Official newsletter of the ICOM-CC working group Modern Materials and Contemporary Art (MMCA)

September 2018
Greetings, and welcome to the 2018 Newsletter of our working group - Modern Materials and Contemporary Art (MMCA). I hope everyone is enjoying the summer (or winter depending on the hemisphere!).

This issue of the newsletter is coming out a little later than usual and than we had wished, but this has been a busy year! It also has brought about a few changes in the way our working group circulates information. A few weeks ago we launched a Facebook page for the working group, to be able to relay information more rapidly and reach a wider audience—we reached 500 likes just this week! We also decided to pare down the Newsletter a little bit— we stopped doing the interviews but kept case studies and project updates, books and conference announcements as well as conference reviews, a feature that seemed especially popular with the readership.

These changes were all discussed during MMCA’s business meeting in Copenhagen—and I would like to seize this occasion to remind everyone that the business meeting is open to all members of MMCA, of course, as well conference attendees who have an interest in joining. I really encourage everyone who is present at the Triennial to attend so your voice can be heard!

The ICOM-CC 18th Triennial Conference was held September 4-8, 2017 in Copenhagen, Denmark. Over 1,000 delegates attended the conference, coming from 58 countries around the world. Overall 150 peer-reviewed papers and 100 posters were presented across 21 working groups: MMCA had 13 papers and 3 posters, the largest number of papers MMCA’s had so far. A brief review of the MMCA’s sessions at the conference is included on page 3 of this Newsletter. The venue for next Triennial Conference was announced, as customary, on the last day: it will take place in September 2020 in Beijing.

It has been such a privilege to be the coordinator of MMCA for the past Triennial and I was very honored to be re-elected to this coming Triennial. In 2020, however, it will be time for new perspectives and I will be happy to handover the coordination— I encourage all of you to start to consider this great opportunity to contribute to our field, and to ask me any questions that you may have on what the role entails. I was fortunate to have an incredible team of assistant coordinators during the last triennial and want to thank again Julia Langenbacher, Lydia Beerkens, Barbara Ferriani, and Andrea Sartorius for their work and ideas, and especially Barbara for her crucial role in organizing our interim meeting Keep it Moving? The conservation of kinetic art (see publication review on page 23) in Milan in 2016. This Triennial, the team is just as fantastic. Julia and Lydia are staying on and are being joined by Kendra Roth (MET), Sanneke Stigter (University of Amsterdam) and Anna Laganà (Getty Conservation Institute).

Julia and Kendra will assist with the newsletter while Lydia and Kendra will help with the interim meeting. Sanneke will help liaising with INCCA and engaging training schools while Anna will be responsible for the Facebook page.

Finally, I would like to thank Julia and Kendra for all their work designing and coordinating this newsletter, and Gary Mattison for his tremendous help with the design and assembly, as well as of all of the contributors of course.

Please be in touch with us—we welcome queries, comments, suggestions and feedback (contacts below). Also find and like us on Facebook to be kept informed of the latest posts and announcements!

Rachel
Rachel Rivenc, coordinator
Julia Langenbacher, assistant coordinator
Lydia Beerkens, assistant coordinator
Kendra Roth, assistant coordinator
Sanneke Stigter, assistant coordinator
Anna Laganà, assistant coordinator

Departing slightly from previous Triennials, we decided not to include thematic areas of research within the working group program since ICOM-CC does not provide actual support or framework for research. Instead, we decided to focus on programmatic activities.

Specific themes for investigation:

- Ethical and theoretical aspects in the Conservation of Contemporary Art—links are being explored with Theory and History of Conservation
- Preservation of biological materials in contemporary art—possible connections with Natural History Collections will be explored
- Synthetic textiles, technology and preservation—possible connections with the Textiles Working Group will be explored
- Education in contemporary art—possible connections with the Education Working Group will be explored

Projects:

- Circulate information through emails, Website, WG newsletters, Facebook page
- Create and maintain Facebook page
- Organize an interim meeting with the theme of the Preservation of Biological Materials in Contemporary Art. Venue and partners to be determined. Publish postprints.
- Increase synergies and explore possible collaborations (joint meetings, joint sessions at the Triennial Conference) with paintings, theory and history, sculpture and polychromy, and textile Working Groups.

Our working group was assembled in the large central Congress Hall. The 13 full lectures and three posters were well received by the large audience present. Both the layout of the Tivoli Congress Center and the program, designed in parallel sessions with strict time schedules, allowed for the delegates to swap groups and follow a ‘personalized’ pick from the diverse lectures presented by the various working groups. I find this one of the best things of these triennial ICOM-CC meetings, as typically with contemporary art, issues are not limited to materials or specific matters. Topics covered by other working groups such as Scientific Research, Paintings, Wood & Furniture or Objects from indigenous and world cultures are attractive as they offer cross-overs and links to other specializations.

The richly filled week-long program could only come about after some two years of preparation by committees, the board, coordinators, local organizations and all who submitted papers and posters.
Network Initiative for Conservation Science
September 18, 2017
New York, New York

In September 2016, the Department of Scientific Research of the Metropolitan Museum of Art launched the Network Initiative for Conservation Science (NICS), a pilot program funded by The Andrew W. Mellon Foundation and designed to offer access to The Met’s state-of-the-art scientific research facilities to partner institutions in New York City.


Gels in Conservation
October 16-18, 2017
London, United Kingdom

The three-day conference Gels in Conservation was organized by IAP (International Academic Projects) in association with Tate, and took place at the Emanuel Centre in London October 16-18, 2017.

Richard Wolbers (University of Delaware), a leader in this field, provided the introductory remarks to the conference. The presentations included topics such as the theory of gels, cleaning issues, newly developed gels, preparation and handling of them as well as their practical usage. The speakers presented scientific talks which highlighted their experiences in using different gels.

Over the three days, a large range of various well-known and also fairly new gels were introduced, together with their application methods, e.g., Gellan gum, agar/agarose gels, pemulen gels, carbopol gels, velviesil, poly(vinyl alcohol)-borax-gels and Nanorestore gels.

It was noted that there were differences in the materials available in Europe compared to the US. Unfortunately, there was no time left for workshops and training in the application of different gels.

The organization of the whole conference was seamless. Thanks were expressed to the conference organizers who closed the event with a farewell reception, allowing participants to connect with colleagues and friends as well as enjoy live music.

A Q&A at the Gels Conference. Photo: Jasmin Wollenhaupt

The full program of the conference can be found here.

The pre-prints are for sale through Archetype Publications and selected video presentations can be found here.

Jasmin Wollenhaupt

A presentation at the NICS symposium

In its first year, the NICS team has worked on a number of collaborative research projects investigating a great variety of artworks, ranging from modern and contemporary paintings to three dimensional objects, from ancient textiles and garments to works on paper and photographic prints. Works of art investigated spanned 2,600 years and represented cultures from all over the world.

The symposium provided an interdisciplinary forum for all 133 participants, including scientists, conservators and curators to share experiences and ideas in all areas of cultural heritage research.

Highlights from the symposium included work with the Whitney Museum on a selection of paintings by Carmen Herrera, shedding light on the availability of acrylic paints in post-war Europe; and a study of the repainting history of a motorized sculpture by Alexander Calder aiming to inform the optimization of a treatment plan tailored for the safe removal of the overpaint to uncover the original layer, wherever present.

Federica Pozzi

A Q&A at the Gels Conference. Photo: Jasmin Wollenhaupt

The full program of the conference can be found here.

The pre-prints are for sale through Archetype Publications and selected video presentations can be found here.

Jasmin Wollenhaupt
Future Talks 017
October 11-13, 2017
Munich, Germany

The international conference Future Talks was organized for the fifth time in 2017 and dubbed The Silver Edition - Visions. Innovations in technology and conservation of the modern. Meeting biannually for the last ten years, conservators, scientists and students travel to Munich in October - not for the famous beer festival, but for three days of lectures held at Die Neue Sammlung and organized by Tim Bechthold and staff of the Conservation Department.

This very special symposium, with a focus on design, modern art and modern materials, aims to offer a mixed program to an audience of about 250 attendees. The latest scientific research on plastics and technology in art and design is coupled with interdisciplinary, theoretical and hands-on practical research on often rather unusual objects with a high fun-factor.

Maarten Baas began his lecture with a film showing his technique of burning iconic furniture to offer a new surface, and spoke of his inspiration in the childlike use of clay in primary colors.

A short panel discussion with main contributors from the first edition, like Friederike Waentig, Christian Scheidemann, Thea van Oosten and Tim Bechthold (among others), to reflect on what is gained by getting together as scientists and conservators during the past ten years, what were important themes then and now, and what is needed for the future.

One of the recurring themes that arose from the conference and was underlined by a majority of the panel, is the necessity for a shift towards, or renewal of, a more hands-on approach in conservation studies. It’s paramount to provide conservators with a sensory understanding of the object and a tactile knowledge of materials he or she works with.

On Saturday morning, practical demonstration (workshop) on soft particle cleaning was organized at the conservation studio of The Design. Attendees were invited to try the instruments and a variety of soft cleaning particles used for dry cleaning of vulnerable surfaces, like certain plastics, matte paint surfaces and paper.

Claartje van Haaften

Back to the Future – Im Karusel der Diakonservierung (Riding the Slide Carousel)
January 18-19, 2018
Hamburg, Germany

The seminar Back to the Future—Im Karussel der Diakonservierung—presented speakers from London, San Francisco, Rotterdam, Berlin, Hamburg, Stockholm and Antwerp and attracted approximately 40 attendees. The two organizers, Claartje van Haaften and Barbara Sommermeyer, both conservators at Hamburger Kunsthalle, scheduled two days with an interdisciplinary approach to issues regarding slide-based artworks. Working in the context of museums and galleries, the seminar dealt with themes like duplication, digitization, projection, documentation, archiving, as well as curating.

The seminar opened with an introduction to basic concepts regarding preservation of slides presented by Tina Weidner (Tate London) which drew from her research project, Dying Technologies: the end of 35 mm slide transparencies in 2011/2012. It was followed by a presentation on the conservation of slide-based artworks at the Hamburger Kunsthalle.

