Hello, and welcome to the 2017 edition of the MMCA newsletter. This Triennial is already coming to an end: it has been a productive one, with an interim meeting on the preservation of Kinetic Art held almost a year ago in Milan (proceedings are in the works), and a great MMCA session planned for September 2017. On page 12, you will find the line-up of papers and speakers. The entire conference program as well as all kind of practical information can be found at http://www.icom-cc2017.org. The newsletter also includes a wealth of information: conferences reviews and announcements, project updates, two case studies and two conversations: one with Jim Coddington, who recently retired from his position as Agnes Gund Chief Conservator at the Museum of Modern Art, New York; and Veronica Castillo for the time and energy she has put into designing and coordinating this newsletter and Gary Mattison for his help with the design and assembly; I would like to thank Andrea Sartorius for additional assistance and Vincent Dion for his suggestions; and of course I would like to thank the many contributors who make the content so rich.

The interest in the conservation of modern and contemporary art is at an all-time high. Research projects, conferences, symposia and workshops are flourishing all around the globe, and we try to report on as many as possible in these pages. There has been a huge expression of interest to attend the MMCA session in Copenhagen – with over 300 registered delegates having expressed an interest in attending, the DB had to move us to a larger room to accommodate this potentially very large audience. This is great and in addition to top-notch presentations, I expect that we will enjoy lively discussions. I hope many of you will be able to come to the conference; for those who can, I encourage you to come not only to the sessions but also to the business meeting, to get your voice heard and pitch in with your ideas about what the WG should be doing in the next Triennial.

I am standing again to be coordinator for the next Triennial. It has been a privilege to hold this position for three years and I would love to continue for another three years. I see that there is still much that could be done to increase the relevance of the group: keep trying to reach out to regions of the world underrepresented in the membership; increase the communication and dialogue within the group; for the next Triennial, a Facebook page may replace the newsletter (as much as I love our newsletters!). It will have several advantages, including the possibility of regular and current updates as well as offering a more interactive platform. I am also hoping that we will be able to put together an interim meeting as successful as the last one.

To conclude, I would like to thank my stellar team of assistant coordinators for their hard work, their ideas, and their commitment and enthusiasm: Julia Langenbacher, Barbara Ferriani, Lydia Beerken, and Andrea Sartorius. I could not have wished for better companions on this Triennial journey! Our contacts are below, we welcome questions, enquiries and feedback.

I wish you all a great summer and hope to see you in Copenhagen!

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The Modern Materials and Contemporary Art Working Group’s interim meeting “Keep it moving? Conserving Kinetic Art” was organized in partnership with the Getty Conservation Institute, the Museo del Novecento and INCCA. It aimed at exploring the preservation strategies, ethical dilemmas and practical challenges associated with kinetic art. The symposium was held in Milan at the Palazzo Reale, formerly a royal palace and today an important exhibition venue. Over a hundred participants, among them conservators, curators, technical experts, artists and students attended the meeting. The three day conference included lectures, poster-sessions, two panel discussions, excursions to various venues and a special ‘behind the scenes’ tour of the kinetic art collection in the Museo del Novecento.

The symposium started with A Question of Kinethics, the keynote address by Reinard Bek (Bek & Frohnert LLC, New York) highlighting the conceptual, functional and material aspect of kinetic artworks. Maintenance, replication and the retirement of a moving artwork were discussed as the main preservation strategies. In a second keynote, Tiziana Caianiello (ZERO Foundation, Dusseldorf, Germany) explored the boundaries between interpretation and over-interpretation in connection with the re-staging of kinetic installations and discussed Umberto Eco’s proposition that a screwdriver cannot be used as an ashtray as a metaphor for how to recognize over-interpretation.

The lectures that followed covered decision-making processes, the impact of conservation on presentation and display of kinetic artworks, and emphasized the importance of concepts such as ‘time’ and ‘performativity’. The many case studies discussed highlighted the diversity of artworks that fall under the umbrella of kinetic artworks. Throughout the discussions, it became apparent that more recent works, often relying on proprietary software and products destined to rapid obsolescence, require a different approach and might be trickier to fix than early kinetic works with simpler mechanisms. Practical issues were not left out: issues ranged from quick-fix repair solutions and off the shelf replacements, up to high-tech technical measures or the necessity for custom-made replacement parts.

The posters were presented in a lively three-minute slots session the second day. At the end of that day several speakers were invited for a round table discussion to critically reflected on the two days of presentations. In the evening participants met for a splendid reception at the rooftop of the Museo del Novecento. To complete a wonderful symposium, Grazia Varisco, one of the artists from Gruppo T, represented in the collection of the Novecento, was part of a round table on the third day. She brought the participants back to the period in which early kinetic artworks were made, and emphasized the importance of the visitor’s interaction with the artwork.

The symposium not only gave an insight into the amount of early kinetic artworks that need to be preserved but also into the growing number of contemporary moving works that are currently being created and entering collections. Clearly, dealing with the conservation of moving artworks will be an ongoing issue. The Keep it Moving symposium, was a great forum to discuss practical considerations alongside ethical dilemmas, and will hopefully be a starting point to further exchanges and discussions. The proceedings of the interim meeting will be published by Getty Publication and will be available early 2018.
Cultural Heritage (MKKM) of the German Association of Conservator-Restorers (VDR) organized the symposium in collaboration with the Kunstmuseum Wolfsburg. The most comprehensive conference on this subject to this date, it brought together curators, art historians, conservators, dance researchers, artists and archivists from four continents to discuss the current state of collecting, conserving and exhibiting live performance art and their relics.

The conference opened with an evening reception and Roman Ondák’s live-performance ‘Swap’ from 2011, which was on loan from the Solomon R. Guggenheim Museum, New York, and exclusively presented for the conference participants. During the following two days, 24 speakers from 11 countries presented their respective research within lectures and panel discussions. The conference was organized in six sessions: The Medium Performance, Collecting Live Performance, Documenting Live Performance, Archiving Performance Art, Performance Relics, and Reenactment and Re-performance.

The sessions were carefully choreographed to allow a cross-disciplinary discourse, and covered issues ranging from the license to re-perform a work based on an artist-provided score to different types of authenticity and generating a deeper understanding of the work through embodied memory experience of a performance.

The symposium provided a forum for professionals and students to gather and debate emerging preservation strategies in theory and practice on an international and interdisciplinary level, to foster and encourage collaborations between a wide variety of disciplines.

Thanks to the planning committee members Andrea Sartorius, Joanna Phillips, Eva Rieß and Esther Rapoport for this extremely well programmed and highly engaging symposium. In my opinion, this very successful conference set the foundation to advancing the development of standards and best practice in the care and conservation of performance art and will hopefully inspire more initiatives and projects to come.

Videos of all talks of the symposium are available on the VDR homepage: www.restauratoren.de/collecting-and-conserving-performance-art-videos/ A publication is forthcoming.

For impressions of the symposium please visit: https://www.flickr.com/photos/141754144@N05/albums/72157667337345124

Christine Frohnert
Plastics Heritage - Forum Kunststoffgeschichte is organized every second year by the Deutsche Gesellschaft für Kunststoffgeschichte (dgkg), KOREGT e.V. and the HTW Berlin. The next conference will be held in 2018.

The book of abstracts can be found [here](#).

Josephine Bobeck

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**Saving the Now: Crossing Boundaries to Conserve Contemporary Works (IIC Los Angeles Congress)**

September 12-16, 2016

Los Angeles, California

The conference was held in downtown Los Angeles at the grand old hotel, Millennium Biltmore. Built in the 1920s with lavishly decorated interiors, it was an early venue for the Academy Awards. Further up the road is the Walt Disney Concert Hall, the Museum of Contemporary Art (MOCA) Grand Avenue and the new, ‘The Broad’, which houses the Eli and Edythe Broad collection of contemporary art.

Carol Mancusi-Ungaro from the Whitney Museum of American Art gave the Forbes Prize Lecture and asked ‘what are we charged to conserve?’ In contemporary art, the concept is often more important than the physical object, so an understanding of the conceptual framework is essential to determine a conservation approach. In addition, artists rarely relinquish intellectual control of their artwork and their estates retain an ongoing authority. Documentation, consultation and collaboration are a major part of the contemporary art conservators’ role.

Tom Learner (Getty Conservation Institute) welcomes participants to the IIC Congress at the Millennium Biltmore Hotel.

The conference included two keynote addresses, 44 papers, 51 posters and several panel discussions over 5 days. Topics ranged from theoretical perspectives, new needs and approaches, to treatments and replicas. There were several functions at museums - MOCA, The Broad and LACMA - giving participants time to look at the displays, plus a variety of tours. Around 500 people attended the conference.

The IIC Congress was a wonderful opportunity to meet with international colleagues and to hear the most recent work in the contemporary art conservation field from a wide range of specialists. For me the greatest shift in approach has been that conservators are becoming more comfortable working in the conceptual sphere, and there is a greater acknowledgment that collaboration with fabricators and artists can produce an appropriate outcome. However it was also reassuring to hear of successful traditional treatments of ‘objects’, and to know that this approach still has a part to play in conservation today.

Preprints can be found [here](#).

Sarah Hillary

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**Study days on Nicolas Schöffer: Conserving/restoring works of a technological nature**

November 3, 2016 and February 2, 2017

Paris, France

The study days were held on two separate days - November 3, 2016 and February 2, 2017 – in two different locations in Paris, and examined the conservation issues associated with complex technological artworks.

The first day focused mainly on Nicolas Schöffer’s oeuvre and was held at his Atelier for a small group, where his widow Éléonore Schöffer still keeps and maintains an important part of his work and presents it to visitors as a private museum. This atelier is located in the 18th arrondissement of Paris, in the ‘Villa des Arts’, built in 1888 by architect Henri Cambon, where artists such as Auguste Renoir, Paul Cézanne, Francis Picabia also had their studios.
Discussion with all the participants during the 1st study day. Photo: Christelle Westphal.

Éleonore gave a very vivid introduction to her husband’s life and work, then blacked out the lights in the studio and switched on the electrical systems, setting all the artworks into their lumino-motion, conjuring a wonderworld of light and color. Then several presentations covered different aspect of the maintenance and conservation of Schöffer’s work, followed by a very lively and open discussion on the meaning of the concept of ‘authenticity’, the value of ‘the original materials’, and what happens when ‘the artist concept’ is prevalent.

Visit to the Schöffer Studio at the Villa des Arts (Paris). Photo: Christelle Westphal.

