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Dear friends and colleagues,

Our working group has now started a new triennial period with some changes, and with other things as before. I have agreed to stay on for another period as coordinator. As we almost drowned under the workload last period, I have expanded my team of assistants. I can’t help swelling with pride and satisfaction at this great group of highly qualified professional women that will help me run the show (see the General Announcements for information about us).

This period will culminate in Melbourne, where the next Triennial Conference will take place in September 2014. I hope that the T&H working group session at this conference will be as interesting and varied as the one we had in Lisbon (see summary in this newsletter). As the group is functioning well and has grown to 142 members, I feel that we can successfully hold an interim meeting, especially if we combine it with another major meeting (Conservation in the Nineteenth Century) in Copenhagen in May 2013. The first announcements for both of these meetings (as well as the annual Art & Science symposium in Baden-Baden, and the 2012 conference in Glasgow: ‘The Real Thing?’ The Value of Authenticity and Replication for Investigation and Conservation, and several other meetings) are included in this newsletter. So, it looks like a lot of interesting things will be happening in this period.

I have sketched out a plan of activities for the working group, which includes some old things and some new ones. We want to continue putting out annual Newsletters, and if you think this is a worthy cause, please help us achieve this goal by contributing to it. We also want to keep our forum on the website active, and if you think I will get tired of my forum pep talks, well that’s not going to happen. I know that everyone is very busy, but there are plenty of reasons for taking that extra effort and posting something. First of all, it really makes you feel like you are a part of the group. Let’s all make it easy for those who start a discussion thread on the forum. You wouldn’t turn away and ignore a person trying to make conversation with you at a meeting, would you? Right now, the person who posts might feel like a lonely goldfish in a bowl. Let’s all jump into that bowl and make a big splash. (Hey why not – I tried barnyard fowls and orchestras in my previous newsletters, so now I’m expounding on a marine theme). I’ll repeat again what I’ve said before – I’m sure every one of you has something interesting to contribute to or share with this group. This reminds me of an experience I had years ago on a freight ship crossing the Atlantic from Gdansk to Rio de Janeiro. One of the young sailors was very shy and usually turned away, busying himself with a chore when I passed by. After the first week, I managed to converse with everyone on board, except for that one sailor. Then, one dark night I was out hanging over the bow watching the mesmerizing explosions of lights going off in the water in front of the prow when this shy sailor walked by on his night rounds. Uncharacteristically, he stopped and we started to talk. It turned out that he knew everything about the stars, not only their names, but the myths behind the names. I listened in fascination as he pointed out and described one constellation after the other – the long Sea Serpent, the Centaur, the Scorpion, the Sea Goat next to the Water Bearer, the River Eridanus almost grazing Orion. It was amazing. And then he said – if you’ll be sailing back with us, I’ll show you the ones in the northern hemisphere.

You wouldn’t be part of this group if you hadn’t pondered over some theoretical issue in conservation or other, or if you weren’t sincerely interested in historical events that have formed the foundation of our profession. So, please share your thoughts with us. Or, ask a question: What’s the name of that ‘star’? Or: What’s that other fish in the bowl talking about?

One of the benefits of having many assistants is that there is a bigger chance that there will be some splashes in the water. Iwona Szmelter made one by taking the initiative to liaise with other organizations having similar interests. I have now named her The Big Liaising Fish. See her
contribution in this newsletter. Anyone wishing to contribute information on the activities of other sister organizations is warmly encouraged to join in (I’ll be happy to award more fishy titles).

Mireille te Marvelde, many of whom will remember was the WG coordinator from 2005-8 has also made a splash – and has now earned the title of Big Film Fish. Read about her idea for a new project for the working group in the plans for the triennial period (it’s included in the section Working Group activities and projects planned for 2011-2014).

I’m usually complaining to friends and family about the feeling of drowning in a deluge of work. My sister usually says – Oh, you love it. There are some assignments I get more pleasure from than others. The responsibilities of running this working group are not trivial, but I convinced that I am contributing to a good cause, and I do derive satisfaction from successful activities, such as we have had up to now. In fact, I would be truly happy if there was so much activity I could barely keep up. Ahh, to be carried away in a tidal wave of postings and contributions! Look at all those fish in that bowl! To those of you still dry: What are you waiting for? Dive in!

Warmest greetings,

Isabelle Brajer, coordinator
(Holacanthus isabelita)

WORKING GROUP PROGRAM FOR 2011-2014

Working Group activities and projects planned for 2011-2014

- Continuation of Forum postings and discussions on website
- Production of annual newsletters
- Participation in the established project - Oral History Project
- Establishment of new WG project: The Conservation Film Index
- Liaison with other organisations
- Interim meeting: May 16-17, 2013 in Copenhagen; Theme for papers: The Impact of Cult on Conservation Theory and Practice; Theme for open discussion: Making Mistakes in Conservation
- Active member participation in relevant non-ICOM-CC meetings
FORUM: The Theory and History of Conservation Working Group has had an active Discussion Forum on the website since 2009 at:
http://www.icom-cc.org/forums/viewforum.php?f=24&sid=568248a383800f3a4d9b5f753ff3d508
Currently, there are over 20 open discussion topics, the scope of which we intend to supplement and expand by adding more comments and new postings over the next three years. Topics of interest to WG members are extremely varied because of the different special interests of the members – almost all are also members of other WGs focusing on conservation problems related to specific materials. We bring to the T&H WG a common interest in the general trends and reasoning behind our actions and how they relate to the history of our profession. We are interested in studying historical materials and methods, and their impact on current practice. Yet, individual interests and personal experiences and points of view are clearly visible in contributions to these general topics. This is in keeping with the spirit of this working group – by sharing our own professional experiences and opinions we contribute to the broadening of the group’s base of knowledge.