Barbara and Claartje shared important perspectives on dealing with a large-scale preservation and digitization project, and the list of concerns one might need to take into consideration.
Four interesting examples of slide-based artworks from the collection of the San Francisco Museum of Modern Art were presented by associate media conservator Martina Haidvogl. She described problem-solving for specially adapted Kodak projectors in a work by Anthony McCall, and the continuous projection of a color 35 mm slide by Matthew Buckingham at installation and during the exhibition at the museum.

Attending to the ethical considerations when curating was one of the themes in Tiziana Caianiello (ZERO Foundation) and Babette Marie Werner’s (Kirchner Museum Davos) presentation on the representation of Otto Piene’s slide projections. The issues of spatial and sensory experiences in the exhibition were considered when discussing analogue vs. digital presentation of the artwork.

The workshop sessions were spread out on the following themes: duplication, cutting and fixing test slides in frames; best practice for documentation and preservation; examples of digitized slides and case-studies brought in by the attendees themselves, as well as a gallery of slide projectors and a range of computer controllers.

Recordings of the workshop will be published on the website and a publication is expected in 2019.

Pernille Mogensen

VoCA Summit: Six Years of Convening Voices in Contemporary Art
January 26, 2018
San Francisco, California, USA

In January 2018, the San Francisco Museum of Modern Art (SFMOMA) hosted VoCA Summit: Six Years of Convening Voices in Contemporary Art, a day-long gathering to reflect upon VoCA’s Artist Interview Workshops. Since 2012, these workshops have generated conversations around the conservation of contemporary art, and remain committed to gaining a more in depth understanding of artists’ creative processes through interviews.
information. Together they explored how the variables that affect the accuracy of the published interviews, such as looking at how the interview was composed, and when the recording of the interview took place, which raised questions about language as a communication device.

To conclude, I share Jill’s advice “to remain a student always” because “you become what you study.” At the end of the day, each presentation directed us back to the artist and the artwork we seek to preserve. When we listen to them speak, see their work, and read their words, we become aware that the meaning of a work does not reside in any of these alone, but rather the ways in which they influence one another.

More information about the symposium can be found here.

Charlotte Meyer

Body of Work: Contemporary Artists’ Estates and Conservation
April 5-6, 2018
New York, New York

The two-day symposium, Body of Work: Contemporary Artists’ Estates and Conservation, was organized by Contemporary Conservation Ltd. to foster collaboration between contemporary artists’ estates and the field of conservation. The event, which hosted 250 attendees, built on an earlier symposium, The First Crack: Conservation and Value in Contemporary Art, held in 2015.

In his opening remarks, Christian Scheidemann (Contemporary Conservation Ltd.) noted that representatives of foundations and estates often include heirs and surviving spouses, many of whom have no training as directors or managers. An upsurge in the number of estates being established in the last decade has brought increased interaction with conservators. This symposium provided a forum to explore and promote these relationships.

The symposium brought together a range of people from private, commercial and non-profit areas of the contemporary art community. The atmosphere was open and encouraged energized discussions. Emerging dialogues revealed that the lines between public and private entities have become increasingly blurred, and that artists’ estates, a growing and influential cohort within contemporary art, is relevant to almost everyone in the art community.

On the first day it became clear that no formal path for guiding the estate-conservator-art market relations exists, but several positive examples were presented. Loretta Würtenberger talked about The Institute for Artists’ Estates of which she is founder and head. Based in Berlin, this agency has been providing thematic aid to estates and foundations. Image rights were discussed by example of the Robert Rauschenberg estate which grants universal image rights to all academic and educational image requests, including those by other artists incorporating Rauschenberg’s images in their art.

During a panel discussion, Virginia Rutledge, an arts consultant and attorney at PIPE Arts Group, explained a lesser known “Fair Use law”, an option that allows use of images and other kinds of information for scholarly, critical and similar purposes, even if permission is withheld by an estate. Derek Pullen, Chief Conservator of SculpCons in London, presented the history of an exemplary, long-term conservator-estate relationship at the Naum Gabo Trust.

Artists’ estates are each as different as the artists and work they represent. Jeannette Redensek’s talk on the Albers Foundation discussed their commitment to research and conservation. Andrea Rosen offered another account of an intimate and committed working relationship at the Felix Gonzalez-Torrez Foundation that operates under her guidance. While it became clear that the field would benefit from professional guidance for artist’s estates, one theme that emerged was a new awareness of the importance of conservation in maintaining an artist’s body of work, which in turn helps estates and foundations in their mission to preserve an artist’s oeuvre.

The second day focused on the relationships between artist’s estate/art market/conservator. Case studies included Houser & Wirth’s business angle of representing the estates of Dieter Roth, Philip Guston, Mike Kelley and Jason Rhoades; ethical issues with the Guggenheim Museum’s Panza Collection; the complexities of the artist-fabricator relationship as seen through Robert Irwin and Jack Brogan; challenges of posthumous installations, as evidenced at the Glenstone Museum; David Reed’s reflections on repairing his own paintings vs. professional conservation; and Glenn Wharton on the Artist Archive Initiative at NYU.

In summary, all presentations reflected the day-to-day challenges related to the complicated world of artist estate/art market/conservator relations. The need to coordinate efforts in a transparent manner to improve care and stewardship of the body of works by contemporary artists was clearly stated, and helped move this complex process one step further forward.
that it is within the active networks and relationships between people, their skills and materials that artworks are being shaped - and reshaped over time.

The special exhibition Forever Young? Impermanence in photography illustrated the consequences of such processes. One example included the material history of Ger van Elk’s C’est moi qui fait la musique (1971) where the original but severely discolored airbrushed photo-collage lay in a vitrine as circumstantial evidence for the artist’s desire to have it remade, and the result hanging on the wall for comparison.

Caroline von Courten underlined the value of materiality of photographic artwork though her analysis of one of Van Elk’s painted photoworks, Dutch Grey (1984). Consisting of four photographs on foamboard partially painted and lacquered in entirety, she linked the work’s formal features to the important concept of horizon in the work of the artist.

If photographic artworks are remade, it is because people decided to do so. These processes are rarely made transparent, but this symposium helped take a closer look at the consequences of such practices for photographic artworks. The significance of their material form was convincingly highlighted by all speakers, linking their physical features to historic-cultural values, artistic-aesthetic values and even conceptual values.

Sanneke Stigter

In addition to the organizers of the event were the following sponsors: the Glenstone Museum, Art Agency Partners and private donations from Jill and Peter Kraus, and Anna-Marie and Robert F. Shapiro. A videotaped record of the symposium will be accessible to the public is now available. This and other details are available here.

Eleonora Nagy

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The Materiality of Photographs
April 5-6, 2018
Stedelijk Museum Amsterdam, The Netherlands

The symposium The Materiality of Photographs, organized by the Stedelijk Museum and Leiden University, marked the conclusion of the four-year research project Photographs & Preservation: How to save photographic works of art for the future?

The project was funded by the Netherlands Organization for Scientific Research (NWO), and led by Kitty Zijlmans of Leiden University and Sandra Weerdenburg of the Stedelijk Museum, Amsterdam. The two-day symposium aimed to foster an interdisciplinary dialogue about the significance of the materiality of photographic artworks and the impact of change on the interpretation of these works. The program offered inspiring presentations, an artist panel discussion and a visit to a special exhibition devoted to the theme.

Photographic prints are complex. Technically they are images captured through optical devices transferred onto light sensitive supports and fixed by chemical processes. Materially, photographs are fragile and often chemically unstable. Conceptually, photography is both a medium to record and to communicate ideas. Taking these perspectives into account conservators can face serious dilemmas, as giving priority to one of them could compromise the other.

Clara von Waldthausen (University of Amsterdam) discussed how mechanical reproduction may not necessarily be transferrable to a print by illustrating that the printing process in fine arts is in fact handwork. She suggested the retention of vintage prints for color photography to raise awareness of their specific features and a modern interpretation of the negative existing in unison.

Monica Marchesi (Stedelijk Museum) described the complexities of reprinting when photos are part of a mixed-media work. Using Jan Dibbets’ Comet Sea 3º - 60º (1973) as a case study she illustrated that digitization brings along opportunities for the artist to revisit the work, often multiple times. Marchesi thus concludes that photographic artworks are not reproducible, but multipliable.

In a similar vein, Liz Wells (Plymouth University) spoke about the inherent mutability of photography, suggesting that change is not only part of photography because of both instability and potential reproducibility, but also because this includes a possibility for variation.

Pip Laurenson (Tate) encouraged a better understanding of the practices around photographic printing, emphasizing...
It’s About Time! Building a New Discipline: Time-Based Media Art Conservation
May 21-22, 2018
New York, New York

This past May, New York University’s Institute of Fine Arts (NYU IFA) hosted the symposium, It’s About Time! Building a New Discipline: Time-Based Media Art Conservation in conjunction with their launch of the first master’s level training specialty in time-based media art conservation in North America. Over two days, an international group of educators, artists, art historians, museum curators and directors, collectors, gallerists, engineers, computer scientists, and conservators convened to discuss, debate, and share perspectives on the state of time-based media art conservation education and practice.

In the first morning session, Christine Frohnert (Bek & Frohnert/NYU IFA) presented a historical overview of time-based media art education. Speakers representing conservation training programs in Berne, Vienna, Amsterdam, Rio de Janeiro, Stuttgart, and NYU shared their varied perspectives on “core competencies” as well as the many challenges they have faced in implementing training programs around time-based media art conservation.

Agathe Jarczyk (University of Berne) explained that while skill sets can be deepened with experience, it is the unique role of conservation educators to foster a particular “mindset” in their students.