On the second day, organized several months later at the C2RMF (Carrousel du Louvre, Paris), Cécile Dazord welcomed a larger group of almost 40 participants. The talks focused on possible treatment approaches for technological artworks, aiming at practical, actual conservation solutions, this time from a professional point of view rather than from that of the artist’s representatives. The legal framework for conservation of technological artworks was also given by attorney Anne-Laure Moya-Plana.

The audience included a diverse group of conservators, curators, art historians, engineers and technicians, and the public participated actively to the discussions. Propositions for practical solutions to the obsolescence of materials, documentation and acquisition procedures emerged from the discussions. This interdisciplinary network will hopefully keep going long after the end of these two days.

Eléonore Schöffer in the Studio presenting Nicolas Schöffer’s artworks. Photo: Christelle Westphal.

The Schöffer Study-days were organized by Université de Liège (AAP) and ESA Saint-Luc de Liège in collaboration with Association Internationale des Amis de Nicolas Schöffer (A.N.S.I. XXI) présidée par Mme Eléonore de Lavandeyra Schöffer, with the support of C2RMF, CeROArt and INCCA-f.

Lydia Beerkens and Manon D’haenens

The Shock of the New: Modern Materials, Media and Methods, Symposium
February 8-10, 2017
Museum Victoria, Melbourne, Australia

On February 8-10, 2017, the Museum Victoria in Melbourne, Australia hosted the Australian Institute for the Conservation of Cultural Materials (AICCM) joint Objects and Digital and Audio-visual (Electron) Special Interest Group Symposium: The Shock of the New: Modern Materials, Media and Methods held in the Royal exhibition Building. Four Workshops were held on Friday 10 February. Dragan Espenschied – Web Archiving; Dragan Espenschied – Emulation; Dr Michelle Woulahan – Introduction to Arduino and microcontrollers; Simon Young– Immersive VR experience in reconstructed archaeological sites.

Fifty people attended from a variety of professions including digital asset management, cultural heritage conservation, archivists, collection managers, technical producers, curators and practising artists. It included over twenty presentations by delegates from Australia and beyond as well as special invited speakers:

- Dragan Espenschied, from Rhizome. Rhizome is the leading international born-digital art organization and is an affiliate in residence at the New Museum in New York, USA.
• Kate Dunn, who is the research leader in Digital Fabrication and Material Innovation in the Creative Robotics Lab at University of New South Wales Art and Design, Sydney, Australia. Kate is a practicing artist and designer with a strong international research background.

Dragan Espenschied introduces the group to the work of Rhizome.

The symposium focused on Media art, Contemporary art, Digital collections, modern materials and new or innovative use of conservation materials practice. A wide range of case studies were presented; the conservation of new materials that are designed to deteriorate or not intended to be permanent was discussed; and the specific dilemmas presented by time based were explored. What is the essential part to preserve so that collection databases record adequately represents the nature of the work? Often they have physical, digital, electronic and kinetic components, and the rapid changes in technology make them especially challenging to preserve. Overall this symposium was extremely stimulating and thought provoking. The diversity of the participants’ backgrounds created a great environment for continued discussions. The symposium was efficiently managed and it was a great delight to us all to get the opportunity to discuss these important topics in a relaxing and social environment.

Sue Gatenby


February 16-17, 2017
Turin, Italy

Energy Lines was a two-day conference focusing on the topic of Italian art and experiments in the Sixties. It was held on February 16th and 17th 2016 in Turin, Italy, and organized by the Banca Intesa Sanpaolo in cooperation with the Italian group of IIC and the School of Conservation, Centro Conservazione e Restauro “La Venaria Reale” (Turin). The conference was generously hosted by the Banca Intesa Sanpaolo on the top floor of the Grattacielo (the ‘skyscraper’), a brand new impressive building by Renzo Piano offering scenic views of Turin and the Italian Alps. Over one hundred participants were in attendance.

• ‘Painting outside the painting’ – new ways of composition
• ‘New technologies, new artworks’ – focusing on Kinetic Art and Gruppo T
• Art between ‘Word and the image’ – Textual and Document Art
• Photo-Artworks – photographic techniques introduced into the art museum setting
• Raw materials, with a focus on Arte Povera

The five plenary sessions included interventions by curators, art-historians/researchers, conservators and artists, covering the different aspects of the topics discussed. Five Italian artists active in the sixties discussed their artistic approach, choice of materials and interaction with their social and political context: Giorgio Griffa (born 1936 - Abstract Painting), Grazia Varisco (born 1937 - Gruppo T), Emilio Isgrò, (born 1937 - Conceptual Language Art), Bruno di Bello (born 1938 - Gruppo 58) and Giovanni Anselmo (born 1934 - Arte Povera). The last session brought another famous guest, curator Germano Celant, who coined the term ‘Arte Povera’ in 1967. He gave an insightful analysis of why conservators struggle with the almost impossible task of preserving Arte Povera’s ‘raw materials’, detailing the nuances he senses between the Italian and the Anglo-Saxon approaches. The symposium also included contributions by Lydia Beerkens, Reinhard Bek, Barbara Ferriani, Francesca Pola, Iolanda Ratti, Antonio Rava and many others.
The seminar was attended by a mixture of young and mid-career conservators, as well as professionals caring for collections, all specializing in modern art. The size of the group - nine participants from different countries and with different backgrounds, allowed vivid and lively discussions. Lectures, discussions, and on-site visits were the main components of the three days.

Lectures, discussions, and on-site visits were the main components of the three days. Workshop participants during the tour on outdoor sculptures, with Serra’s ‘the hours of the day’ piece at the Bonnefantenmuseum.

The seminar included a studio visit to Ton Boelhouwer’s studio (The Hague, 1960) where participants were able to put the Artist Interview methodology into practice. Ton paints in oil on metal supports. He explained how he applies the paint to the support flat on the floors (floors), as well as standing upright (walls) and how these ‘floors and walls’ together with the ‘negative space’ they include, work for his large installations, was openly discussed by the participants with the artist.

The third day we focused on the preservation of large outdoor sculptures with a guest lecture by Nikki van Basten. The seminar ended with a short walking tour around SRAL where a diverse collection of outdoor artworks can be found, from traditional bronze to painted concrete.

Lydia Beerkens

Modern Art Conservation in Practice: Different Ways of Decision-making for the Conservation of Modern and Contemporary Art

May 3-5, 2017
SRAL Studios, Maastricht, The Netherlands

This three-day seminar focused theoretical and practical aspects of the conservation of modern and contemporary art. The seminar discussed major themes such as decision making, ethics and aesthetics, the role of the artist through a varied selection of cases from the studio practice including topics as plastics conservation, preservation of Installation Art, the Artist Interview as a tool, and conservation approaches for Arte Povera, Zero artworks and Outdoor Painted Sculptures.

Lydia Beerkens

PUR Workshop
March, 2017
Vejle, Denmark

In March 2017, a workshop on the conservation of polyurethane ether foam was organized at the Conservation Centre Vejle in Denmark by contemporary arts conservator Louise Cone from Statens Museum for Kunst and Yvonne Shashoua, Senior Research Scientist at the National Museum of Denmark. The research presented at the workshop was part of the project “Conserving large-scale artworks made of polyurethane ether foam in Danish art and design from the 1960s to date”. The aim of the research was to find alternative methods for the consolidation of ether foams using agents free from isocyanates, thereby...
In the staging of existing works, commissioning of new works, and in planning for their futures, cooperation between contemporary artists and collecting institutions has become key. Contemporary artistic practices have prompted a reconsideration of boundaries between the roles of artists and institutional staff, and between processes of art production, exhibition, and preservation. Organised by the University of Glasgow and the Marie Skłodowska-Curie Innovative Training Network ‘New Approaches in the Conservation of Contemporary Art’ (NACCA), this two-day conference hosted at the Centre for Contemporary Arts in Glasgow will provide a forum for professionals and students working across different disciplines to discuss urgent questions regarding artwork identity, permanence and impermanence, reproducibility and replication, and the role of the artist and the institution in constructing and maintaining memory. It will explore these questions and other areas where artistic practice, curatorial practice, and conservation decision-making intersect through themes of materiality, memory and loss.

For programme and registration please visit: http://nacca.eu/conference-2017/

Josephine Bobeck

International Summer School: ART&LAW - Identity and Conservation of Contemporary Artworks: duties and responsibility
July 3-9, 2017
La Veneria Reale, Turin and Venice, Italy

The works of Joseph Beuys, made with the use of organic material, degrade in time; Pier Paolo Calzolari instead uses stabilized natural materials. The works of Anselm and Wolfgang Laib require daily maintenance; the complex installations by Dieter Roth can only be reactivated by his son to whom he hands the work with instructions to install it. Works of this type open up important questions:

Which and how many variations can a work of art bear while still being the same?
What are the margins of the owner’s intervention in terms of exhibition and conservation of the work?

What role does the restorer play today?

Contemporary works of art imply a number of challenges both on the side of philosophy, for problems that concern their identity, and on the legal side, as regards their protection.

There are many contemporary materials, in addition to the more traditional ones: lights, smells, sounds, food, consumables and waste, to name just a few. All of them ask important questions in terms of preventive conservation and restoration.

The summer school will examine the theoretical and practical issues raised by the contemporary arts in the context of law, philosophy and conservation.

The examination of theoretical issues will take place by exploring the many case studies produced by the arts, and will unfold in dialogue with the artists and the industry. The theoretical work also provides a basis for the consideration of the structural characteristics and dynamics that characterize the contemporary art world.

What are you waiting for? Click here and discover the complete program:

http://www.contemporartlaw.com/1/program_1175503.html

SOIMA International Course on Sustaining Sound and Image Collections
July 9-23, 2017
University of Ghana, Accra, Ghana

Conceived within the framework of ICCROM’s SOIMA programme, the advanced workshop is tailored to address the challenges of collecting, preserving, using and reusing sound, still and moving image content within the broader context of rapidly changing technology and shrinking resources. It will focus on collection management issues in different institutional contexts that are unique to these types of materials.

The emphasis is on strategic decision-making and practical execution of solutions. In particular, it will showcase cost-efficient strategies for prioritizing content, developing robust digitization and preservation programmes, and ensuring that smaller institutions and communities have the ability to preserve their memory and cultural record. Topics will include: digital preservation, collection assessments, dealing with digitization and documentation backlogs, utilizing innovative Open Access solutions, intellectual property rights, copyright legislation, community-based archiving and assessing values and meanings of audiovisual collections.

Workshop Design
By embracing a human-centred design approach, the workshop will be built according to the learning needs of the participants. The course curriculum will be based on preservation and access projects for audiovisual materials that participants are currently engaged in with their institutions or plan to undertake. The workshop will include topics that help to implement these projects and will help participants to think through common challenges. The goal is to enable change within participants’ own institutions and help develop customized strategies for preservation and use.

