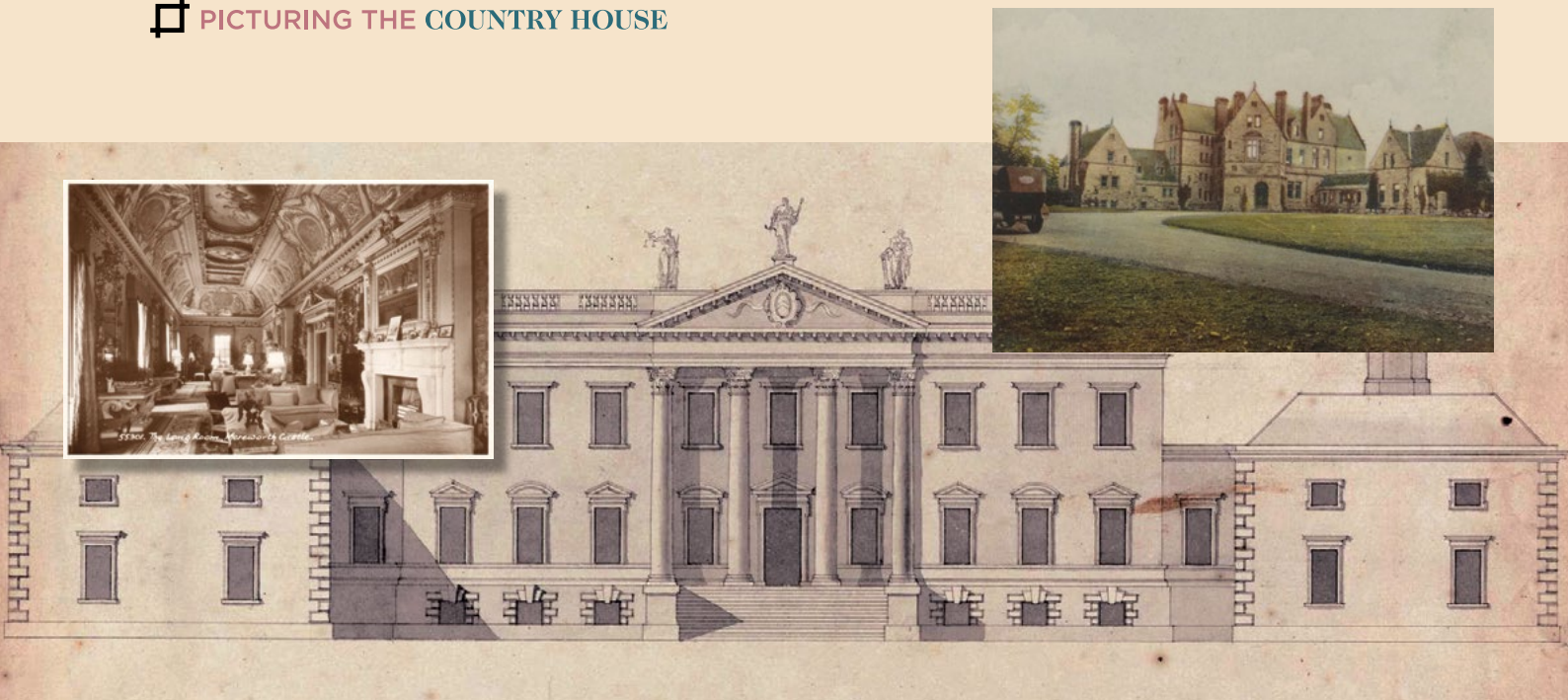
whether factual or imaginative, from guidebooks to novels. There is endless debate as to whether words are more powerful in stimulating the mind's eye than the optical experience itself. Who is to say whether Pevsner is more revealing than Evelyn Waugh for example?

How is it that the term 'country house' can conjure up such varied images and expectations for different audiences? By what means do houses present something beyond their architectural presence? How do they gesture towards an imagined history, or set of values, and do these significances bear any meaningful relationship to the physical circumstances of the building, the landscape, and its occupants?