NEWSLETTERS: Supplementing the Forum as a venue for sharing information are the annual Newsletters, which we intend to continue producing and posting on the website in the current triennial period. These Newsletters contain summaries of meetings, seminars and conferences (both ICOM-CC related and non-ICOM-CC), abstracts of relevant recent publications and descriptions of research projects, which allows our members to keep abreast of developments in our field. Members are encouraged to send their contributions to the coordinator or assistants.

PROJECTS AND TOPICS OF INTEREST: As in previous triennials periods, the T&H WG is committed to the Oral History Project, continuing in the conduction of interviews with relevant persons in our profession.
Rose Cull summarizes this project for those of you not familiar with it:
The Oral History Project, established in 1975 under the leadership of Joyce Hill Stoner with the support of the Board of Directors of the Foundation of the American Institute for Conservation (FAIC), led to the creation of an archive of transcripts of interviews with conservators, conservation scientists, and related professionals. These documents now form an invaluable record on the history of the field.
Over the years more than 95 conservators and students worldwide have assisted in the project by conducting interviews on a volunteer basis. Funding for transcription has been provided by FAIC/AIC. More than 260 transcripts are currently on file, most with signed releases and open to researchers. Recent users of the archive have investigated the history of preventive conservation, conservation in New York City, and conservation at institutions in the American Mid-West. The archive collects individual interviews, institutional histories, photos, and curricula vitae with accompanying documentation.
An evolving list of candidates nominated for future interviews is also maintained. In 2004 the project files were officially transferred to the Winterthur Museum Archives.
To learn more about the project and see a list of interviewees visit the FAIC Oral History Project page on the AIC website at: www.conservation-us.org/oralhistory. To find out how to interview or be interviewed please contact Joyce Hill Stoner at jhstoner@udel.edu.

In addition to this well-established project a new project proposal about establishing a film inventory was made by Mireille te Marvelde (a former coordinator of this working group).
Mireille wrote: At the ICOM-CC Triennial Meeting in Rio de Janeiro (2002) Caroline Villers proposed to start to make an inventory of existing conservation films and documentaries. The proposal was only discussed between the two of us, with the intention to set up a plan and discuss that with the group members in the next interim meeting and continue on the subject together with other members.
Sadly, Caroline got ill and died in 2004.
It is time to finally start to pick up her proposal and work on it with the group members.
Since the seventies of the last century (maybe even earlier?) a growing amount of films and documentaries on conservation have been made all over the world. Some of them were made to inform the public and have been shown in museums and sometimes on television, others were just made to document a treatment and discuss it with students or colleagues.
An example of an early conservation film in The Netherlands is one that was made by the Rijksmuseum Amsterdam in 1975 on the wax-resin lining of Rembrandt's Nightwatch. This film is highly informative on a treatment procedure that has been very popular during the second half of the nineteenth century until the last two decades of the twentieth century. Throughout the world, a substantial amount of old masters on canvas (and also a great deal of more recent art) have been lined using a wax-resin mixture. The film is therefore an important historical document that could be useful for teaching and research purposes.

There are surely many of those types of films recorded on old video tapes or 8 mm film kept in drawers and sometimes forgotten. It is important to make an inventory of these kinds of documents and subsequently find ways to safeguard them and make them accessible for the field. The first step, to make the inventory, is a project that we could work on as Theory and History members together. We could think of a file at the forum where people can add the titles, subjects, owners etc. of such films. It is important first to know what material is made and where it is, before we can do the next step. The next step would be to investigate the legal possibilities to publish those documents and find the finances to do it.

The focus will be on 'historical' films and documentaries, but it is useful to strive to make an inventory as complete as possible and continue adding the ones that are being made today and in the future.

The current coordinatorship of the working group thanks Mireille for this proposal. We agree that this is a worthy long-term project, and a fitting supplement to the Oral History Project. It is important to start with an inventory of analogue films, as these are most at risk of being overlooked or lost. However, there will be newer films in digital format already available to be shared with the conservation community. A posting entitled The Conservation Film Index will be soon established on our website forum, where members can log information about the films and where they are archived, or place links to digital films that are already available to be viewed.