For more information please visit: www.iccrom.org/tag/soima/

CAPS 2017
July 18-21, 2017
Hamburger Kunsthalle, Germany

The next Cleaning of Acrylic Painted Surfaces 2017 (CAPS 2017) will be held July 18–21, 2017, at Hamburger Kunsthalle, Hamburg, Germany.

CAPS 2017 is part of an ongoing series of GCI workshops that aim to directly engage conservators with the current research on identifying a broader range of cleaning systems and methodologies for acrylic painted surfaces. This workshop is part of GCI’s Research into Practice Initiative and builds upon an earlier colloquium and series of workshops.

The workshop will include lectures presenting new research, technology and practical advances, much of which has been developed by the course instructors themselves. There will also be a significant amount of hands-on activity designed to apply and test the different approaches. Participants will be provided with commercially available and custom-prepared cleaning materials for testing on paint films. Group discussions will be used to evaluate materials, techniques, applicability and effectiveness.

Registration is full at this time.
Cleaning tests of acrylic paint samples at the 2016 John and Mable Ringling Museum of Art. Photo: Stephanie Auffret.

Twentieth-Century Color Photographs: Contemporary Practice, Identification and Preservation
August 7-11, 2017
Getty Villa, Pacific Palisades, California

The second workshop in the annual series Current Issues in Photograph Conservation will be held August 7–11, 2017 at the Getty Villa in Pacific Palisades, California.

The workshop will include lectures, demonstrations, identification exercises, and hands-on treatments practicum designed by the instructors to apply and test the different approaches. To reinforce the identification exercises, participants will have the opportunity to view color photographs from the collection at the J. Paul Getty Museum. Sample prints will be provided for identification and treatments. Evaluation of identification techniques, treatment applicability and effectiveness will be carried out through group discussions at the end of each day.

Gels Conference
October 16-18, 2017
Emmanuel Centre, London, United Kingdom

REGISTRATION is now OPEN! Head to our registration page for more information – here.

This 3-day conference, Gels in Conservation, 16 - 18th October 2017, is organised by International Academic Projects (IAP) in association with Tate and will be held at The Emmanuel Centre in London. It will be a gathering of conservators, conservation and other scientists, and students of conservation to present and discuss the theory and practical use of gels in various branches of conservation (paintings, paper, wall paintings, textiles, museum objects etc).

The papers and posters shown in the conference programme cover topics on the theory of Gels, recent developments in Gel technologies, clearance and residues, systematic evaluation of Gel properties and effects, preparation and practical issues with case studies concerning: wall paintings, easel paintings, contemporary art, textiles, archaeological objects, paper, sculpture, mixed media, traditional materials and more. The conference proceedings will be published as printed pre-prints available on the day of the conference – a copy will be included in the registration package for attendees.

http://academicprojects.co.uk/gels-conference/conference-programme/

FUTURE TALKS 017 - The silver edition -
VISIONS: INNOVATION IN TECHNOLOGY AND CONSERVATION OF THE MODERN
October 11-13, 2017
Pinakothek of Modern, Munich, Germany

After an overwhelming response to our last four FUTURE TALKS conferences (2009 – 2015) with almost 900 participants from 25 nations we are curiously looking forward to our first anniversary: The Silver Edition - the fifth FUTURE TALKS conference!
The FUTURE TALKS 017 will be another extensive three-day-congress on international research projects and case studies both on active conservation treatments and material and technology science of modern materials in design and modern art.

In 2016 our museum has bought the so-called FUTURO house, designed in 1968 by the Finnish architect Matti Suuronen. From May 2017, this UFO-like mobile home will be presented at the museum campus for one year. An accompanying programme highlights different perspectives dealing with visions in design. An exceptional opportunity to link/connect the FUTURE TALKS 017 to this topic!

FUTURE TALKS 017 is focusing on the evolution and role of new technologies and conservation practices, the visions and innovations both in the fields of investigation and research and its practical application.

Recent advances in this field, addressing technology, design and production processes of modern materials, new and innovative treatment methods for degrading plastics as well as current research and ongoing projects will be presented.

During the three-day conference, experts from all over the world will share their experiences and knowledge in this field. Knowing very well that the conservation of modern materials is not only limited to design objects, a part of the programme is dedicated to conservation projects on modern and contemporary works of art. For more information please visit:


Call for papers: What is authentic about restoration?
Deadline: June 30, 2017

A call for papers, What is authentic about restoration? for an upcoming issue of the journal, Aesthetic Investigations, focused on the philosophical implications of preservation, restoration, and conservation, as it applies to art or architecture. Editors Remei Capdevila and Sue Spaid welcome submissions from aestheticians, environmental philosophers, moral philosophers, cognitive philosophers, art conservators, architects, artists, architectural historians, etc.

Your previously unpublished paper cannot exceed 7,500 words (including embedded footnotes) and must be: written in English; prepared for blind review; follow Aesthetic Investigations guidelines; and uploaded directly to the journal’s site. We especially welcome papers from writers whose native tongue is not English.

Many seem to agree that restoration generally means “restoring to normal use,” not original conditions. Where does that leave the “authenticity” or traceability of the artist’s achievements? We welcome aesthetic and philosophical discussions of the law and criteria in use in practice in the restoration of objects of value.

Papers may address/assess any of the following issues:

1. Conserving to the photograph; photography’s role in guiding approaches, influencing outcomes, and measuring success, or alternative measuring sticks to photography.
2. Are renovated buildings and conserved artworks co-authored?
3. What are the boundaries of authenticity? What needs to be left of the “original” for it to be considered an original work? Are works perceived as poorly or improperly conserved works effectively “new” works by different artists?
4. How do preservationist approaches, which discourage interventions, challenge intentionalist positions?
5. Does aesthetics treat conservation as a fact of the matter or a controversial inconvenience?
6. Is conservation a matter of appearance or does it have ontological considerations?
7. What are the ethical aspects to be considered when restoring or preserving?
8. How do preservationist practices challenge established notions of authenticity?

We offer authors the possibility to submit a long abstract of around 1,000 words consisting of a detailed outline of the paper and which should include the paper’s structure as well as its main claims, ideas, and arguments.

Submission deadline: June 30, 2017

Please contact the editors for any questions:
Remei Capdevila: remeicw@alum.mit.edu
Sue Spaid: articles@aestheticinvestigations.eu

18th ICOM-CC Triennial Conference
Copenhagen, September 4-8 2017

Modern Materials and Contemporary Art Working Group Session

The detail of the program will be posted very soon on the conference website, but you can already find the full list of papers and posters accepted for each working group. The website also offers details on how to register, accommodation options, and a lot of general information about the conference and the city of Copenhagen.

Please visit: http://www.icom-cc2017.org/.
This year, the conference theme is *Linking Past and Future* – inspired by its 50th anniversary, ICOM-CC takes this opportunity to reflect on the past and future of conservation. The working groups for their part will report on their latest research, practical advances, and current issues. The MMCA session is looking great, with thirteen papers reflecting a variety of challenges, topics, and approaches. Below is the line-up of papers and posters:

**Papers:**

- **Baglioni, Piero:** Nanofluids confined in chemical hydrogels for the selective removal of graffiti from street art
- **Barten, Julie:** Seen From Behind: Consolidation of Painted Works on PMMA by László Moholy-Nagy
- **Beerkens, Lydia:** From Pollock-drips to perfect white in Jan Schoonhoven’s Zero-reliefs
- **de Roemer, Stephanie:** Accessioning and documentation of ‘Pretty much every film and video work from about 1992 until now’
- **Glanzer, Irene:** A Cape for the Buddha. Notes on Pipilotti Rist’s Himalaya Goldsteins Stube
- **Laganà, Anna:** The future of looking younger: a new face for PMMA. Research into fill materials to repair Poly(methyl methacrylate) in contemporary objects and photographs.
- **Lilliegren, Therese:** THE TRAVELLING GOAT MADE POSSIBLE Using noninvasive portable technology to investigate Robert Rauschenberg’s Monogram
- **Rivenc, Rachel:** In Condensed Form: The Artist Dialogues Series at the Getty Conservation Institute
- **Ruuben, Tannar:** Günter Weseler’s Breathing object – bringing it back to life
- **Stigter, Sanneke:** Behaviour index of complex artworks: a conceptual tool for contemporary art conservation
- **van Basten, Nikki:** (S)watch it! Identifying, replicating and restoring the original color of di Suvero’s K-piece
- **van de Braak, Katja:** The effect of materials and production processes of Selective Laser Sintering on the durability and appearance of Rapid Prototyped art objects
- **Young, Christina:** The Applicability of Gecko Inspired Dry Adhesives to the Structural Conservation of Contemporary Materials

**Posters:**

- **Barbosa, João:** Brazilian Concrete Art: the availability of national and international modern paints
- **Hartman, Diana:** New applications of Pickering-type emulsions for the cleaning of modern water-dispersed oil paints
- **Sampaio, Luísa:** Effectiveness and durability of conservation treatments for photo-oxidized Acrylonitrile Butadiene Styrene (ABS)
- **Tay, Diana:** Between Theory and Practice: A Case Study of Reproduction as a Contemporary Painting’s Successful Preservation Strategy
- **Tsang, Jia-sun:** A Unique Method for Preserving Modern and Contemporary Paintings

For more information: [http://dare.uva.nl/record/1/535063](http://dare.uva.nl/record/1/535063)
New Approaches in the Conservation of Contemporary Art (NACCA) project

NACCA is a four-year integrated research and training scheme, launched in January 2016 and designed by academics and museum professionals with in-depth experience in the field of contemporary art conservation and research to take stock of current conservation practices. 15 PhD projects investigate different aspects of contemporary art conservation with one undercurrent question: how are identity, authenticity, and values of modern and contemporary artworks affected by the practices governing their conservation? It focuses on the development of a reflective attitude, a prerequisite in the increasingly complex and collaborative field of contemporary art conservation. The aims of the project are to:

- Equip the researchers with the tools required for close collaboration between artists, curators and conservators to reflectively judge complex problems and situations, to mediate between a great variety of perspectives and expertise, and to think creatively outside established structures.
- Facilitate continuous collaboration beyond the project, by establishing a network whose members are trained to cooperate between institutions and across disciplinary borders, an important skill necessary to resolve the challenging and urgent issues in contemporary art conservation.
- Train the researchers in public engagement, communication and methods of dissemination to maximise the impact of the project and increase public appreciation of contemporary art conservation.

A Marie Skłodowska-Curie Innovative Training Network project funded by the European Union, the programme is coordinated by Maastricht University. Researchers are based in The Netherlands (Maastricht University, University of Amsterdam), Germany (Cologne University of Applied Sciences), United Kingdom (University of Glasgow, Tate), Italy (Museo delle Culture Milan, University of Roma III), Portugal (NOVA University Lisbon, University of Porto) and Poland (Academy of Fine Arts Warsaw).