What is the impact of virtual or augmented reality on opening up new ways of visualising the country house? Have the digital and immersive come to define our responses to these places? As the boundaries between the vicarious and the first-hand begin to dissolve is this an exciting development or cause for concern? What differentiates traditional forms of seeing from innovative ways of perceiving?

Picturing the Country House will examine how the country house has been represented pictorially and imaginatively across the centuries, through paint, pencil, engraving, decorative art, photography, film, sound, words, and other media, including the very latest technologies.





Day 1 Monday 8 May

08.30-09.15 Registration

09.15-09.30 Welcome and opening

09.30-10.40 SESSION 1

Adrian Tinniswood 'I say yeah yeah': when the country house met rock 'n roll

David Murphy Martial imagery: representations of the military and the great house

Sarah Roller 'The past is close to us': how has fiction shaped perceptions of the country house?

10.40 Tea/coffee

11.10-12.20 SESSION 2

Adrian Le Harivel The Spilsbury Taylor sketches at the National Gallery of Ireland

Patricia Wilson 'A degree of grandeur that I was not prepared to expect': the correspondence of Sir Joseph Paxton in Ireland

Anne Casement The ephemeral and the absurd, the country house through the eyes of Lord Mark Kerr

12.20 Lunch

13.20-14.30 SESSION 3

Robert O'Byrne The shifting lens: a century of photographing Ireland's ruined country houses

Andrew Tierney Digitising Summerhill: a 3D visualisation of one of Ireland's greatest lost houses

Sophie Chessum Is a picture worth a thousand words? Artist depictions of country houses

14.30-15.40 SESSION 4

Ben Cowell Historic houses, historic homes or roofless ruins?: The historic house and its associations

Curt DiCamillo The myth of the American country house



15.40 Tea/coffee

16.10-16.40 **SESSION 5**

Hopwood DePree in conversation with Prof Christopher Ridgway

18.00 Dinner in Pugin Hall

Day 2 Tuesday 9 May

09.20-10.30 **SESSION 1**

Úna Kavanagh Visualising country houses through the Clonbrock photograph collection

Nicola Kelly The Irish country house: through the lens of Desmond Fitzgerald, 29th Knight of Glin

David and Edwin Davison A moment in time: the significance of photography in the life of the country house

10.30 Tea/coffee

11.00-12.10 **SESSION 2**

Jeremy Hill Cultural memory in the written, aural and visual worlds of a Wexford country house

Margaret Crowley Royal reflections of the Irish country house

David Hicks Behind the faces on the canvas: early twentieth-century portraiture and the Irish country house

12.10-13.00 **SESSION 3**

Hélène Bremer Curating contemporary art exhibitions in historic houses

David Hartley How do we picture our buildings?

13.00 Closing remarks

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(RIAI CPD approved)

REGISTRATION

TO REGISTER ONLINE (WHERE PAYMENT CAN BE MADE BY CREDIT OR DEBIT CARD) PLEASE GO TO
<https://www.eventbrite.ie/e/21st-annual-historic-irish-houses-conference-tickets-539682453747>

BOOKING OPTIONS

Live two-day conference fee	€60 per person
Live two-day conference fee and conference dinner	€100 per person
Live two-day student conference fee	€30 per person
Online two-day conference fee (the proceedings will be streamed live and will be available to re-watch for one month after the event)	€50 per person

PLEASE NOTE: Parking permits are not required for the duration of the conference. Attendees may park on South Campus, outside of the designated pay parking areas without charge.

BOOKING INFORMATION

Places will be filled on a first-come, first-served basis for the conference and dinner. Payment of conference registration fee and/or conference dinner fee must be received to guarantee a booking. Receipt of payment will be acknowledged by e-mail unless otherwise requested. Refunds for cancelled bookings will not be made.

PLEASE NOTE TICKET SALES CLOSE ON 30 APRIL 2023

Enquiries: e-mail cshihe@mu.ie

Twitter [@historicirishho](https://twitter.com/historicirishho)

Instagram [@historicirishhouses](https://www.instagram.com/historicirishhouses)