These sentiments were reiterated throughout the symposium. Johannes Gfeller (State Academy of Art and Design, Stuttgart) noted that educators cannot and should not “teach recipes” but instead must arm their students to be critical thinkers and problem solvers. Jonathan Farbowitz (Fellow in the Conservation of Computer-Based Art, Solomon R. Guggenheim Museum) explained how this mindset involves a fundamental curiosity, humility, and aptitude for collaboration, noting the importance of mentorship and constant learning that is critical for time-based media – if not all – art conservators.

Over the course of the second day, the institutional challenges posed by time-based media art conservation were discussed in conjunction with ongoing training needs. Iolanda Ratti (Museo del Novecento, Milan) discussed the training gap around contemporary art conservation in Italy, where education is still primarily focused around maintaining the material integrity of physical objects.

Curator Lisa Catt and Conservator Asti Sherring (Art Gallery of New South Wales) explained how museums, as “active spaces” contain “objects in motion”; old frameworks focused on medium-specificity and material uniqueness fail to accommodate artworks where change is an attribute rather than a loss. They advocated for a conservation ethos that centers around asking “what is the artwork?” and emphasizes transparency about artwork change and transformation.

Jo Ana Morfin (Universidad Nacional Autónoma de México) emphasized the importance of “learning by doing with artists,” a notion that was picked up in a round table discussion on the interface between the artist and the conservator. Artist and NACCA PhD researcher Maria Theodoraki (University of Lisbon) expressed her view that conservators must overcome the perceived taboo of working with artists out of a fear that they may exert “influence” and change the work; artworks are ever changing, and conservators, she explained, are expert at interacting with self-awareness and sensitivity.

In a final roundtable, Pip Laurenson (Tate), Tina Rivers Ryan (Albright Knox Art Gallery, Buffalo), Alfredo Salazar-Caro (Digital Museum of Digital Art) and Jill Sterrett (San Francisco Museum of Modern Art) discussed the “imagined futures” of time-based media art conservation. Sterrett remarked how “we plan for the future but can only really know the present,” stressing the importance of conservation’s role in negotiating between past, present, and future stakeholders. Rivers Ryan pointed to the importance of ruptures in museum structures prompted by works that break conventions and force museums into new directions. Rather than compelling artists and artworks to fit into existing conventions and norms, the tendency of modern and contemporary art to prompt new modes of thinking and doing should be embraced by institutions and be reflected in conservation training programs.

Overall, this symposium highlighted the key role conservation training programs must play in preparing conservators to tackle the unique preservation challenges associated with works of modern and contemporary art. As such, this symposium will undoubtedly be regarded as a major turning point in the history of conservation and the development of the field.

For more information about the symposium, including links to video recordings, please visit here.

For information about the NYU Institute of Fine Arts masters-level specialization in time-based media art conservation, please visit here.

Brian Castriota
Cleaning of Modern Oil Paints (CMOP)
May 23-25, 2018
Amsterdam, The Netherlands

During June 2015, the Cleaning of Modern Oil Paints (CMOP), a collaborative European research project, was developed as a result of the 2013 symposium, Issues in Contemporary Oil Paints.

For the past three years, the CMOP project has carried out extensive research on modern oil based paints, with the intent of developing a better understanding of conservation concerns surrounding them such as water sensitivity, mechanical characterization, and vulnerable surface skins.

This past May the final conference of the Cleaning of Modern Oil Paints (ConferenceMOP) was held at the Rijksmuseum. The three-day conference focused on challenges related with conservation treatments and scientific studies of 20th and 21st century oil paintings.

Klaas Jan van den Berg (Rijksdienst voor Cultureel Erfgoed, Amsterdam) pays homage to Alan Phenix (retired, Getty Conservation Institute) for his years of commitment to and enthusiasm for the CMOP project. Photo: Ashley Freeman.

The conference program was thoughtfully structured as to provide the audience a summary of the three-year project with very little repetition between the presentations.

However, the importance of continuing research into modern oil paints was the underlying tone throughout the 25 presentations and 46 posters, and was further emphasized by the lively turn out of scientists, conservators, curators, historians, and paint manufacturers.

Ashley Freeman

Media Art Preservation Symposium (MAPS)
June 4-5, 2018
Budapest, Hungary

It was an exciting start for the participants of Media Art Preservation (MAPS) Workshop 3, when the two-day workshop kicked off June 4th in Budapest. Like the previous workshops, MAPS 2018 was held in the Ludwig Museum, which initiated the MAPS workshops in 2015 to bring together professionals from diverse geographical and professional backgrounds.

The 2018 workshop started with Dr. Hans Dieter Huber giving an overview of the “what, why, and how” of media preservation. Dr. Annette Hünnekens reminded us to “have our heads in the future,” to anticipate the (im)possible, and championed the idea of finding a common language between professionals in our institutions. This theme came up many times throughout the workshop.

She also floated the concept of using artificial intelligence (AI) to have artwork report to us on their condition and aging... wouldn’t that be fascinating?

Katharina Gsölpointner’s presentation opened a lively discussion on whether the term preservation is relevant for media artworks—in the ever-changing digital environment, do we preserve or rather produce artworks?

A somewhat haunting theme also emerged—that not everything can be saved, but yet not everything disappears (such as plastics in our collections). Our first action in preservation is documentation, but we must also acknowledge that it is also the first act of interpretation. Another concept that arose was that of accepting the death of uniqueness, rather than the death of the artworks.

In the second half of the day, Gaby Wijers gave an overview of the workings of LIMA, a workshop for museums and artists/collectors with the need to preserve their digital works. Dušan Barok illustrated how MediaWiki could be a useful platform for documenting time-based artworks. Morgane Stricot gave an intriguing insight into including software pirates in the conservation of artworks that use versions of software no longer supported by their developers. The participants continued their discussions over cocktails and the beat of a DJ at the rooftop party directly following the long day.

The second day started with Dr. Hanna Hölling’s presentation that questioned what constitutes the artwork and how should we approach it. She used as a case study, Nam June Paik’s TV Garden, an artwork having many different versions, some of which might be exhibited at the same time in different places. Completing the presentations were Bela Konya, who gave a short but visual overview of the collection care in Ludwig Museum; and Panna Kemenes, who introduced how
they had “tweaked” the registrar’s module using Museum-PlusRia software at the Ludwig Museum, greatly easing the daily work in the loans department.

As was mentioned in one of the discussions, time-based art conservators need literacy over a broad field of subjects and they should be treated like an investment: you don’t see the results right away. The Ludwig Museum’s initiative in furthering education and networks in this field is greatly appreciated.

More information about the symposium can be found here.

Helen Volber

The Cleaning of Acrylic Painted Surfaces
July 18-21, 2017
Hamburg, Germany

In July 2017, the Hamburger Kunsthalle in Germany hosted the 4th workshop on the Cleaning of Acrylic Painted Surfaces (CAPS) organized by the Getty Conservation Institute.

Over the course of four days, 18 international participants had the opportunity to learn about basic wet cleaning methodologies, application techniques and new materials by Tom Learner, Bronwyn Ormsby and Chris Stavroudis.

The workshop began with an introduction to acrylic paints, their history and chemistry, followed by an overview of current research in cleaning of acrylic painted surfaces. The differences and effects of various methods were presented and compared to those used with more traditional paint systems such as oil-based paints. The afternoon was dedicated to practical sessions that familiarized the participants with the general properties of acrylic films and their reaction to water and non-polar solvents.

Participant testing various cleaning systems on test panels. Photo: Barbara Sommermeyer.

The following days included lectures on the effects of modifying aqueous solutions by adjusting pH and conductivity, adding surfactants and chelating agents and presentations on mineral spirits, silicone solvents and the third generation of microemulsions and their applications. These lectures were interspersed with examples the presenters had collected throughout their years in conservation and science, demonstrating successful as well as ineffective examples. Consequently, the participants were left with a realistic picture of the possibilities of treatment.

The afternoons had practical sessions which allowed participants to mix, modify and apply various microemulsions, test different gels and emulsifiers and apply the modular cleaning program (MCP) to control and track their cleaning approach. In order to encourage testing multiple cleaning systems and various application methods such as cotton swabs, brushes or foam swabs, the participants received pre-prepared test panels made from a variety of acrylic paint brands, colors, surface structures and backings.

The evenings were filled with an exhibition opening on Thursday and a beautiful boat reception on Wednesday organized by the team in Hamburg. The boat toured through the harbor while the sun was setting, allowing everybody to catch up on cleaning issues, while also enjoying appetizers and dance music until the typical Hamburg weather changed to a thunderstorm. This did not, however, dampen the impressive experience of the workshop—four days of enriching and informative lectures and discussions.

For upcoming CAPS workshops, please see page 13.

Julia Langenbacher

Future Talks 019 – Surfaces
November 11-13, 2019
Die Neue Sammlung – The Design Museum, Munich, Germany

Call for Papers
Both in the design and the art world surfaces are the first reference point and the interface between object and recipient. Designers and artists, as well as the industry spent a lot of energy and research into the development of surface structures, whether they might be glossy, matte, transparent, transluscent or colored, responsive, smart or intelligent.

The professional treatment of surfaces is often the ultimate and most difficult challenge for the conservator of modern heritage. Besides a profound knowledge of materials and technologies the conservator needs to have the necessary skills available to handle these challenges in a most reasonable, appropriate and professional way.

The professional treatment of surfaces is often the ultimate and most difficult challenge for the conservator of modern heritage. Besides a profound knowledge of materials and technologies the conservator needs to have the necessary skills available to handle these challenges in a most reasonable, appropriate and professional way.

The FUTURE TALKS 019 conference will focus on the evolution and role of surface technologies in design and art, the diversity of visual qualities and appearances, the ageing phenomena and its public reception, scientific research, documentation techniques, decision-making and the practical conservation treatments involved.
Suggested themes are coatings; colourings; surface structuring; surface treatments (industry and conservation world); finish qualities; identification and analysis of surface characteristics; patinas; surface damages; moulding of surface structures; retouching challenges; innovative documentation techniques; implementation of failure guides (application in industry and conservation); responsive surfaces; intelligent / smart surfaces; and digital / virtual surfaces.