The research has been designed as practice-based, therefore all PhD candidates are conducting fieldwork in different museums and other collecting institutions or with other external partners both in Europe and United States.

Recently, NACCA’s fifteen PhD researchers met for their third training event which focused on the theme ‘professional skills for museums and the heritage sector’ at Tate Modern. There, the network’s first public event took place at the Switch House on January 16, 2017, when the NACCA researchers each briefly presented on a key message, question or challenge they wished to communicate about their research. The presentations were followed by a poster session during which professionals and members of the public engaged with the researchers. Posters from this session are available at [http://nacca.eu/news/first-round-of-nacca-posters/](http://nacca.eu/news/first-round-of-nacca-posters/).

Poster session at the Tate Modern Switch House, January 2017. Photo: J. Kiliszek.

Coming up next, and also open to the public, is the conference Material Futures: Matter, Memory and Loss in Contemporary Art Production and Preservation. The two-day event, scheduled to take place in Glasgow on 28-30 June 2017, will provide a forum for professionals and students working across different disciplines to discuss urgent questions regarding artwork identity, permanence and impermanence, reproducibility and replication, and the role of the artist and the institution in constructing and maintaining memory. It will explore these questions and other areas where artistic practice, curatorial practice, and conservation decision-making intersect through themes of materiality, memory and loss.

For more information on NACCA, please contact project manager Renée van de Vall or look for updates on [http://nacca.eu/news/](http://nacca.eu/news/).

Aga Wielocha and Nina Quabeck
Research project on Gläserne Figuren (glass figures) made of Cellulose esters

When the first Transparent Man was presented in 1930 in Dresden, Germany, it was a sensation. The skin made from transparent plastics, the visible skeleton and the blood vessels, the organs that can be lit up, was something nobody had ever seen before. In the next approximately 70 years not only life-sized men, but also women, pregnant women as well as cows and horses were produced by the German Hygiene-Museum in Dresden. They were shown and sold worldwide, often with interactive pedestals and audio lectures.

In a new interdisciplinary research project, initiated by the German Hygiene-Museum Dresden, the Academy of Fine Arts Dresden, the Technische Universität Dresden and the University of Applied Science Cologne and funded by the Volkswagen Foundation, the exhibition history, production, constitutive materials and the deterioration of the Transparent Figures as well as possible treatments will be studied.

One of the major problems is that different kinds of plastics have been used for the skin and the organs. They are made of cellulose acetate (CA), cellulose acetate butyrate (CAB), cellulose propionate (CP) and other plastics. The main signs of degradation are shrinking, deforming, embrittlement and yellowing of the plastics. Due to shrinking, the skin is pressing against the metal skeleton and blood vessels, resulting in deformations and breakages. In extreme cases, the skin shrunk so much, that the skeleton is breaking through it.

The metal parts of the skeleton, the blood vessels and the electronic parts, as well as the colors used on different parts of the figures are also reacting to the acid gases produced by the degrading cellulose plastics. Heavy corrosion and signs of degradation can be observed.

The project results will be disseminated through talks and publications. The goal is to develop age determination aids as well as conservation and restoration strategies that respect the requirements of the complexity of the models. To carry out this ambitious project, contacts with other institutions who have a Transparent Figure from Dresden in their collection or take care of comparable artifacts, would be helpful.

If you would like to share information please contact: Maria Lörzel: Loerzel@HfBK-Dresden.de

Call for expressions of interest: Conservation of Contemporary Art and Modern Materials

The Canadian Conservation Institute (CCI) launched a Call for Expressions of Interest in early 2017 to gather feedback regarding challenges in preserving modern materials and objects in Canadian cultural institutions (museums, galleries and archives). Under the 2015 Canadian Conservation Institute Strategic Plan 2015-2020, a key strategic direction to “build CCI expertise in the conservation of modern materials” was developed based on priorities identified by the Canadian museum and archival communities.

The environmental scan, comprising a series of eight questions that will help CCI to determine the scope of these challenges, will be followed by other consultations such as targeted phone interviews and focus group meetings.

CCI is taking these steps to help us plan future research, expert conservation services, including conservation treatment, and training that meet the needs of Canada’s museums and archives. We will leverage existing areas of research and material science in which CCI is already active, for example, research on digital and magnetic media, and move into new areas of inquiry.

The environmental scan includes objects that may be functional, industrial or decorative in nature. It includes modern materials like plastics, rubber and polymers as well as composite assemblies that incorporate metallic or electronic components. We will welcome feedback on collections with contemporary art and new media, including variable media, and installations.
The Preservation of Plastics is a long-term project of the Getty Conservation Institute (GCI) dedicated to advance the conservation of plastics in order to support professionals in the field facing the significant challenges posed by these materials.

Despite recent advances in the conservation of plastics and a growing number of research projects on the topic, there is still a need to better understand the aging and deterioration of these materials and to improve conservation strategies to preserve them.

Therefore this project, part of the Modern and Contemporary Art Research Initiative, aims to study a wide range of plastics to understand how to prevent or slow down their degradation, estimate risks, establish suitable approaches into their preservation and design appropriate conservation treatments. Several museums, research institutes and experts in the field are collaborating in the project, in order to maximize the impact of the research. Launched in 2008, the project has been recently enriched with new studies and currently includes a broad portfolio of research components. These are:

- **Analysis of Plastics**: In-depth studies on identification, characterization and degradation of plastics used in cultural heritage.
- **Disney’s Animation Cels**: A GCI and Disney Animation Research Library Collaborative Research Project focusing on identifying and characterizing plastics used for animation cels, undertaking studies into their degradation, establishing optimal storage condition as well as strategies for re-attaching flaking paints to the plastic surfaces.

The actions taken by CCI will be determined by the level of response and the issues our clients identify as important. If the feedback warrants, CCI will adapt its research, its expert conservation services and its training to address the type, scale, composition, significance and quantity of the modern materials, contemporary objects and art, and new media that are identified as potentially at risk now or in the future. Our focus in this new strategic direction is on the materiality of the object, for example, deteriorating plastics, rubber or other modern synthetic material. Modern information carriers like film, electronic tape or optical disc support are also part of the scan.

Because of the tremendous work done by the conservation community and within active professional groups like INCCA, DOCAM and the ICOM-CC MMCA group, we will not venture into contemporary art preservation strategies, such as creating stocks of replacement parts and documentation approaches.
• **Repair Studies**: evaluates and develops treatment options to repair mechanical damages (scratches, chips, losses and broken parts) on objects made of transparent plastics such as poly(methyl methacrylate), unsaturated polyester and cellulose esters.

• **Cellulose esters**: addresses the urgency of designing treatments to conserve degraded objects made of cellulose acetate and nitrate. The research specifically focuses on exploring materials and methods to consolidate, stabilize and protect these unstable objects in order to extend their lifetime.

• **Plastics in design collections**: explores issues and challenges posed by the conservation of plastics in design collections through expert meetings, surveys and technical studies.

The research will be complemented by other important activities such as: exploring the applicability of the research for conservation practice through the treatment of pilot case studies, establishing a Plastic Reference Collection to support GCI’s research studies as well as the all international conservation community, developing training activities such as workshops on the conservation of plastics; and disseminating project results through publications and web-based information.

Anna Laganà, testing filling materials and methods to repair scratches and chips on Poly(methyl methacrylate). Photo: Evan Guston.


For more information contact: alagana@getty.edu

Anna Laganà

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Each collection of contemporary art and design objects contains numerous artefacts made of plastic. To identify the material composition of the objects specialist knowledge is required, which is often not present in museums without a laboratory. The Plastics Project aims to apply advanced research to this large group of objects, bringing together conservation scientists and no less than ten major museums and curators in the Netherlands. A do-it-yourself method will be developed by which means administrators and conservators will be enabled to identify a large part of their plastic collections themselves, to monitor them and take appropriate measures for preventive conservation. In addition, the Cultural Heritage Agency of the Netherlands (RCE) will train two junior professionals who will become specialists in this field. The project starts on April 3, 2017 and runs until April 2019. It has kindly been supported by financial contributions from the Gieskes-Strijbis Fonds and Mondriaanfonds.

**Partners:** The Plastics project is coordinated by the Foundation for Conservation of Contemporary Art (SBMK) and the Netherlands Institute for Conservation, Art and Science (NICAS), a collaboration between the Cultural Heritage Agency of the Netherlands, Rijksmuseum and the University of Amsterdam. Partners in the project are: Bonnefantenmuseum, Centraal Museum Utrecht, Gemeentemuseum The Hague, Kröller-Müller Museum, Museum Boijmans Van Beuningen, Schunck*, Stedelijk Museum Amsterdam, Van Abbemuseum, RABO Art Collection and Collections of the RCE.

**Objectives:** The objective of the project is to improve the sustainability, visibility and accessibility of objects made of plastic. A representative part of the collections will be identified and registered in the museum information systems. Participants learn to identify plastics ‘on the job’ and when needed additional research will be carried out. By developing preventive measures in collaboration, plastic collections will be maintained in a proper way and knowledge will be secured within the organizations.

Research and practice: During the first phase of the project (April 2017 - April 2018) a decision tree will be developed on the basis of which a survey can be performed. A do-it-yourself kit for identification provides a basic means for identification and a digital platform helps collection managers by distributing information on the most common and / or problematic types of plastics. Those examples are illustrated by iconic works to which the plastics have been applied.

During the second phase (April 2018 - April 2019), ten surveys will be carried out during on the job workshops, in which collection keepers of participating institutions work closely with the senior and junior scientists from RCE. This is also a test for the do-it-yourself kit and information platform. The results will be discussed with a wider audience during a seminar planned at the end of the project.

Sophie the Giraffe. Photo: Roel Siebrand

Contact SBMK: Paulien ’t Hoen info@sbmk.nl
Contact RCE: Tatja Scholte t.scholte@cultureelerfgoed.nl

Tatja Scholte and Paulien ’t Hoen

The dynamic character and fluid form of many contemporary artworks often challenges museums to think beyond their usual frameworks in order to fulfil their responsibility to preserve their collections. In many cases, the museum’s digital infrastructure that should support this is not adequately equipped for these kinds of artworks. Intangible features of variable or interactive artworks cannot be translated into current collection database systems.

DIAL addresses this omission with research into ways to make the consequences of choices in managing complex artworks more insightful. The dynamic process of reinstallation, re-implementation or audience participation affects not only the final appearance of a work, but often also the content and its interpretation.

