HISTORIC AND MODERN ASSEMBLAGES:
TREATMENTS OF WOOD BASED MULTIMEDIA ARTWORKS /
INTERIORS IN CONTEXT

Joint Interim Conference of the ICOM-CC Working Groups: Wood, Furniture, and Lacquer and Sculpture, Polychromy, and Architectural Decoration, in association with the German Association of Conservator-Restorers (VDR) Specialty Group: Furniture and Wooden Artifacts. Hosted in collaboration with the University of Applied Sciences Potsdam

8-10 April, 2016
Location: University of Applied Sciences Potsdam, Potsdam, Germany

Set within the historic gardens and palaces of Potsdam, this conference will focus on site-specific wooden works of art of a composite nature. Included in this broad theme are the exploration of the purpose and the complex means used to create these works consisting of multiple elements and mixed materials as well as the conservation strategies designed to preserve and display them. Relevant topics include, but are not limited to, secular and religious interiors or assemblages (in situ or removed from their original setting), composite works of art, architectural elements, and historic and modern artist installations.

Room from an Amsterdam canal house 1748, Anonymous, c. 1748 - c. 1748. Rijksmuseum, Amsterdam, BK-C-2007-1.

Tibetan Buddhist Shrine Room, assemblage of 130 objects from the collection, Rubin Museum, New York

Ceremonial House Ceiling, commissioned from a group of Kunama master artists, New Guinea, early 1970s. The Metropolitan Museum of Art, New York


Assemblages in rooms of Knoblauchhaus, an 18th century town house in Berlin, Stadtmuseum Berlin.
Subjects could include:

- Case studies related to the challenges of conserving in situ architectural interiors, and of installing architectural interiors removed from their original settings
- The disarticulated Gesamtkunstwerk: case studies related to the presentation of religious and secular works of art removed from their original architectural settings
- Case studies of treatments involving discussion with stakeholders and special consideration of intangible heritage that these complex works and spaces represent
- Construction and manufacturing techniques
- Reconstruction of lost elements; loss compensation
- Preventive Care (climate, display, access, storage, transportation, “green” solutions)
- Case studies exploring the juxtaposition or combination of traditional and modern conservation methods
- Working in situ versus the conservation studio – methodology, challenges (health and safety issues) and advantages
- Contamination and alteration of artworks through the application of insecticides, preservatives, and conservation materials
- Innovative techniques for analysis and documentation

This three-day conference will bring together an international roster of conservators, art historians, conservation scientists, and artists to share new research, past experiences, and their specific and varied expertise. Submissions related to completed and in-progress treatments, newly developed treatments and preventive conservation are especially encouraged. Authors interested in presenting a paper or poster, please submit an abstract (400-600 words, 1-2 images) by August 1st, 2015 to assemblage.potsdam.2016@gmail.com

All work submitted must be original and may not have been published elsewhere. Abstracts should be in English and must include a short biography and contact information for the corresponding author (affiliation, address, telephone, fax and e-mail). Abstracts will be reviewed by the Conference Organizing Committee and invited experts. In September 2015 authors will be informed whether their submissions were accepted. It is the intention of the organizers to publish all accepted papers, and authors are required to submit a first draft of their papers no later than one week prior to the start of the conference.

The Conference Organizing Committee

- Daniel Hausdorf, Coordinator, ICOM-CC Wood, Furniture, & Lacquer Working Group, daniel.hausdorf@metmuseum.org
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