Recent advances in this field, addressing technology, design and production processes, new and innovative treatment and analysis methods as well as current conservation research and ongoing projects are very welcome.

As we are aiming to create a dynamic event, the format of the presentations need not be a plenary talk. Ideas for workshops and panel discussions are of interest.

**How to Apply**

There are two ways to get involved, by either presenting a formal paper or submitting a poster. Preference for oral presentation will be given to papers dealing with current research. By November 30, 2018, an abstract needs to be submitted for either option and should include:

- The full title of the paper
- Full names, postal addresses and e-mail address of the contact author
- A summary of the paper (between 300 and 500 words)
- Graphs, pictures, tables or references should not be included.

Papers for the conference should be tailored to a 25-minute presentation timeframe.

All works submitted must be original and not have been published elsewhere. The language of the symposium and proceedings will be in English. A selection committee will review the abstracts and notify authors by April, 2019.

The detailed conference program and further information about fees and registration will be posted mid-June 2019. Please send submissions by November 30 to Tim Bechtold: bechthold@die-neue-sammlung.de

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**The Conservation of Color Slides**

September 13-14, 2018

Lisbon, Portugal

*Neon Art Conservation* presents a two-day workshop on the conservation, digitization and storage of color slides, based on a project developed at the Nederlands Fotomuseum (Rotterdam, the Netherlands).

The Nederlands Fotomuseum holds a collection of over five million objects, including the archive of Dutch photographer Ed van der Elsken (1925-1990). He is mostly associated with street photography which he used in his many photobooks. Among them is *Eye Love You* (1972), the revolutionary first fully color photo book to ever be published in the Netherlands.

Even during his lifetime, van der Elsken’s archive started showing signs of biological decay in the form of mould growth, which was particularly problematic for the preservation of his 45,000 color slides. To avoid further decay and resulting accessibility constraints, Katrin Pietsch developed a mass-treatment method to treat these color slides over a two-year period. After a successful fundraising campaign, the project became the largest restoration project concerning photographic material in the Netherlands. Lenia Fernandes joined the Nederlands Fotomuseum in October 2016 to carry out the conservation work of the 45,000 slides. Treating that many originals gave her the opportunity to focus on gathering information regarding the material and technical aspects of this type of photographs.

In a lecture open to conservators, curators, art historians, archivists and students, more insight into the project will be given, namely about workflow development, project planning, fundraising methods, identification and dating of colour slides, treatment research and execution, digitization, access and long term cold storage.

The practical workshop is directed at conservation professionals who wish to develop skills in the treatment of colour slides. They will learn more about the condition assessment and visual identification of these photographs. Workshop participants (max. 15 people) will get the opportunity to learn hands-on about the developed mould cleaning method and are encouraged to bring examples of photographic objects for discussion.

Registration is now closed.

For additional information, use this [email](mailto:bechthold@die-neue-sammlung.de).
Conservation of Plastics Professional Workshop
October 9-12, 2018
New York, New York

This four-day course at the Pratt Institute in New York is divided equally between theoretical and practical sessions. The Workshop will enable participants to identify the major families of polymers in heritage collections and the most problematic additives, understand the causes of degradation in common plastics types, and to recognize and monitor their symptoms in objects. The state-of-the-art for preventive conservation will be discussed and include the latest research on the effectiveness of adsorbents and cold storage. Through practical work, participants will also learn and practice the least damaging techniques to clean, adhere and consolidate plastics as films and foams. New generation plastics coming into collections including recycled and bioplastics will also be discussed.

Instructor: Yvonne Shashoua, PhD, Senior Researcher, Conservation Science, National Museum of Denmark

For more information, click here.

Wet Paint: Interactions Between Water and Paintings
Friday, October 12, 2018
Edinburgh, Scotland

A one-day conference at the National Museum of Scotland organized by the ICON Painting Group.

There are many ways in which water and humidity can physically alter paintings, sometimes with disastrous effect; such as staining canvases, flaking and blanching paint, warping of wooden panels and cockling canvas supports. However, water is also a useful material for conservators that can be employed in the treatment of painted surfaces, such as: in the form of aqueous cleaning solutions, for moisture treatments to reduce deformations, and as a carrier for adhesives. This conference will look at the ways in which water and paintings can interact, and their implications for the conservator. Tickets can be purchased here.

Cleaning of Acrylic Painted Surfaces (CAPS) Workshops
Instituto de Investigaciones sobre el Patrimonio Cultural
October 15-19, 2018
Universidad Nacional de San Martín Argentina

Center for Conservation & Restoration of Cultural Properties
October 22-26, 2018
Universidad Federal de Minas Gerais Brazil

The Cleaning of Acrylic Painted Surfaces 2018 in Argentina (CAPS 2018 Argentina) and Brazil (CAPS 2018 Brazil) are part of an ongoing series of GCI workshops to directly engage conservators with the current research on identifying a broader range of cleaning systems and methodologies for acrylic painted surfaces.

Cleaning tests of acrylic paint samples at the 2017 CAPS course at Hamburg Kunsthalle. Photo: S. Auffret

The workshops 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.

VIIIth International Congress Colore e Conservazione 2018
Consolidation and conservation issues in modern and contemporary painting supports
October 25-26, 2018
Venice Italy

The CESMAR7 association (Research Center for Conservation Materials), in partnership with the University of Venice, is excited to announce the VIII International Congress Colore e Conservazione 2018 (C&C 2018).

C&C 2018 is the ideal continuation of the 2015 congress that introduced the theme of conservation of modern and contemporary art in a more general vision. The goal of this edition is to offer a greater, in-depth analysis of the complex field of contemporary art conservation, focusing on the treatment phases and reaching a higher level of specificity for the dissemination of international contributions.

C&C 2018 will center on structural treatments and issues in the consolidation of modern and contemporary paintings, in particular how these steps are strictly connected with the artwork image and how they influence its general aesthetics. This year’s subject matter addresses the lack of dissemination and systematization of studies on consolidation and conservation of contemporary painting supports, especially in Italy.

The Congress will offer the opportunity to share scientific and analytical contributions, with special emphasis on case studies and data that could support conservators during their practice and conservation challenges.

For further information, visit here.
SBMK Summit on (Inter)National Collaboration - Acting in Contemporary Art Conservation and SBMK Day
November 14-16, 2018
Utrecht, Amersfoort and Amsterdam

The Dutch Foundation for the Conservation of Contemporary Art (SBMK) was formed to manage the international project Modern Art: Who Cares (1995-1997). One of the outcomes of this project was the foundation in 1999 of INCCA: the International Network for the Conservation of Contemporary Art.

Since the start of INCCA, many conservation-related research projects have been carried out through international collaborations with the results shared through the INCCA website. SBMK has continued to initiate projects, such as Inside Installations (2004 - 2007), Artist Interviews (1998 - 2004), and the international symposium Contemporary Art: Who Cares? (2010).

This year, SBMK has taken the initiative to organize a new international symposium reflecting this background and to inspire future collaborations: Acting in Contemporary Art Conservation on November 15-16, 2018 at RCE in Amersfoort and the Stedelijk Museum in Amsterdam. The aim is to create a lively event where one can meet their peers, share current research and initiate new projects.

For more information, click here.

Call for Papers for Newly Formed Contemporary Art Network at AIC
May 13-17, 2019
New England

A newly formed network, the Contemporary Art Network (AIC-CAN!), is seeking papers for a session at AIC’s 47th Annual Meeting in New England 2019, to discuss the shifting roles of the conservator in contemporary art, and to foster interdisciplinary collaboration; recognizing that the theoretical, philosophical, and practical challenges of contemporary art conservation cross material specialty lines.

New Tactics: The Evolving Role of the Conservator in Contemporary Art is intended to frame and launch CAN! as a new platform of expertise, reflection and innovation embedded within the larger AIC community. We explicitly welcome all participants and attendees to engage in discussion and exchange around the session itself, as well as on further developing/defining the future of AIC-CAN. Submissions are due by September 15, 2018.

Possible topics include: relationships between artists and fabricators; processes of artmaking today and the possible roles of conservators therein; decision-making/negotiation in collaborative settings; reproduction, replication, exhibition copies and the question of authenticity; a conservator’s place in the process; challenges of preserving nontraditional materials; and other related topics.

For more information, click here.

Around Picasso International Symposium
November 29, 2018
Barcelona, Spain

The international symposium Around Picasso: An insight into the relationship between material choices and failure mechanisms is organized jointly by the Universitat Politècnica de València (UPV) and Museu Picasso (Barcelona) in the framework of the R+D Project ProMeSA: Study of the mechanical and dimensional properties of commercially-manufactured paint films and their influence in the physical and chemical degradation of modern and contemporary paintings (HAR2016-75131-P) granted by the Ministerio de Economía, Industria y Competitividad (MICINN-FEDER).

Programa Estatal de Fomento de la Investigación Científica y Técnica de Excelencia.

This symposium will provide a forum for conservators-restorers, conservation scientists, art historians and professionals and students from related disciplines to discuss issues such as: characterization and documentation of materials present in Picasso’s paintings; supports, grounds and paint films; re-use of canvases; failure mechanisms in Picasso’s paintings; and other related topics.

For more information, click here.
materials and techniques; understanding and preserving ephemerality; documentation of complex and variable media, such as installation and performance art; and, does conservation affect the value and/or meaning of an artwork?

For further information, click here.

For general information and to register for the AIC annual meeting, click here.

Call for Papers for Plastics Heritage Congress 2019
May 29-31 2019
Lisbon, Portugal

Under the aegis of the Plastics Heritage European Association (PHEA), the Portuguese Center for the History of Science and Technology (CIUHCT) will host the Plastics Heritage Congress 2019.

Plastics Heritage: History, Limits and Possibilities (congress general theme), is the fifth in a series of international Plastics Heritage Conferences and will be held in Lisbon at the Museu da Farmácia, May 29-31, 2019.

This congress aims to address plastics history and heritage by encouraging papers that contribute to a deeper understanding of the socio-economic culture and material culture of historic polymeric materials (HIPOMs) in their various representations and functions in society.