This is gradually being recognized, but has not yet been translated into the museum infrastructure, which is based solely on static objects and fixed data. The idea of this project is to stimulate the investigative mind of the professional and to integrate this into the collection management system, so that the guiding factor in an artwork’s life is visualised.

To this end, a digital tool will be designed in collaboration between the UvA, the Kröller-Müller Museum and Wiel’s Simple Solutions. This DIAL for Complex Artworks should make professionals in the creative industry more aware of the impact of their own actions on the artworks that they manage. This way this research contributes to critical thinking and sustainable insight into the management of complex contemporary artworks.

Project Duration: 1 June 2017 – 31 May 2018.

Principal Investigator: Dr. Sanneke Stigter, University of Amsterdam
Public Partner: Susanne Kensche, Kröller-Müller Museum
Private Partner: Wiel Seuskens, Wiel’s Simple Solutions

For more information: Sanneke Stigter: s.stigter@uva.nl

Sanneke Stigter

DIAL for Complex Artworks: Digital Index of an Artwork’s Life

This project aims to develop a digital tool for collection management systems to make professionals more aware of their own input when exhibiting complex artworks by using DIAL – a Digital Index of an Artwork’s Life.
Richard Lindner’s Blauer Busenengel: preservation challenges of the multiples from the Eat Art Galerie Düsseldorf

1970 Daniel Spoerri (*1930) opened his Eat Art Gallery in Düsseldorf in the first floor above his Eat Art Restaurant 'Spoerri', created in 1968. In the following two years several happenings and many exhibitions took place in the gallery. Multiples by his artist friends were shown, who all adopted Spoerri’s Eat Art theme to their own artworks. For their multiples, most artists designed a sketch or prototype that the gallery realized, in editions between 6 and 100 pieces. The objects were sold by the gallery with a certificate signed by the artist.

During the course of a master thesis at the Cologne Institute of Conservation Science (CICS), TH Köln, focusing on the development of preservation strategies for the multiples from the Eat Art Gallery Düsseldorf, one of Richard Lindner’s multiple Blauer Busenengel was examined and treated as a case study. The New York-based German illustrator and painter Richard Lindner (1901-1978) designed a heroic female figure with bright color fields, made of iced ginger bread. The name of the object refers to the right breast of the figure, which was colored in blue. Daniel Spoerri’s rules were that the buyer was free to eat the artwork or to store it with care. The certificate was meant to be the durable part of the artwork. For the opening the gallery produced the first 25 editions.

Carlo Schröter, former managing director of the gallery and the restaurant Spoerri, who was entitled to manufacture the multiple, realized the remaining 75 until the early 2000s and still sells them (https://www.van-ham.com/datenbank-archiv/datenbank/richard-lindner/blauer-busenen
gel.html). During the first years, the artworks were sold in flat wooden crates with a cushioning of Styrofoam, ready to be eaten, and later mostly mounted within white shadow frames with silver aluminum bars, prepared for hanging.

When the first examination was undertaken, it revealed that in large areas the Styrofoam was stuck strongly on the icing. On the edges the icing was distorted, lifted from the ginger bread and stuck on the Styrofoam, in other areas the icing had softened and penetrated into the Styrofoam. Surprisingly there was no mould on the object. The first intervention was the reduction of the moisture with humidity absorbers in a closed climate and the mechanical removal of the Styrofoam. The icing was partly discolored, deformed or completely lifted from the gingerbread and sticking on the Styrofoam, but all in all in a better condition than expected.

Deciding upon further intervention entailed facing a difficult ethical dilemma between the original identity of the work as edible and perishable and the preservation of the original materials as testimony to the history of the Eat Art Gallery. Does the work still express its intended meaning? Is it a conceptual artwork that can be redone in parts or all in one if changes are too strong? For the multiples from the Eat Art Gallery these questions cannot be answered on a general basis: advantages and disadvantages must be weighed individually.

The certificate of the edition of Blauer Busenengel discussed here was lost, but there is no doubt regarding its provenance. The authentic wooden crate indicates that the edition is from a very early production period. It was bought by the well-known graphic designer Eckhard Neumann, whose collection was sold in 1999. The Artwork was given to an Auction house but wasn’t sold because of its poor condition. The icing was already slightly discolored and penetrated in the Styrofoam of the crate. Eckhard Neumann therefore donated it to its present owner Goethe Rusch. A few years ago, a fire occurred in the house where the artwork was stored. The object wasn’t damaged but wettened by the extinguishing water, turned face down by mistake during the hasty evacuation of the house and stored in this state for several months. When the owner realized what had happened he turned the crate back in the proper orientation and started searching for a conservator.

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The owner is fascinated by his everchanging artwork, but also perceives the current condition of the ginger bread lady as a suffering. Thus one of his most important questions was: Would it be possible to interfere in the objects destiny and present it in a strong, standing position like it is meant to?

Because in this case the certificate is lost, the original materials have gained importance and become an immediate source of meaning. The authentic material of the artwork should be preserved. It was therefore decided to perform only a minimal intervention to stabilize the artwork and not replace the lost or discolored icing.

The loose icing flakes were put back into place and adhered with Klucel E in Ethanol. The residues of Styrofoam were removed. The surface was cleaned with ethanol and water. The bottom part of the old wooden crate is now used as a shadow frame with a cushioning of Polyethylenefoam and an acrylic plate to protect the object from dirt. Silica gel was added inside the crate to regulate the relative humidity.

The work is now stable, but in a fragmentary state, which Daniel Spoerri – asked about his thoughts on the preservation of the Eat Art multiples - equated with a mummified pharaoh. Indeed, the work has become a relic. But as such, it can still be recognized as a former eat art object and reflects the ideas and history of the Eat Art Gallery in Düsseldorf.

Anna Teresa Koch (CICS, TH Köln), Martina Schrei (Dipl.-Rest.)

Conservation of Contemporary Cambodian Paintings

Cambodian artist Svay Ken (1933-2008) is currently having a retrospective exhibition in Penang (Malaysia) at the Asiarta Foundation (a non-profit arts foundation formally established in 2009 to provide long-term support for Asian visual arts), which will be open until July 2017. Ken’s exhibition is the result of almost two years of preparation, starting with the acquisition of his paintings in 2014, transportation from Phnom Penh (Cambodia) to the foundation’s facilities in 2015, conservation’s condition assessment, storage, conservation treatment and the inauguration of its exhibition in 2016.

Modern and contemporary Cambodian art has so far received little attention. A long period of consecutive wars devastated the country leading to a flagrant dearth of artistic production. In the late 1970s, the violent Khmer Rouge regime even put an end to all artistic practices.

Around 1993, Svay Ken – a self-taught Cambodian artist that started to paint at the age of 60 – captivated the public’s attention with the display of his first paintings in the lobby of Raffles Hotel le Royal in Phnom Penh, where he worked for 34 years as a handyman. A survivor of the Khmer Rouge’s brutal social purges, Svay Ken’s paintings are autobiographical and draw from his memories. His paintings, often loaded with emotion, are candid depictions of daily life - objects, people and events from his personal experiences and culture.

Bruce Blowitz, an American collector, art critic and a friend of the artist collected a significant number of his paintings. A total of 67 paintings from this collection were moved from Phnom Penh to Penang and are now under the care of Asiarta Foundation.

The case study of A Good Friend is Hard to Find series

Part of the collection mentioned above includes the series A Good Friend is Hard to Find. Composed of 30 paintings, the series was made by the artist during 2005 in homage to his American friend Ingrid Muan, who passed away in the same year. Snapshots of their friendship were depicted in different paintings (in 1998 Ingrid Muan founded the Reyum Institute of Arts and Culture - an independent institute in Cambodia, which was dedicated to the preservation of traditional and contemporary art and culture of Cambodia).

This series was painted with oil on cotton canvas support, with the dimensions either 60x80 or 80x60 cm, and were originally stretched onto strainers. The paintings were not varnished. In the beginning of 2015, Asiarta Foundation was approached to help with the preservation of this collection due to its poor condition. These paintings exhibited different deteriorations ranging from dust and white granular surface deposits, localised canvas losses around the edges and, most alarming of all, extensive delamination of the white areas.

These symptoms were a result of the poor storage conditions they were kept in, which included extreme environmental conditions, typical in tropical countries (temperature ranges from 21°C – 37 °C and relative humidity levels varies from 70% - 85% throughout the year in Phnom Penh), and lack of tension (the paintings were removed from their original strainers by the former owner, and kept unstretched for some years in an attempt to protect the paintings from termites present in the wood that made up the strainers). The quality of the materials used by the artist may have been a contributing factor.
The primary concern for all the paintings was the active flaking of the very brittle white paint (fig. 1). Poor adhesion between this paint and the background layers had to be addressed to ensure the integrity of the paintings. The lack of access to analytical techniques made it difficult to properly diagnose the mechanism of degradation associated with these areas of the painting but since the flaking is strictly limited to the white colour field, a hypothesis was formed that a zinc oxide pigment, reported previous studies to be instable, might be the cause of the degradation.

Once in Asiarta Foundation’s conservation studio, Help (figure 2) was selected as the first work to be treated, and consolidation was the first step taken. The consolidant had to have a matt appearance upon drying and a good penetrating power. After a few tests, it was concluded that a non-contact consolidation had to be performed; application by brush in particular had to be avoided due to the fragility of the paint flakes.

Different application methods, such as ultrasonic misting of different consolidants, were tested. However, this technique proved not to be effective since the consolidant deposited only on the surface of the paint flakes and did not penetrate so adhesion was not achieved between those and the background. In the end, an aqueous dispersion of an acrylic copolymer (Lascaux® Medium for Consolidation) gave the best results.

Drops of this consolidant were deposited with a pipette all over the white areas, especially on the most fragile ones, as a first layer of consolidation. A second layer was applied by brush after ensuring the success of the first application. Lastly, a hot spatula was gently used on the consolidated areas. This consolidation technique employed was considered successful.

The next challenge to tackle will be to find a solution to clean the matte areas of the painting which are very sensitive to polar solvents, and where an efflorescence phenomenon seems to be happening.

Contact from conservators and institutions that deal with comparable issues, and are interested in helping to understand the mechanism of degradation of these unique paintings, would be greatly appreciated. For further information or general enquiries please contact rm@asiarta.org, www.asiarta.org.

Rosário Marcelino, Head of Conservation, Asiarta Foundation

Interviews

Jim Coddington, formerly/retired Agnes Gund Chief Conservator at the Museum of Modern Art

Jim was interviewed by Rachel Rivenc, coordinator of ICOM-CC’s MMCA working group.

Rachel Rivenc (RR): Hi Jim! Welcome to MMCA’s newsletter. Can you introduce yourself?