The main theme embraces the concepts of history, limits and possibilities of plastics heritage as organizing principles, thus perceiving their impact on the consumer and their technical and scientific developments.

The final deadline for session proposals is August 30, 2018; and for individual paper proposals, November 15, 2018. Proposals should be sent electronically (as a pdf file) to Guenter Lattermann, the chair of the program committee; or Maria Elvira Callapez, co-chair.

For more details, please visit here.

Symposium: Living Matter
June 3-4, 2019
Museo Universitario Art Contemporaneo (MUAC)

The Getty Conservation Institute, the Museo Universitario Arte Contemporaneo (MUAC) of the Universidad Nacional Autonoma Mexico (UNAM), and Encrym (Escuela Nacional de Conservación, Restauración y Museografía Encrym- INAH) in partnership with INCCA are pleased to announce the upcoming symposium:

Living Matter (the preservation of biological materials used in contemporary art)
La Materia Viva (conservación de materiales orgánicos en el arte contemporáneo)

The proposed theme for this conference is the preservation of biological materials used in contemporary art: food, bodily fluids, plant material, etc. Countless artists, such as Marcel Duchamps, Andy Warhol, Piero Manzoni to Ed Ruscha, Anya Gallaccio, Teresa Margolles, Adrian Villar, Marta Palau and Damien Hirst have used such materials. Because they are not only prone to rapid decay but also often putrefaction processes that can lead to complete disappearance, biological materials used in art pose very specific conservation problems.

The solutions can be of different nature: altering drastically the material’s behavior by embedding it in resin or inserting it in modified atmospheres—perhaps at the expense of some of the qualities of the work—is a possible direction; periodically replacing parts or whole of the work is another possibility, but clear rules for the replacement have to then be established. In some cases, the work is meant to disappear so the very act of preservation goes against its intended nature. As often there is no fit for all approaches. Yet another challenge is that the display of these works in a museum environment might also present a risk to the preservation of other works of art in the same space.

The exterior of the Museo Universitario Arte Contemporaneo

This two-day symposium will discuss the broad implications and challenges (conceptual, ethical and practical) associated with collecting, displaying and preserving contemporary works that include biological materials; explore how the initial intention for the work might conflict with museum policies and how that might impact both the nature and lifespan of the work; present a range of possible solutions through case studies; and give an overview of current thinking and practices on this topic. It will include invited keynotes and paper submissions as well as panel discussions, visits and an accompanying exhibition.
Participants in Revisiting the Decision-Making Model.

Revisiting the Decision-Making Model is a collaborative research initiative of the Cologne Institute of Conservation Sciences (CICS, TH Köln), Tatja Scholte from the Cultural Heritage Agency of the Netherlands (RCE) as well as of two of the founding members of the Foundation for the Conservation of Modern Art, Renée van de Vall and IJsbrand Hummelen. The project is generously supported by the Wüstenrot Stiftung.

For more information visit here.

Time-Based Media Art Conservation Program at the Conservation Center, Institute of Fine Arts, New York University

In recognition of the changing field of contemporary art conservation, the Conservation Center, Institute of Fine Arts, New York University in January 2018 implemented a high caliber program in time-based media (TBM) art conservation. A $1.5 million grant from the Andrew W. Mellon Foundation will also enable the Center to offer support to graduate students as well as provide mid-level training for external students and professionals already working in the field.

TBM artworks have a durational element, such as sound, performance, light, or movement that unfolds to the viewer over time via slide, film, video, software, or the Internet. Conserving these artworks presents particular challenges, given their conceptual nature and their use of components that extend well beyond traditional artist materials. TBM art conservation has been identified as a priority by many leading professional organizations worldwide due to rapidly growing TBM collections and the urgent need to preserve them. Aiming to solve the ever-increasing challenges of media art conservation, a new generation of media conservators must cross the disciplinary boundaries of computer science, material science, media technology, engineering, art history, and conservation.

The Mellon grant will support a new specialization within the MA/MS dual degree in art conservation awarded by the Institute and will be the first of its kind in the United States.
From L to R: Hannelore Roemich, Lia Kramer and Taylor Healy examine a set of slides as part of the TBM conservation program.

“This award allows us to support graduate students entering the new track and to hire specialists to teach them. TBM art conservation is an area that is in high demand professionally, but has lacked a dedicated course of study in the U.S.,” said Christine Poggi, Judy and Michael Steinhardt Director of the Institute. “We are so grateful to the Mellon Foundation for their support of this worthwhile endeavor.”

Margaret Holben Ellis, Chair of the Conservation Center and Eugene Thaw Professor of Paper Conservation, stated, “The TBM art conservation education program is a welcome addition to our academic repertoire. We have witnessed increasing interest from applicants in this area. Providing TBM art conservation as a new specialization will only improve our pool of gifted degree candidate and produce competitive graduates for existing positions in collecting institutions. The Mellon Foundation provided the initial catalyst for the TBM art conservation curriculum and we are eager to embark on its implementation.” The Center will select the first two students to enter the TBM art conservation program in September 2018.

Dr. Hannelore Roemich, TBM Program Director and Professor of Conservation Science explained that, “Along with graduate-level education, we will offer mid-level training courses to meet the immediate needs of the profession as well as a series of evening lectures open to a broader audience. Such workshops and presentations provide an unprecedented opportunity, not only for the dissemination of best practices and current research, but also for networking and connecting our graduates to potential future colleagues, who are already working in the field, facing daily challenges with digital art or complex installations.”

This past May, the TBM team organized a symposium, IT’S ABOUT TIME: Building a New Discipline – Time-Based Media Art Conservation, which convened an international group of experts to think critically about TBM art conservation education (see review page 9).

About the Conservation Center of the Institute of Fine Arts at NYU: The Institute of Fine Arts (IFA) is an international leader in research and graduate teaching, and committed to global engagement and advancing the fields of art history, archaeology, and the theory and practice of conservation. New York City, with its incomparable resources and vitality, provides a backdrop and extended campus for the IFA’s activities. Founded in 1960 as part of the IFA, the Conservation Center is the older degree-granting graduate program in art conservation in the United States. The Conservation Center offers a four-year, dual MA/MS graduate program combining training in art conservation with historical, archaeological, curatorial and scientific studies.

For more information please contact: Dr. Hannelore Roemich, TBM Program Director and Professor of Conservation Science, Conservation Center, Institute of Fine Arts, New York University. For general inquiries about the Conservation Center, please contact Margaret Holben Ellis.

Reshaping the Collectible: When Artworks Live in the Museum

Tate has been awarded a major grant by The Andrew W. Mellon Foundation for a program of research that will develop innovative models for the conservation and management of recent and contemporary works of art.

The initiative, Reshaping the Collectible: When Artworks Live in the Museum, builds on Tate’s pioneering research and expertise in this area of conservation, responding to Tate’s bold acquisitions policy. It will contribute to theory and practice in collection care, curation and museum management, and will focus on recent and contemporary artworks which challenge the structures of the museum with a particular focus on time-based media, performative, live and digital art.

The research will be grounded in six case studies drawn from works in the Tate collection: works which unfold over time and exist in multiple forms. These challenge the boundaries between artwork, record and archive and rely on complex networks of people, skills and technologies outside of the museum. The research team will work in partnership with a range of senior academics from around the world who are positioned to open up new areas of scholarship. The initiative will host four visiting fellowships and one collaborative doctoral award.

Unprojectable: Projection and Perspective 2008. Performed as part of UBS Openings: Saturday Live, Tate Modern, 14 June 2008 Photo © Tate.
This initiative recently commenced and for over three years will include a series of public keynote presentations, workshops and the production of a range of material for audiences, opening the lid on how museums work. This interdisciplinary and collaborative project will be led by Tate’s Collection Care division and involve staff from across the museum. Principal investigator, Professor Pip Laurenson, Head of Tate’s Collection Care Research, will lead the research and direct the work of the multi-disciplinary project team. At the heart of this initiative is a desire to open up the museum and provide a generous invitation to Tate’s public, making visible the invisible lives of these artworks as they unfold within, and in dialogue with, the museum.

More information can be found here.

Pip Laurenson

Plastics Heritage European Association (PHEA)

On January 8-9, 2018, the Plastics Heritage European Association (PHEA) was founded in the Brussels Design Museum Art and Design Atomium Museum (ADAM).

Coming from 10 European countries, 18 representatives from different organizations (universities, museums, national societies) established PHEA, the Plastics Heritage European Association. This European network on ‘Plastics Heritage’ will set a focus on the concentration of activities and research on ‘historic polymeric materials’ (HIPOMs).

HIPOMs comprise natural polymeric materials such as amber, proteins, natural resins, natural lacquers, natural fibres. Then semi-synthetic plastics like rubber, hardened rubber, casein-formaldehyde, cellulose nitrate etc., will follow. After these come synthetic plastics such as the early thermosets phenolic resins, urea and melamine resins, and the early thermoplastics like PVC, acryl glass, polystyrene, etc., and synthetic rubbers.

Since their emergence, polymeric materials and their precursors have generated very different feelings and opinions. On the one hand, especially during World War I, they were often recognized as cheap mass products, partially replacing valuable or rare materials (Ersatzstoffe). On the other hand, they established from the beginning their fundamental role as developers of many important technical advances, as demonstrated in the electrical industry as well as many others. Without these new materials, modern civilization and social progress of mankind would not have been possible. Today, synthetic plastics such as moulding materials, rubbers, fibres, lacquers and adhesives are ubiquitous. Their effect on consumer societies is linked to technical progress but also with increasing environmental impacts. Plastics in all its variations plays a tremendous role in our daily consumer life, in high-tech developments but also in environmental matters.

Between these fixed-points, no other group of substances has provoked such strong emotional responses of refusal and approval, hate and love of plastics.

After at least 150 years, many HIPOMs are found in various collections of technical, design, art and architecture museums, urgently requiring research on the contextual knowledge of their material, technology and cultural history, scientific investigations on the material properties, analytical characterisation and knowledge of their preventive and practical conservation.

To share and celebrate these activities, to disseminate new findings and to make aware not only the waste challenges of plastics packaging but also the cultural heritage role of these materials to the broader public, PHEA will become active in the near future.

For further information, contract the chairman PHEA: Dr. Günter Lattermann.

Plastics Heritage European Association

Senster 2.0: Second Life for The Senster

A project is underway to restore Senster, an interactive, cybernetic sculpture created by Edward Ihnatowicz and commissioned by the Philips Company in the late 1960s. The restoration plan includes both conserving and reconstructing missing parts and essential elements of the sculpture, including a computer-based control program to allow for kinetic performance of the cybernetic sculpture.

Project Senster 2.0 is taking place at the University of Science and Technology (AGH) and Academy of Fine Arts in Krakow, Poland. The sculpture is a 5-meter long steel zooid that responds to sound and motion. The interactive sequence is regulated by a program written in Assembler and encoded into a computer. The big animal-like construction was a favorite attraction at the Evoluon, the exhibition center in Eindhoven where the Philips Company was originally based. When the sculpture stopped working in the mid-1970s, it was dismantled and eventually sold.

Senster, during the conservation process.

Senster is regarded as a lost pioneering work of new media and a key artwork in the oeuvre of Ihnatowicz. The remains of the sculpture were purchased in April 2017 by AGH in Krakow from its owner in the Netherlands.
The restoration is being carried out with permission from the Philips Company. A key element to the success of the project includes researching primary source material: communicating with Inhnatowicz’s heirs, interviewing those involved in the history of the sculpture and collecting archival material recording the creation and operation of the piece. After completion of the project, Senster will be exhibited in one of the building of AGH in Krakow. The opening will take place on Thursday, October 4.

For more information, click here.

To see Senster in action during its original exhibition at the Evoluon in Eindhoven, Netherlands, click here.

Sonia Milewska

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Comenius Teaching Fellows grant awarded to the University of Amsterdam Conservation and Restoration Department

Sanneke Stigter of the University of Amsterdam (UvA) Conservation and Restoration Department has been awarded a Comenius Teaching Fellows grant of €50,000 for the development of a new core module for the master’s programme, Conservation and Restoration of Cultural Heritage. The Comenius programme enables exceptional and enthusiastic lecturers to realize their visions and plans for educational innovation.

The newly-awarded grant will be used to develop a new media art learning trajectory within the context of the contemporary art specialisation of the Master’s programme Conservation and Restoration of Cultural Heritage. The course will take shape within an enriching learning environment where education, research and practice come together through the actual treatment of media-based artworks in a professional museum setting. Project leader Sanneke Stigter will be joined by fellow lecturers Ellen Jansen and Evelyne Snijders, both of whom are also specialist conservators of contemporary art. During the upcoming symposium It’s About Time! Building a new discipline: Time-based Media Art Conservation, at the New York University’s Institute of Fine Arts in New York, Stigter, Jansen and Snijders will present their project as well as the current role of the conservation of media art within the context of the University’s master’s and post-master’s programme.

According to the assessment committee, the project proposal clearly demonstrates the need for this innovative development of the current educational programme, and the new module has the potential to make the UvA master’s a leading international programme. The two-year master’s and post-master’s Conservation and Restoration of Cultural Heritage is a unique, interdisciplinary programme aimed at students with a passion for cultural heritage who wish to combine by theory and practice.

Inspecting a Jenny Holzer LED-sign at the UvA Contemporary Art Conservation training program. © Sanneke Stigter

This year’s Comenius grant was awarded to 46 University lecturers, four of whom are employees of the University of Amsterdam. For more information, visit here.

Sanneke Stigter

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The Work of Carmen Herrera and Acrylic Paints in Post-War Europe

In 2017, the Whitney Museum of American Art organized Carmen Herrera: Lines of Sight, a partial retrospective of the pioneering 103-year-old Cuban-American artist. The exhibition focused on a 30-year period that started with Herrera’s arrival in Paris in 1948, where she worked for six years before returning to New York City. During preparations for the exhibit, it was noted that the artist had listed the medium of all the paintings, including her early work from Paris, as acrylic. Questioned about the unexpected media assignments, she remained confident in her memory, recalling that the paints she used were sold in an art supply store near her studio in the French capital.

According to Herrera, “at that time there were no materials, it was almost impossible to get canvas, so when one of us discovered something, for example when what arrived from Germany started arriving, the first acrylics... we started using it”. Spurred by her certitude, the Whitney Museum, a partner of the Metropolitan Museum of Art in the Network Initiative of Conservation Science (NICS), decided to further investigate the materials present in Herrera’s work, with a special focus on the binding media.
Shortly after Herrera arrived in Paris, she began associating with some of the artists in the Salon des Réalités Nouvelles, a prominent champion of pure abstract art at the time. Under the influence of these artists, Herrera’s work began to swiftly evolve through a series of distinct aesthetic styles that, interestingly, seem to be mirrored by variations in the appearance of her paints. For this study, five paintings covering three of these phases were selected: Untitled (1948) and Siete (1949), painted with a thick, viscous paint that at times holds heavy, soft impasto; Iberic (1949), characterized by minimal, but stiff, impasto; Green Garden (1950) and Field of Combat (1952), both displaying a paint surface similar to typical oil paint, with the exception of a very fluid white in some areas of the latter.

Depending on the palette and availability of suitable locations, 3-5 samples were removed from each painting and analyzed with X-ray fluorescence (XRF) spectroscopy, Fourier-transform infrared (FTIR) and Raman spectroscopies, pyrolysis – gas chromatography / mass spectrometry (Py-GC/MS), and scanning electron microscopy / energy-dispersive X-ray (SEM/EDX) spectroscopy.

Scientific analysis of the two earliest paintings in the study showed that they were created with an oil-based paint, though the binder is not a pure drying oil, likely having been modified - which is not surprising, given the short-ages of linseed oil after the war. However, by the time Herrera painted Iberic, presumably later in 1949, a change in the paint composition is observed, as the main constituent in all three samples examined is n-butyl methacrylate (n-BMA). Samples from Green Garden and Field of Combat were also found to contain n-BMA, along with several other components.

Pigment analysis found a wide range of traditional artists’ pigments in the various binders, whose presence suggests that Herrera was not using the commercial synthetic resin paints, such as Ducotone, that were available at the time. According to the literature, indeed, contemporary house paints contain some of the binding media detected in this study, although the pigmentation consists predominantly of inexpensive organic pigments, as would be expected.

The occurrence of n-BMA in commercially-available artists’ paints is clearly the most significant discovery to come out of our investigation, as the use of acrylic binders in Europe in the late 1940s – early 1950s was previously unknown. Overall, these results indicate that anyone developing a treatment or collection care plan for artworks created in Paris at that time should consider that a wide range of synthetic resin paints, including acrylics, may be present and guide their strategy accordingly.

More broadly, the outcomes of this work highlight the importance of giving credence to oral histories, even when they run contrary to accepted doctrine. Details and implications of the results obtained from this study are discussed extensively in a forthcoming article that will be published in the Journal of Cultural Heritage (Federica Pozzi, Julie Arslanoglu, Anna Cesaratto, Matthew Skopek, How Do You Say “Bocour” in French? The Work of Carmen Herrera and Acrylic Paints in Post-War Europe, Journal of Cultural Heritage, Special Issue on Modern and Contemporary Art, 2018, in press).

Matthew Skopek, Federica Pozzi, Anna Cesaratto and Julie Arslanoglu
**Skinning the Snake Tree: The Life and Tale of Two Serpent-Trees by Niki de Saint Phalle**

This story begins when two editions of the same sculpture by Niki de Saint Phalle became the center of a conservation project at nearly the same time. One is owned by a private collector in Germany, the second is part of a public collection in France. As questions arose, conservators involved in each project eventually met and confronted their situations. Interestingly enough, the results of both treatments were meant to go in opposite directions.

The Serpent-Trees by Niki de Saint Phalle (315 x 355 x 225 cm) are tree-shaped sculptures with a crown of twelve water-spouting serpent’s heads. They are both made of brush-painted, partially oil-gilded glass fibre reinforced polymer (GFRP) by the French art production company Atelier Haligon. The piece shows a bright range of 21 polyvinylidene fluoride colors (PVDF), applied between a complex and precise design of black lines typical for the artist. In some color fields the application is homogeneous and opaque, in others several layers of glaze reveal brushstroke patterns.

Production started in 1992 as an edition of three, plus one artist proof. The sculpture goes by different names: *Fontaine aux Serpents* in Germany and *Arbre-Serpents* in France. In contrast to the French edition that was never activated, the German sculpture is still in use as a fountain.

The first sculpture researched and treated is the artist’s proof (1/1) *Arbre-Serpents*, owned by the Museum of Fine Art of Angers and sited on the Museum’s terrace since 2005. Only a few years passed before the paint started to degrade. In 2012, the Center for Research and Conservation on Public Collections (C2RMF) was commissioned to study and assess the work’s condition and noted a rapid degradation on an already severely damaged piece. Full repainting and strategies for its supervision were therefore discussed. A conservator was involved to confirm the assessment and further investigate the degradation process.

Fading and powdering issues commonly seen on outdoor paints were absent but large areas of the paint had come off, revealing a white chalky substrate that was quickly eroding. All observations and tests lead to the conclusion that failure of this priming layer was the origin of the paint losses. Closer examination indicated that the degradation had already started under the paint where it was still attached.

Given the extent of damage and the entire loss of areas with translucent paint, a state-of-the-art conservation treatment would not be sufficient. Therefore it was decided to fully repaint the piece in collaboration with Haligon and to document the operation as any conservation treatment. This would include shared information about the work’s technology and history, without revealing Haligon’s industrial secrets.

Documentation of the original paint system and research into alternative primers were conducted at the C2RMF, including SEM-EDS imagery, FTIR and a collaboration with producers of PVDF and other synthetic binding media. 3D-scanning imagery of the sculpture was performed with the support of the Interdisciplinary Centre for Heritage Conservation (CICRP).