Jim Coddington (JC): I am a paintings conservator who worked almost my entire career in museums, the last 30 being at the Museum of Modern Art.

RR: You just retired from the position of chief conservator at The Museum of Modern Art (MoMA) in New York – congratulations! What were the main responsibilities and duties associated with your position?

JC: As chief conservator at MoMA I think the responsibilities are similar to those of other heads of conservation departments. Of course the defining responsibility is, for collecting institutions at any rate, the care of the collection. That is actually a rather broad responsibility starting with maintaining the highest standards for hands on treatment and documentation but also articulating environmental standards and handling of works in the collection as well as for those on loan to MoMA. In many ways it is to be an advocate for the collection and its long term preservation by making sure other departments such as curatorial, registrar, security, operations and others know how important they are as well in the care of the collection.
At MoMA I also thought there was a responsibility, given the Museum’s high profile, to create opportunities to explain to the interested public what conservation is and how we practice it at MoMA. The conservators and scientists did this through lectures, publications and the development of a fairly extensive series of blogs on the Museum’s website. This also gave us the opportunity to more broadly disseminate the kinds of research we were doing on the collection, particularly the joint research done with curators at MoMA.

Jim Coddington.

**RR: The main challenges?**

JC: I thought a key challenge was to not just be reacting to events around me but to have serious, clearly articulated long term goals for making conservation integral to the Museum’s overall missions of collecting, preserving and educating. The underlying challenge to all these efforts was to not get frustrated, to realize that progress is not unlike a conservation treatment, it takes time and the results very often come into view slowly.

**RR: Can you retrace a little your trajectory for us? Where did you train, how did you get interested in the conservation of contemporary art, how and when did you start at MoMA?**

JC: I did my graduate conservation training at the University of Delaware/Winterthur Museum program, graduating in 1982. I had studied biology and art history as an undergraduate at Reed College and was fortunate to have had art history professors there who not only encouraged me to pursue conservation but were deeply conversant with it, even then in the 1970’s. My first position after Winterthur was with a private conservator, Marion Mecklenburg, from whom I learned a great deal about the structural properties of paintings and how to apply that to treatments. I then spent several years at the Metropolitan Museum studying with John Brealey and this was a truly life changing experience for me as I think it was for many others who had the privilege to work with John.

He believed that what our profession does matters, and matters a great deal. His approach, a profoundly humanistic one, has been fundamental to my thinking about restoration, not just in terms of treatments but in all areas of conservation including how we built a scientific research program at MoMA. This was an approach, a philosophy, that I brought with me to MoMA in 1987 and made every effort to make real especially after becoming chief conservator in 1996.

**RR: How has the conservation department evolved over the years?**

JC: It has, objectively, gotten significantly larger. The department now has time-based media, photo, paintings, paper, and sculpture conservators on staff as well as conservation scientists. As the staff expanded we also expanded the research role the department played within the Museum. For example the department is now routinely part of the planning of and contributors to exhibitions at the Museum and makes scholarly contributions to exhibition catalogs that go beyond technical appendices. The department has also increased its focus on contemporary art as the Museum itself has done, becoming much more active in working directly with artists.

**RR: And perhaps the conservation of contemporary art in general – what are some of the changes you’ve witnessed? Accomplishments, setbacks?**

JC: Without a doubt contemporary art and by extension the conservation of contemporary art has in recent years become a massive phenomenon globally. It may surprise those in the field now but when I started at MoMA the conservation of modern art was regarded as a rather rarefied niche within the profession and this was even more true for contemporary art. Just a handful of conservators devoted themselves to it.

With the explosion of interest in contemporary art in museums, the market and academia conservation has been very involved in this process. Here in the US private conservators have been instrumental in raising consciousness amongst collectors about the preservation problems contemporary art works can face. In the long run, because the vast majority of contemporary art is owned privately, these are the conservators who will have the most impact on what is preserved of the art of our time and I think they deserve recognition for that.

**RR: In addition to your duties as Chief Conservator, you still found the time to do some hands-on work, for example in recent years on Jackson Pollock’s One: Number 31, 1950. Can you talk to us about the importance of working hands-on for you?**

JC: The importance of, the pleasures of, treatment is hard to describe. For me there is nothing like the intense concentration of treating a painting. While it is in one sense a relentless series of problem solving decisions, and thus
in the telling of it rather prosaic, the doing of it is far more poetic, the singular “voice” of the artist, in the particular painting I am treating. For me as head of a department I also found it important to treat works as a way of staying close to my colleagues at MoMA, colleagues who are very much my peers. It also made plain my conviction that in the end treatment is what conservators do and treatment requires a healthy dose of humility, something that very much kept the rest of the job in perspective.

**RR: Does one get used to working mostly on masterpieces?**

JC: I would hope not!

**RR: MoMA’s mission statement includes having, among others, a “conservation laboratory that [is] recognized as international centers of research”. Can you talk about research activities at MoMA?**

JC: The research at MoMA has been very much driven by the collection, whether that revolved around studying the materials and techniques of an artist or defining scientific research problems. This sounds rather obvious but it is an approach that focuses us on our defining responsibility, MoMA’s collection. Thus, when a conservator is working with a curator on research for an exhibition the first and generally the deepest research, both art-historical and material, will center on works in MoMA’s collection. Similarly, when the scientists embark on basic research, whether it is about, say, adhesives, environmental conditions, or characterizing materials, they do so because they have observed a need for this research to better understand and preserve the Museum’s collections.

![Jim Coddington, working on a painting.](image)

MoMA’s collection is very broad in the artist’s, periods, materials and methods it represents and thus I think making it the driver of research priorities within the department inevitably makes that research relevant to the field at large as well.

**RR: Can you reflect a little on how you leave the department?**

JC: I have little doubt that the colleagues I left behind at MoMA will continue to work to a very high standard in all their work. Kate Lewis, my successor as chief conservator, is an enormously accomplished conservator and someone who will undoubtedly bring a new perspective and vitality to the department and Museum. Put another way, I can’t wait to see what those guys are up to in the coming years.

**RR: What do you anticipate to be the main challenges for MoMA’s conservation department in the years to come, and perhaps the field of conservation of contemporary art at large?**

JC: I think the field of conservation will continue to face many challenges for a number of reasons. Most broadly is that we are a very young profession and are therefore still defining ourselves. For instance, the areas of cultural heritage we are involved in continue to expand and thus our theory and practice continues to evolve to accommodate this. It is also evident in the recurring tension between the humanistic side of our profession and the scientific side.

I think too often we can be seduced by the technical elements of a conservation problem and center our thinking around that. We certainly overemphasize the “CSI” part of our profession in the press and presentations to the public, suggesting that what we do is mechanistic, technical in its essence. This is a problem because over time this is what not just the public but funders, whether they be private or public, will think they should be funding rather than the lower profile but far more important and broadly effective work of daily treatment and preventive conservation. To reiterate, we must recognize, indeed celebrate, that we are humanists, not scientists.

I also worry about our increasing emphasis, particularly in contemporary art, on acquiring vast amounts of documentation. Documentation is of course vital and an important advance for our field but my worry is that it may become an end in itself rather than a means to arrive at appropriate treatments and presentations of works of art. If we arrive at a point where we have documentation specialists, conservators who just collect information about works and the artists who created them, I worry that without exposure to the ideas and processes of treating works of art they will inevitably miss vital information.

Another challenge, and like the others cited here I am not the only person to call attention to it, is the need to provide mid-career training. Our field needs not only to encourage creative new solutions to the problems we face but to also put those solutions in the hands of practicing conservators.

I suppose all of these concerns simply reflect that as our profession, a very multi-faceted profession, defines itself, that it keep in mind its first principle, the treatment of and preserving of cultural heritage, so that it retains a healthy balance amongst those many facets.
**RR: What are some of the accomplishments you’re the proudest of?**

JC: All accomplishments and advances that the department has made over the years have been the result of efforts by some number of people in the department and often elsewhere in the Museum and so I suppose as a whole I am proud that we have worked so effectively together. Some examples are the building of the department studio spaces, expanding the department to include as many different specializations as it now has and having trained a substantial group of young (some not so young any longer) conservators over the years.

The last, but certainly one that will have lasting impact, was the creation of an enormously generous endowment from one of the Museum’s trustees, David Booth that not only endows the current work of the department but creates additional opportunities for the department to engage in new areas of activity.

**RR: Some of the most memorable moments of your career?**

JC: There are many as the things I remember most are particular moments with colleagues, conservation and otherwise, from all stages of that career. These recollections aren’t about grand achievements but are moments of mutual recognition.

**RR: Would you share with us some of your plans for retirement?**

JC: I do hope to stay engaged in our field and make contributions to it. Generally slow down and take the measure of things and certainly do more reading. And to play squash until they have to carry me off the court.

Thanks very much for giving me this opportunity to reflect!

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**Veronica Castillo, Head of Collection and Exhibition Services, M+ Museum, Hong Kong**

Veronica was interviewed by Rachel Rivenc.

**RR: Hi Veronica, and thank you for talking to MMCA’s membership! Can you tell us what is M+, and your role in this new institution?**

Veronica Castillo (VC): M+ is a new museum for contemporary visual culture that is being currently built in Hong Kong. It is part of the West Kowloon Cultural District, an ambitious project aiming at changing the cultural scene in Hong Kong and the region. M+ is building a world-class collection of 20th- and 21st-century art, grounded in the museum’s location of Hong Kong with a global perspective, spanning the disciplines of Design and Architecture, Moving Image, and Visual Art.

During the past 6 years M+ has also been developing its future audiences through mobile exhibitions, learning programmes and engaging with our international colleagues through talks and symposiums. We now also have a temporary home for exhibitions and programs in the M+ Pavilion, a 300sqm exhibition space adjacent to the future museum.

I am heading the Collection & Exhibition Services area which includes registration, conservation, exhibitions management, rights and reproductions as well as the library and the M+ archive.

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**RR: What is your background, and how did you get to that position?**

VC: I was initially trained as a Conservator in Spain, my home country, and pursued postgraduate training on paintings conservation at the Courtauld Institute in London. I worked as a conservator for a few years and then, in 2001, I joined the Museo Nacional Centro de Arte Reina Sofia in Madrid as an exhibitions manager. In that position I felt I could make a difference by ensuring that conservation concerns were always considered as part of exhibition planning. I worked on very ambitious projects during those years and always collaborated closely with the Conservation department at the Museum.

Working on exhibitions at international level allowed me to engage with the field of registration which hugely broadened my knowledge of museum practices and developed my international networks.
After 10 years at the Reina Sofia I had the opportunity to open a new small museum, the Museo Carmen Thyssen Malaga as Head Registrar. The team was very small and I oversaw registration and conservation. During a transitional period I also took on the role of acting director which was a hugely rewarding experience. I have always gravitated towards large, ambitious projects, which is why I was immediately interested in applying for a position with M+ when I first read about it back in 2012.

RR: When is the Museum scheduled to open?

VC: The museum is currently undergoing construction and right now is scheduled to open at the end of 2019. A large part of the main structure is now visible above ground which is extremely exciting after all these years of carefully planning the detail.

RR: What will be the main audience of M+ and the communities it will serve?

Hong Kong is an extremely dynamic city. M+ main focus is the local audience, but this natural audience of 7 million people will be soon extended with the launching of the new Rail Express Link that will connect Hong Kong with the neighbouring cities of Shenzhen and Guangzhou from Mainland China via high-speed train. Hong Kong receives an average of 58 Million visitors from China and abroad per year and we hope to attract some of that audience.

RR: I imagine the planning phase to be a very busy and exciting time, can you describe what it is like and what are the main activities?

VC: I always like to say that this planning phase is equally exciting and exhausting! Setting up an institution from scratch means not only acquiring the collection, which we have been doing for nearly five years now, but also establishing all the adequate policies and procedures, building a building and, of course, building the dream team. Simultaneously we need to focus in building audiences so there are many different public activities which are not limited to our temporary exhibitions. Our Learning & Interpretation team helps deliver multiple programs to engage school children, secondary students, teachers and the general public.

RR: You have already started building a conservation department - can you talk to us about it?

VC: As soon as I joined the team I raised the need to engage conservation experts to help us manage the collection. In 2012 the museum had just received an amazing donation of nearly 1,500 works of Chinese contemporary art from the 1980’s and 90’s from Swiss collector Dr. Uli Sigg. It is important to understand that art in China in that period was mostly underground. Artists were experimenting with techniques and new modes of expression whilst working with the most affordable, easily available materials which are also unfortunately often very impermanent. This of course poses challenges for conservation.

However, I also quickly found out that there was no formal training for Conservators in Hong Kong which made hiring conservators an arduous task. We needed a lot of persuasion to engage the best professionals in the field!

At this point I am happy to say that we have six full time professionals coming from all around the globe that represent various disciplines, and this is just the start.

RR: What is your vision for the department? What will it be its main challenges?

VC: The initial aim is to cover the main specialties that relate to our collection, so we currently have specialists on objects, paper, painting and time-based media. Next will be photography for which we are currently conducting a search. Another crucial and challenging aspect is related to developing and implementing a solid preventive conservation expertise in order to understand the local climate and be able to achieve and maintain a safe and stable environment for the collection and loans in our future building.

In the near future we would also like to explore how we could combine best practices developed in the conservation field, but mainly originating from the western part of the world, with best practices developed locally through long-standing craftsmanship traditions transmitted over time and still in use today. We also aim to refine our knowledge of local materials through scientific analysis and develop-
strategies to assess the performance of traditional materials to be used for conservation or rehousing purposes.

The main challenge that the team will have to face will be the lack of local expertise. I hope that our Conservation Department can play a crucial role in the development of the profession in the region. With the wonderful expertise that we have managed to recruit we can not only care for our collection and future loans but also we can actively work towards raising awareness about heritage preservation in the city and the southern Asia region. We are already collaborating with the Hong Kong University in the creation of a first pilot program on preservation matters and as partners we aim to develop a specialised internship program in the future.

The city surprised me positively. It is not only a massive metropolis full of skyscrapers but also an amazing natural reservoir where nature and architecture merge on a constant basis. It is an extremely diverse and dynamic city. It never sleeps and has an amazing gastronomic scene.

VC: Yes, indeed. The tropical climate is a challenge in itself. High relative humidity is hard to manage and combined with high temperatures is simply a conservator's nightmare. Controlling the environment whilst adapting to the surroundings to a certain extent is critical. We need to learn a lot from the local professionals to find the most suitable solution not only for our state of the art building but also to help other institutions to achieve standards that are viable in the region.

VC: One of the most demanding projects that we have had to manage to date conservation wise was the dismantling of a complete sushi bar in Tokyo. The bar, designed by Japanese designer Shiro Kuramata, was acquired into the collection in 2013. We had only one conservator, and she had to manage the full dismantling and documentation of the parts to ensure that it can be re-installed in our future building as part of the collection display. (http://www.westkowloon.hk/en/newsroom/news/the-kiyotomo-sushi-bar-by-shiro-kuramata-collection/).

With regards to projects ahead, we have an extremely exciting one that relates to a key feature of Hong Kong’s identity: neon signs. Following our research project and acclaimed on-line exhibition in 2014 (http://www.neonsigns.hk) our curatorial team started acquiring historically relevant neon signs for the collection. These signs are being now removed and replaced by more sustainable solutions and M+ is aiming to ensure that some of them are preserved and that the neon tube making technique is properly preserved and documented for future generations.

RR: Can you tell us a bit about the collection, and its conservation needs?

VC: The collection is extremely varied. So far we have had quite an aggressive acquisition policy. We have incorporated more than 6,000 objects to the collection in the past five years. As we are a multidisciplinary institution the collection includes a myriad of materials and techniques and ranges from extremely small everyday design objects, to delicate ink paintings, complex installation, web art, and even a complete sushi bar interior.

The conservation needs of the collection are very similar to those of any large contemporary art collection that embraces the most recently developed art practices. However, we will need to consider some specificities of our collection that will have a direct impact on its conservation needs:

How (western) ethical Conservation codes apply to contemporary Chinese or Asian Art, which has its own specific cultural references and traditions. The need to acquire knowledge on artistic materials and on technical history of Chinese and South Asian art. Documentation efforts related to provenance, integrity definition and materiality of the works will be key. The need to understand how to store and display an extremely varied collection in a tropical environment.

RR: How long have you been in Hong Kong? Can you share a couple of aspects of life in Hong Kong that you especially like?

VC: I have been here for nearly five years. Moving here was a big challenge as I had never been in Asia when I accepted the position.
Francis Picabia: Materials and Techniques

Edited by Michael Duffy, Talia Kwartler, Natalie Dupêcher, and Anne Umland

This online publication from the Museum of Modern Art, New York, features twelve richly illustrated essays by an international group of conservators and curators and is available for free download.

This publication builds on the unique opportunity for technical study occasioned by the exhibition ‘Francis Picabia: Our Heads Are Round so Our Thoughts Can Change Direction’, organized by MoMA and the Kunsthalle Zurich which brought together over 200 works, and provided an overview of Picabia’s unruly genius as manifested over the course of a fifty-plus-year career. Each individual object essay is complemented by a wealth of technical illustrations, including x-rays, ultraviolet, infrared, and raking light images. A selected bibliography is included for readers who wish to delve deeper into the technical and historical literature on the artist.

Hans Hofmann: The Artist’s Materials

Dawn V. Rogala

The career of the German-American painter and educator Hans Hofmann (1880–1966) describes the arc of artistic modernism from pre-World War I Munich and Paris to mid twentieth-century Greenwich Village. His career also traces the transatlantic engagement of modern painting with the materials of its own making, a relationship that is perhaps still not completely understood.

In these interrelated narratives, Hofmann is a central protagonist, providing a vital link between nineteenth- and twentieth-century art practice and between European and American modernism. The remarkable vitality of his later work affords insight not only into the style but also the literal substance of this formative period of artistic and material innovation.

This richly illustrated book, the fourth in the Getty Conservation Institute’s Artist’s Materials series, presents a thorough examination of Hofmann’s late-career materials. Initial chapters present an informative overview of Hofmann’s life and work in Europe and America and discuss his crucial role in the development of Abstract Expressionism. Subsequent chapters present a detailed analysis of Hofmann’s materials and techniques and explore the relationship of the artist’s mature palette to shifts in the style and aging characteristics of his paintings.


Artists’ Studio Archives: Managing Personal Collections & Creative Legacies

Written by Neal Ambrose-Smith, Joan E. Beaudoin, Heather Gendron, and Eumie Imm Stroukoff

The Artists’ Studio Archives: Managing Personal Collections & Creative Legacies, is a guide for artists, their assistants, and others attempting to manage and preserve an artist’s personal studio archives. This guide is based on real-life scenarios and best-practices in archiving and preservation. It will aid artists in every career stage, from emerging artists, to late-career artists; the yet-to-be-discovered and the well-established.
The book concludes with lessons for the conservation of modernist paintings generally, and particularly those that incorporate both traditional and modern paint media.

Available at: http://shop.getty.edu/

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Report on CD-ROM archiving

Nina van Doren and Alexandre Michaan

A new report, “CD-ROM archiving: Archiving and distribution of CD-ROM artworks, a study of the Emulation as a Service (EaaS) tool and other proposals”, is now available online (PDF). It was researched and drawn up by LIMA with support from the Digital Heritage Network.

Sustained access to works of art on CD-ROM

In the 1990s, many digital works of art were created specifically for CD-ROM, but the preservation of this type of art is now under threat. Computers with CD-ROM drives are becoming less and less common, operating systems in use at the time have become outdated, and files are often unreadable. In response to this threat, LIMA, the international platform for sustained access to media art, collaborated with the Digital Heritage Network and the Netherlands Coalition for Digital Preservation (NCDD) to investigate ways of preserving and ensuring sustained accessibility of this type of digital cultural heritage. Researchers Nina van Doren and Alexandre Michaan focused on the strategy of emulation: a method in which the original, outdated computer functions are simulated.

Evaluating the EaaS emulation tool

Van Doren and Michaan evaluated the potential of an archiving strategy based on EaaS, an emulation tool and service developed by the University of Freiburg. Based on testing, they have developed a new methodology for managing and maintaining access to CD-ROM art using emulation. The step-by-step manual outlined in the report can be used by other researchers and experts. Three CD-ROM artworks from LIMA’s collection served as the basis for this study. These and the eighteen other works in the collection will be preserved for posterity using the newly developed strategy.

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Digital Heritage Network

LIMA’s study is part of the Sustainable Digital Heritage work package: a series of projects and case studies, all aimed at ensuring the continued accessibility of digital information in the Netherlands. This work package, in turn, is part of the National Digital Heritage Strategy set out by the Digital Heritage Network. The NCDD was tasked with carrying out this work package. Alongside other case studies, this investigation has contributed to increased knowledge and coordination of collection building within the Digital Heritage Network.