In 2016, the sculpture was moved to Haligon’s studio near Paris. All steps of the repainting were overseen by the different partners, providing access to priceless information on the work’s original and new materials. Since the original binding media of the paint remained in an excellent condition for many years, the original PVDF colors were applied again, whilst the failing primer was replaced by a new synthetic polymer, each archived in artist’s material database of C2RMF.

The second sculpture, *Fontaine aux Serpents* (ed. 3/3), is owned by a private collection in Germany and has been in constant use since 1995. It is mounted within a water basin under trees and without protection during winter. Shortly after the install, and again approximately ten years later, the entire sculpture was over-painted using household paint. The original water nozzles fanning out the jets of wa-
ter into thin beams were disposed, altering considerably the appearance and soundscape of the fountain.


The over-painting, water-cooling and the shade of the trees protected the original paint for most of its life from UV and thermal damage. Nevertheless, the past 23 years of constant weathering, in addition to snow-load, caused long cracks and holes in the GFRP structure. Some degradation of the coating was observed, but was less pronounced than in Arbre-Serpents: it was noted that erosion down to the laminate had occurred exclusively to translucent colors facing upwards or south, pointing to a relationship between the degradation phenomenon and UV light.


Paint losses were limited to approx. 5-10% of the total surface. The remaining original paint was preserved in near perfect condition. Therefore all subsequent layers were removed. Local retouching using artist’s acrylic paints was carried out where necessary. A separating layer on the original paint and a finish of PU-acrylic varnish was then applied. This varnish was selected from a product line designed for wooden boats requiring particular UV and thermal protection. The missing water nozzles were reconstructed using the prototypes found on the artist’s proof, although some small adjustments were necessary in order to connect to our current standardized fittings.

This case study presents different conservation treatments of two editions of the same sculpture. The comparison between the “siblings” helped to further understand the material, production and degradation phenomena of the paint system used. With respect to the serial production of Niki’s sculptures, the observations may well be transferable to the artist’s other editions of that period.

Although modern materials may be difficult to treat, ever-increasing knowledge about their behavior and better conservation methods call for rethinking former approaches. A critical aspect of the minor-invasive treatment is the adhesion of the varnish on the original paint system. A worst-case scenario is the formation of blisters and delamination between the PVDF paint and the PU-acrylic varnish. It is likely that the same degradation of the primer observed in France will occur at some point to the German co-edition, too. Time will show if the varnish is able to sufficiently protect the original paint system and if the treatment exhibits longevity comparable to full repainting.

Eventually, it may help to promote local treatments for modern and contemporary outdoor painted sculptures.

This treatment is approved by the NCAF. The research and treatment onsite were carried out between March 2017 and June 2018. The original pigments and binding media were analyzed in collaboration with the conservation science department at the Deutsches Museum in Munich, using FT-IR, Py-GC-MS and XRF, amongst others. The findings of the C2RMF were confirmed.

First results of the research and treatment were presented in the talk by Katharina Haider and Elke Cwiertnia at Future Talks 017 in Munich (see conference review page 5).

Sara-Zoé Kuperhold and Katharina Haider

Arbre-Serpents, AP 1/1
Principal Investigator: Sara-Zoé Kuperholc, Paris
Public Partners: Musée des Beaux-arts d'Angers, Center for Research and Conservation on Public Collections C2RMF (Gilles Barabant, Nathalie Balcar), Interdisciplinary Centre for Heritage Conservation of CICRP (Roland May)
Private Partner: Art & Concept (Gérard Haligon), Grolman SAS
For more information: Sara-Zoé Kuperholc

Fontaine aux Serpents, Ed 3/3
Principal Investigator: Katharina Haider, Bacon Studios, Berlin
Public Partners: Conservation Science Department, Deutsches Museum in Munich (Dr. Elke Cwiertnia, Dr. Marisa Pamplona), Technical University Munich, Chair of Conservation-Restoration (Dr. Catharina Blänsdorf), Angers Musée des Beaux Arts (Christine Besson)
Private Partner: Preis & Preis (Juliane Wenzel)
For more information: Katharina Haider
The Conservation Challenge of Outdoor Painted Metal Sculptures at the Juming Museum

Overview
The Juming Museum is the largest outdoor museum in Taiwan. Located among the trees and hills in the Jinshan District of New Taipei City, it covers an area of 11 hectares (about 28 acres). Originally, only the building and was used to house Ju Ming’s work, but later he found that the unique natural surroundings could enhance the artistic perception and appreciation of his sculptures. Therefore, he decided to turn the whole area into a museum. The construction of the museum was funded by Mr. Ju and which gave him control of all construction details. This makes the museum the largest and most ambitious creation by Ju Ming. After 12 years of hard work and effort, the area was transformed into a museum and officially opened to the public on September 19, 1999.

The works in the Juming Museum are made of a variety of materials. Among these works are more than 400 painted metal sculptures displayed in the outdoor exhibition area. Due to the subtropical climate of Taiwan, these sculptures are constantly exposed to extreme conditions such as severe heat and temperature changes, seaside chloride, rainy environment, biological degradation, and air pollutants—making this site a true conservation challenge.

The paint on these metal sculptures not only expresses the aesthetic preference of the artist but also serves to protect the metal. However, the paint layers on the metal sculptures in this natural environment are susceptible to degradation by sunlight, rainwater and aerial contaminants. Not only does damage to the paint layers cause problems of aesthetic perception, but it also permits water infiltration that leads to corrosion of the metal structure underneath.

Case Study: Navy
Ju Ming’s Living World Series-Armed Forces: Navy, the outdoor painted metal sculptures currently on display, is an imposing work made in 2005 which gives the viewer a vivid impression of navy troops. Each soldier measures about 1.8 meters high. The artist used the Styrofoam as the original mold and then cast it into brass. Photo: Chun-Hao Wang.

Selection of Paint Systems
The painted surface of Navy in an outdoor setting is susceptible to degradation, and it has begun to discolor, crack, and flake. We wanted to address the problem of these local damages by finding a suitable retouching material that could withstand our environmental conditions. After consultation with the paint industry and a survey of current literature on the subject, our resulting study selected five paints for testing. The chosen paints included a two-component polyurethane paint, Paraloid®B-48N with pigment, Golden®Acrylic paint, Gamblin Conservation Colors (Laropal®A81) and Tamiya Enamel paint. After natural and accelerated aging tests were conducted, the performance of the paints was evaluated.

Aging Test Protocols
We selected brass coupons of the same composition as that used in Navy as well as a similar layer buildup. During preparation and application of each paint system, its ease of use, drying speed, curing time, and preparation time were recorded. Coupons for each paint system were prepared for both natural and accelerated aging. Natural aging tests were set for one year. The accelerated aging tests use a Q-Lab QUV Accelerated Weathering Tester and are run according to the aging standards ASTM G154-2. The test runs with eight hours UV exposure at 60 °C, followed by four hours of condensation at 50 °C. These alternating cycles are continued for 1,500 hours. The coupons were then visually inspected by microscope to detect any loss of adhesion or cracking of the paint during aging, and color changes were measured with a Konica Minolta spectrophotometer.

The challenge of protecting the original pattern which the artist painted on the sculpture. Photo: Chun-Hao Wang.

Conclusion
At the Juming Museum there was a need to perform local treatments that would postpone a larger, more invasive treatment. Our study was conducted in order to identify a paint system suitable for retouching our outdoor painted sculpture. Results showed that the two-component polyurethane had the best weather resistance after both natural and accelerated aging tests.

Our next challenge is to find a solution for protecting and preserving the artist’s unique brushwork on these sculptures. Because many of these are hand-painted, paint failure cannot be addressed by repainting. We are still looking for a solution and welcome any ideas or suggestions.

For more information about the Juming Museum, click here.

You can also email the author: eric.wang@juming.org.tw

Chun-Hao Wang

Unlocking Sound and Image Heritage
Aparna Tandon, Agnieszka Slomska, Judith Opoku-Boateng and Danielle Abbazia, editors

SOIMA: Unlocking Sound and Image Heritage is a web-based and freely downloadable book that offers tips and advice from dedicated professionals from all corners of the world, for the preservation and creative use of sound and image heritage. Featuring compelling case examples and strategies founded in evidence-based research, this resource will interest collectors, users and educators alike.

Within the pages of this work, the authors explore the diversity of sound and image collections, and highlight innovative, creative and cost-effective strategies for coping with constant technological change and meagre resources. The topics are as diverse as the authors, who come from fifteen different countries and institutional contexts.

A joint effort of ICCROM, the Belgian Royal Institute for Cultural Heritage (KIK-IRPA) and the PrestoCentre in the Netherlands, this publication is a compilation of articles drawn from the SOIMA 2015 International Conference held in Brussels. Some 140 conference attendees, representing 41 countries and 95 institutions collectively upheld that collaboration and exchange between institutions and specialists is the key to unlocking sound and image heritage.

A free download is available here.
Keep It Moving? Conserving Kinetic Art  
Rachel Rivenc and Reinhard Bek, editors

Kinetic art not only includes movement but often depends on it to produce an intended effect and therefore fully realize its nature as art. It can take a multiplicity of forms and include a wide range of motion, from motorized and electrically driven movement to motion as the result of wind, light, or other sources of energy. Kinetic art emerged throughout the twentieth century and had its major developments in the 1950s and 1960s.

Professionals responsible for conserving contemporary art are in the midst of rethinking the concept of authenticity and solving the dichotomy often felt between original materials and functionality of the work of art. The contrast is especially acute with kinetic art when a compromise between the two often seems impossible. Also to be considered are issues of technological obsolescence and the fact that an artist’s chosen technology often carries with it strong sociological and historical information and meanings.

Reflecting the Getty’s commitment to open content, Keep It Moving? Conserving Kinetic Art is available online and may be downloaded free of charge in multiple formats. For readers who wish to have a bound reference copy, this paperback edition has been made available for sale here.