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VoCA Journal – Spring 2017

In the Spring 2017 issue of VoCA Journal, the contributors discuss the potential of archives as both repositories and raw material for artists. It includes an essay by Tanya Zimbardo (Assistant Curator of Media Arts at San Francisco Museum of Modern Art) about Runa Islam’s work, an interview with Flavin Judd (Co-Director and Curator of Judd Foundation) and Caitlin Murray (Director of Marfa Programs at Judd Foundation) with Robin Clark, a discussion with Glenn Wharton (Associate Professor of Museum Studies at New York University), Deena Engel (Professor in the Department of Computer Science and Director of the Program in Digital Humanities and Social Science) and Marvin Taylor (Director of Fales Library and Special Collections) about the David Wojnarowicz Knowledge Base project, and David Senior (Senior Bibliographer at the Museum of Modern Art Library) presents the artists’ books at Franklin Furnace.
Conservation Perspectives – The GCI newsletters

The Fall 2016 issue of the GCI’s newsletter focusing on Conserving Modern Paints may be of interest. The lead article by Bronwyn Ormsby and Tom Learner examines progress in research related to cleaning approaches for modern acrylic and oil paints followed by the articles Unlikely synergies - How Paints Formulated for Military Assets May Save Outdoor Painted Sculptures by Abigail Mack, John Escarsega, and Rachel Rivenc; Modern Abstract Art in Argentina and Brazil by Pia Gottschaller; and Manufacturing Artist Paints - Keeping Pace with Change by Mark Golden. The newsletter also contains a roundtable discussion with the artists Jason Martin, Ruth Pastine, and Analia Saban on ‘Creation, Conservation, and Time’.

The full version can be downloaded here: http://www.getty.edu/conservation/publications_resources/newsletters/31_2/

VoCA Talks online

The videos from the second season of VoCA Talks, hosted in collaboration with the Joan Mitchell Foundation’s Creating a Living Legacy (CALL) initiative, are available to view online. The talks highlight the work of four dynamic artists – Blane De St. Croix, Henrietta Mantooth, Otto Neals, and Emmett Wigglesworth.

Check out the videos at: http://www.voca.network/programs/voca-talks/

Topics in Time-based Media Art Conservation

The NYU/IFA Conservation Center’s Topics in Time-Based Media Art Conservation lecture series took place during the 2016 Fall semester. It was organized by Hannelore Roemich and Christine Frohnert and was generously supported by the Andrew W. Mellon Foundation.

The full schedule can be found at https://www.nyu.edu/gsas/dept/fineart/events/time-based-media.htm

A video of each lecture is available in the Institute’s video archive.

Modern/Contemporary Materialities Lecture Series at The Art Institute of Chicago

About the series: The series examines how renewed focus on the object in current research impacts new thinking on modern and contemporary art. It will feature international experts who will speak to the material complexities of 20th-21st century artworks, the techniques used in their making, life and care in institutions, and impact on art historical knowledge. In the present day, new approaches to studying art and its materialities not only supplement the most recent methodological challenges of the object, materiality and agency, but also present a spectrum of the different ‘scientific cultures’ of art history and related disciplines.

The impact of heterogeneous research methodologies will be discussed, namely how insights from science and technology, cultural history, history of science, social history, and political and economic history, as well as current research and concerns arising from notions of materiality and display, lead us to an understanding of modern objects as discursive, as both profoundly embedded and embodying. The series is generously supported by the Stockman Family Foundation.

From the spring of 2017 to the spring 2018, the Art Institute will host four lectures that will bring together interdisciplinary thinkers from art history, science and conservation, and across fields of museum practice. The series will culminate in an object-based art history scholars’ day in May 2018 that will draw together the various threads of discussion advanced over the course of the year.
So far the two following lectures are available online:

Nonobjects and Quasi-objects: Notes on a Research Agenda at the Edge of Modernity
Lecture by Prof. Monica Amor, Maryland Institute College of Art, Baltimore held on May 8, 2017.
https://www.youtube.com/watch?v=oIsPyS_XOug

A stray eyelash caught on film: moments of materiality and making in the conservation of contemporary art
A lecture by Pip Laurenson, Tate Gallery, London held on June 7, 2017
https://www.youtube.com/watch?v=wdzYlX6g17M

MoMA post: Resurrection - The Conservation Treatment of Bruce Conner’s CHILD
Megan Randall and Roger Griffith

This blog details the conservation treatment of Bruce Conner’s CHILD from 1960. CHILD, a small wax figure strapped into a wooden highchair with a belt, twine, and nylons, had collapsed and was deemed unexhibitable. In 2015 MoMA conservation treated and stabilized CHILD by reassembling the wax pieces around an internal armature, restretching the existing nylons, and providing vintage nylon replacements where necessary.

Video online: PRESERVE EVERY PIECE - Conservation of Joan Miró’s Mural Personnages Oiseaux

This documentary explores a major outdoor mural designed by Joan Miró for the campus of Wichita State University, from its inception, subsequent deterioration in the outdoor environment, and the multi-year effort to conserve it. The mural, non-traditional and unique in its construction, comprised glass and marble tesserae attached with an epoxy to 80 separate marine-grade particleboard panels mounted to a steel support frame on a masonry wall. Conservation treatment required materials and techniques that would allow the mural to be replaced in the outdoor environment for which it was designed, while not altering the appearance of the presentation surface. To meet these treatment and long-term preservation goals, materials that are not usually used in the conservation of mosaic art were explored and selected.

Discover the story behind the conservation and re-installation of Miró’s mural: https://youtu.be/l8ZuDQ4MWTY

Further information on the treatment can be found in the following lecture given by Marianne R. Marti at Wichita State University: https://vimeo.com/193739306
**Video online: Finder Keeper - The Art of Gabriel Kuri**

A video about Gabriel Kuri is the most recent addition to the [Getty Conservation Institute’s Artist Dialogue video series](https://www.youtube.com/watch?v=uRxykBjLJgc), which explores the work—and the conservation of that work—of selected artists. Kuri talks about his working methods & materials, and gives his thoughts on his role in the conservation of his work.

Born in Mexico, Gabriel Kuri has lived and worked in Europe and Los Angeles. In his work, Kuri often repurposes found or off-the-shelf materials to create sculptures, installations, collages and photographs that contain sharp socio-economic and cultural observations—ideas of transaction, systems of exchanges and circulation are very important to his work.

Contrast is crucial in his use of materials, he likes to juxtapose the fleeting and permanent, solid and the fragile, hard and soft, the noble and the mundane, and often gives rise to subtle humor and poetry. Although conceptually rich, his works have a very physical presence; “I’m a maker,” comments Kuri.

Watch it here:
[https://www.youtube.com/watch?v=uRxykBjLJgc](https://www.youtube.com/watch?v=uRxykBjLJgc)

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**New Contributions to object studies in modern art**

A new printed and online publication is available of Leonardo Journal, Volume 50, Number 3, 2017: *In Focus: László Moholy-Nagy*, edited by Maria Kokkori, Joyce Tsai and Francesca Casadio.

This special section of Leonardo grew out of a deep examination of the artist’s work over the course of the past several years, conducted by art historians, curators, conservators and scientists on the occasion of major exhibitions of his work, the most recent one *Moholy-Nagy: Future Present* (The Solomon R. Guggenheim Museum, the Art Institute of Chicago and Los Angeles County Museum of Art, 2016-2017).

The contributors to this section have placed special emphasis on research that offers new ways to interpret the materiality of Moholy-Nagy’s artwork, seen at times under high magnification, as chemical formulations, as objects in transition and under duress.

The publication can be accessed via this link: [https://www.leonardo.info/journal-issue/leonardo/50/3](https://www.leonardo.info/journal-issue/leonardo/50/3)

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**Job Announcement**

**Research Associate in Modelling of Polymer Degradation applied to Plastic Museum Artefacts**

University College London - UCL The Bartlett School of Environment, Energy and Resources

UCL Institute for Sustainable Heritage champions interdisciplinary research, bridging science, arts and humanities to lead the advance and recognition of the value of cultural heritage. The post holder will undertake research focussed on developing a new modelling approach within polymer degradation, particularly focussed on modelling degradation processes such as mass transfer and chemical reactions within plastic artefacts in museums, as part of the ERC Starting Grant funded project “COMPLEX: The Degradation of Complex Modern Polymeric Objects in Heritage Collections: A System Dynamics Approach”, in collaboration with Tate and the Museum of London.

This will involve developing a model based on partial differential equations that can describe the spatial evolution within the material of the variables characterizing the system e.g. moisture content or the concentrations of organic acids. The post is for 4 years in the first instance, further funding to support the post may be available.

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[Image of Leonardo logo]
**Key Requirements**

The post holder should hold a PhD in physics, mathematics, engineering or a related field. They should have experience with mathematical modelling, an understanding of transport phenomena and experience with high-level languages and interactive environments, such as Matlab. They should have the ability to conduct high quality research and a track record of high quality publication in scientific journals.

**Further details**

If you have any queries regarding the vacancy or the application process, please contact: bseer-recruitment@ucl.ac.uk

If you have specific questions about the role please contact Dr Katherine Curran, k.curran@ucl.ac.uk.

Applicants should apply online. To access further details about the position and how to apply please click on the following link:


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**Membership of ICOM-CC and MMCA**

**How to join:**

For those of you who are already ICOM-CC members but without an ICOM-CC web account, all you need to do is request an on-line account at www.icom-cc.org and then choose Modern Materials and Contemporary Art as one of your working groups. You can also send an email to Joan Reifsnyder (secretariat@icom-cc.org) and request log-in details. If you already have an ICOM-CC web account, then just go to the Modern Materials and Contemporary Art Working Group page and click on the “Join This Working Groups” button. It is very easy and you can join as many working group as you wish!

Joining is slightly long-winded – but absolutely worth it! Some of the benefits of joining are:

- The ICOM card which grants free (or sometimes reduced rate) entry to most museums around the world.
- Reduced registration fees at ICOM-CC Triennial Conferences and Working Group Interim Meetings (where applicable)
- Priority consideration for paper/poster acceptance at the ICOM-CC Triennial Conferences
- The possibility to join any working groups you like and receive regular updates, news and announcements.

In order to join ICOM-CC, you need to join ICOM itself. This is done through the ICOM National Committee in your residence country (http://icom.museum/nationals.html) The cost of full ICOM membership varies from country to country - enquire with your national committee. Once an ICOM member, select ICOM-CC as your official International Committee (your National Committee has the selection form for the International Committee).

A temporary alternative is to participate in ICOM-CC activities for one calendar year under the “Friend of ICOM-CC” scheme. Please note that “Friend” participation is not membership and does not get you an ICOM card. It is also only limited to one calendar year, after which full membership is expected. See: http://www.icom-cc.org/196/become-a-friend/information/

If you experience any problem joining, please contact me or Joan Reifsnyder at secretariat@icom-cc.org