The Conservation of Sculpture Parks

Sagita Sunara, Andrew Thorn

The contributions to this volume address aspects relating to the preservation, maintenance and protection of open-air sculpture and sculptural landscapes based on case studies in Europe, North America and Australia. Sculpture parks are found in a range of settings—urban, rural, forest, coastal, desert—each facing challenges in relation to its location, climate and management such as negligence and vandalism (including graffiti) and material degradation: physical damage, corrosion, fading and flaking paint, biological growth etc. The authors, sometimes after discussions with the artists themselves, consider methods of conservation and management of both the sculpture park environment and collections of artworks made of different materials: wood, metals and alloys, ceramic, stone, concrete, glass, composites etc.

Extended abstracts of the six posters that were presented at the conference could not be included in the publication due to financial restrictions. They can be viewed here. The book can be purchased here.

Picasso, Picabia, Ernst New Perspectives

Joyce H. Townsend, Annette King, Adèle Wright, editors

This title illuminates a number of fresh perspectives on paintings by Picabia, Picasso and Ernst. Centered around the key works in the Tate collection. It concludes a two-year study into the history, context, materials and techniques of these phenomenal artists. The paintings selected for the study have almost all been radically reworked by the artist. Both documentary and technical research has been carried out to give new insight into their original forms. As well as containing a mixture of color and black-and-white photographs, this book contains contributions from international art historians, conservators and conservation scientists.

Their research into Picasso and Picabia encompasses their entire oeuvre, from early to late periods of painting. Thanks to them, this book provides both context and broader perspective on three of the largest names in art. The book can be purchased here.
New Videos from Tate

Tate has recently released two short documentary videos on conservation research with the aim of engaging a broad audience around the challenges presented by the conservation of modern and contemporary art.

The first video is Cleaning Modern Oil Paints.

Cleaning Modern Oil Paints (CMOP) is a three-year collaborative European research project (2015-2018) led by the University of Amsterdam/Cultural Heritage Institute of the Netherlands in partnership with University of Pisa, Courtauld Institute of Art and Tate. The project aims to investigate conservation challenges associated with twentieth and twenty-first century oil paintings in order to ensure that they continue to be fit for display for future generations. CMOP has received support by Heritage Plus, a Joint Programming Initiative of the European Commission. See conference review on page 10.

The second video is Conserving Whaam!

This originates from a collaboration between Tate Liverpool and the NANORESTART team at Tate, and marks the successful treatment of Lichtenstein’s iconic painting and its display in the Artist Rooms exhibition Roy Lichtenstein in Focus at Tate Liverpool (now closed).

NANORESTART is a three-and-a-half-year collaborative research project (2015-2018) devoted to the development of nanomaterials to ensure long term protection and security of modern and contemporary cultural heritage. The project is led by the Centre for Colloid and Surface Science - CSGI, Florence.

NANORESTART has received funding from the European Union’s Horizon 2020 research and innovation programme under grant agreement No 646063. Please note that any information sent, received or held by Tate may be disclosed under the Freedom of Information Act 2000.

Luigi Galimberti

Tate Papers no.28

Autumn 2017

This issue explores paintings hidden beneath paintings on the same canvas. The seven works examined here—three by Pablo Picasso and four by Francis Picabia—nearly all began life as different compositions and were repainted by the artist to create completely new images. Picasso’s Nude Woman in a Red Armchair 1932 is the exception, painted very rapidly, possibly in a single day. Technical examination using X-radiography with ultraviolet and infrared imaging, infrared spectroscopy, pigment and medium analysis, and high-resolution microscopy as well as documentary evidence reveal these hidden images and help shed new light on the thought processes and techniques of these two artists.

Detail of face of The Handsome Pork-Butcher c.1924–6, c.1929–35 by Francis Picabia under raking light © ADAGP, Paris and DACS, London 2017. Photo © Tate

The research for these papers was generously supported by the Clothworkers’ Foundation.

You can access the issue here.
VoCA Journal Spring 2018

Announcing the Spring 2018 issue of VoCA Journal, the second in an occasional series focusing on media arts. Contributors to this issue inhabit the sometimes overlapping roles of artists, collectors, art historians, and conservators; each is a stakeholder with a deep interest in the history, research, display, and preservation of modern and contemporary media arts. The publication can be downloaded here.

VoCA

Getty Research Journal: Examining Pollock. Essays inspired by the Mural Research Project

Gail Feigenbaum, editor

Volume 9, Number S1 | 2017 Supplement
Andrew Perchuk and Tom Learner, guest editors

It is unusual for an entire issue of a research journal to be centered on a single work of art. But there are, perhaps, very few works of art more intriguing, and that lend themselves more ideally to cross-disciplinary research and critical thinking, than Jackson Pollock’s renowned 1943 painting, Mural. The journal can be purchased here.

Documenting Painted Surfaces

Julia Langenbacher and Rachel Rivenc

Outdoor painted sculptures are exposed to harsh and uncontrolled environments and thus are highly prone to rapid deterioration and a wide range of paint coat failures. Treating these objects frequently involves the full repainting of the sculpture, which might be preceded by the removal of all earlier coats of paint, or stripping. This approach, which would be considered extreme or unusual in other areas of conservation, is common for outdoor painted sculptures, not only because there is often an expectation that they should look pristine, but also because the paint also fulfills the crucial role of protecting the substrate.

Sculptures will often undergo several cycles of re-painting in their lifetime. It is therefore of utmost importance to ensure the new paints provide a surface that closely reflects the work’s original appearance (color, texture gloss levels).

As a response to this problem, the Getty Conservation Institute (GCI), in collaboration with a number of artists’ estates, foundations and studios, is implementing a system of paint coupons for outdoor painted sculptures to document their original or intended appearance to act as the target appearance for conservators to match when implementing a conservation treatment. Paint swatches or coupons create a reliable physical reference of paint appearance and can be accurately documented for future reference.

To aid in the production of these coupons, the GCI has published, Documenting Painted Surfaces for Outdoor Painted Sculptures. These guidelines are based on ASTM standards, paint industry practices, and consultations with experts in the fields of industrial paints and outdoor painted sculpture conservation, for the production and documentation of paint coupons.

The guidelines were developed with the goal of producing EFS-approved paint coupons to serve as references for intended appearance and for long-term storage but can be used by anyone (conservators, artists and their studios, caretakers, and collectors) wishing to document a paint surface in a reproducible manner, for example, on the occasion of a repainting or when commissioning a new outdoor painted sculpture.

You can download the publication here.
Conservation Perspectives: The GCI Newsletter. Latin American Art and Architecture, Fall 2017

The broad sweep of *Pacific Standard Time: Los Angeles/Latin America* in 2017 reflected an increased appreciation of the artistic output of Latin America beyond the region’s boundaries. For that reason, the Getty Conservation Institute thought it timely to make the focus of last fall’s edition of *Conservation Perspectives* on the work of our Latin American conservation colleagues as they endeavor to care for the region’s vast and diverse architecture and contemporary art.

The feature article—authored by Mexican conservator Claudio Hernández, Chilean curator Caroll Yasky, and GCI head of Science Tom Learner—takes a broad look at some of the issues in the conservation of contemporary art in Latin America and then surveys more closely recent conservation efforts in Mexico and Chile.

You can download the issue [here](#).

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Two New Videos from the Getty Conservation Institute’s Artist Dialogue Series

Two new videos, one about Analia Saban and the other about David Lamelas, are the most recent additions to the Getty Conservation Institute’s Artist Dialogue video series which explore the work—and the conservation of that work—of selected Los Angeles-based artists.

In the first video, contemporary artist Analia Saban explores her art, materials, fabrication processes and working methods, as well as her thoughts on conservation. Analia Saban was born in Buenos Aires and lives and works in Los Angeles. She is engaged in a profound yet witty exploration of the essence and boundaries of art. Her work is in dialogue with a history of art that she both deeply respects and irreverently questions. Her engagement with the tools and materials of art making is intense and playful; she exposes and stretches their properties to their limits and subverts their traditional use. In doing so, her work blurs the lines between painting and sculpture, imagery and objecthood and establishes intimate connections between art and everyday objects.

Because her work is experimental in nature, longevity and conservation are often in the forefront of her thoughts.

She is also acutely aware of the complexity of conservation issues in contemporary art: “I feel the approach in conservation is such an endless question and sometimes I have an answer and then I wake the next day and I think something else... I don’t know how I will feel fifty years from now.”

You can watch Analia’s video here: [https://www.youtube.com/watch?v=TDYpTK7fSu8](https://www.youtube.com/watch?v=TDYpTK7fSu8).

Analia Saban

The second video focuses on the work of David Lamelas, who discusses his artistic evolution across different media, the role of public interaction in his art and his thoughts on conservation. That video can be found here: [https://www.youtube.com/watch?v=yPjOCdztL2e0&feature=youtu.be](https://www.youtube.com/watch?v=yPjOCdztL2e0&feature=youtu.be).

David Lamelas

To see all of the videos produced as part of the Artist Dialogue series, visit [here](#).

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Collecting and Conserving Net Art – Moving beyond conventional methods

Annet Decker

*Collecting and Conserving Net Art* explores the qualities and characteristics of net art and its influence on conservation practices. By addressing and answering some of the challenges facing net art and providing an exploration of its intersection with conservation, the book casts a new light on net art, conservation, curating and museum studies. Viewing net art as a process rather than as a fixed object, the book considers how this is influenced by and executed through other systems and users.
Arguing that these processes and networks are imbued with ambiguity, the book suggests that this is strategically used to create suspense, obfuscate existing systems and disrupt power structures. The rapid obsolescence of hard and software, the existence of many net artworks within restricted platforms and the fact that artworks often act as assemblages that change or mutate, make net art a challenging case for conservation. Taking the performative and interpretive roles conservators play into account, the book demonstrates how practitioners can make more informed decisions when responding to, critically analyzing or working with net art, particularly software-based processes. The book can be purchased here.

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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](http://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 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*. 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 here.

If you experience any problem joining, please contact me, or better, Joan Reifsnyder.

Rachel Rivenc

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