Another topic of interest expressed at the Triennial Conference in Lisbon was continuing research on Making Mistakes in Conservation, which was one of the papers presented at our working group session: Sarah Maisey and Michele Marincola – To err is human: understanding and sharing mistakes in conservation practice. (See summary of this paper in this newsletter.) The topic of making mistakes was broached by Muriel Verbeeck Boutin, the editor of the electronic journal CeROArt, in the 3rd issue in 2009 http://ceroart.revues.org/1084. The goal is to learn from our mistakes in a similar way as the aviation and medical industries have. In the first stage, working group members will be asked to express their opinions as to the structuring of the continuation of this research. Therefore, a session will be devoted to a discussion of this subject at the interim meeting in Copenhagen (See below).

INTERIM MEETING: The T&H WG will hold an interim meeting in Copenhagen on May 16-17th, 2013. The topic of the meeting is The Impact of Cult on Conservation Theory and Practice. This topic will be interpreted as broadly as possible. In addition to the traditional concept of cult value as applied to religious objects of veneration (for example, polychrome sculptures in the Catholic Church), we would like to explore the impact of cult on objects used by indigenous people, and even the concept of cult in the art trade (personality cult, cult of money). The interim meeting will be a direct continuation of the (non-ICOM-CC) conference in Copenhagen – Conservation in the Nineteenth Century (CiNC), organized by the National Museum of Denmark. The main theme of the interim meeting (The Impact of Cult on Conservation Theory and Practice) will be supplemented by an open discussion about a topic of interest to members of our group: Making Mistakes in Conservation. Thus, at one extended venue, working group members can participate in a broad range of historical and theoretical issues, spanning historical to contemporary issues in the Theory and History of Conservation.

INITIATIVES: The T&H WG has launched initiatives fostering cooperation between similar working groups in other organisations, such as the ICOMOS and UNESCO. This initiative should be taken in the face of enormous global changes affecting cultural heritage in the 21st century, which have started over the last two decades. There is a need to observe and follow the symptoms of change.
in order not to be left behind when key objectives for the protection of cultural heritage and its conservation are formulated. Iwona Szmelter, who put forth these ideas, has agreed to function as our official liaison person and to keep the working group abreast of new developments. A section in this and future newsletters will be set aside to report progress regarding these initiatives (see below).

CONTEMPORARY CONSERVATION THEORY AND HERITAGE ORGANIZATIONS

Conservation Theory and 21st century Cultural Heritage and Global Change

Iwona Szmelter

The aim of starting this initiative to liaise with other organizations with similar interests has sprung from observations of global changes affecting cultural heritage and its preservation, which have happened over the past two decades, and will likely continue in the future. The changes are largely the results of not only globalization, which is manifested in growing trends towards standardization and westernization, but also of a general educational and cultural mental revolution with its roots in digitalization. These changes encompass such issues as the merger of the concepts of natural and ‘man-made’, the fusion of tangible and intangible cultural heritage. These changes affect the entire realm of culture and its preservation. As professionals devoted to the preservation of cultural heritage we should be conscious of these changes and ready to participate in the formulation of key objectives initiated as a result of them, aiming at its protection.

Each organization, be it ICOM, ICOM-CC, IIC, ICOMOS, or UNESCO has its own approach to and perspective on cultural heritage and its preservation, but there are also many common threads linking our goals and activities that we can take advantage of. By liaising with such organizations we can better focus on cross-cutting issues, developing an inclusive approach and more openness to other actors. I can, for example, foresee a joint interim meeting with the ICOMOS scientific committee on Theory of Conservation and other committees, which would be an exciting forum to discuss new ideas springing out of the current situation in cultural heritage. Discussions could address such ideas as:

- The need for assessing whether proposed current theories (or theories currently in practice) conform with themes associated with the societal (global) challenges, tangible and intangible heritage
- New understanding of cultural heritage as a complex holistic field to which both nature and human activity contribute

It is not easy to add to the activities of the ICOM-CC Theory and History Working Group such broad challenges. I know that the WG T&H duties and work are without end, much more than we have time for. However, I am a witness to the great debate on changes in the meaning, significance, and the theory of caring for cultural heritage. So I had suggested these new topics, so as not to ignore the processes of civilization, and to make our working group members aware that such large issues – reaching beyond the comfortable confines of museum walls – exist.

What can I promise? I will explore possibilities for a common platform with ICOMOS, but with care for our ICOM-CC individuality. I already have experience in such contacts, when I wrote about a new paradigm theory in relation to the conservation of modern and contemporary art in the publications of ICOMOS.

These are serious matters and already some large projects have been initiated. In 2009, the Council of Europe set up in the interest of Europe and its future the JPI – Joint Programming Initiatives. Since
February 2010, an international team was coordinated by the MIBAC/ MIUR (Italian's Ministry of Culture and Ministry of Science) – and finally, in July 2011, their application won the 7th Framework grant for JPI/JHEP in Cultural Heritage.


The JHEP project (JHEP is a coordination action funded by the European Commission in support to JPI on cultural heritage) started in October 2011, initially for 3 years, with a horizon to 2020. In the Document of Work, the AHRC agency (Arts and Humanities Research Council, UK) is responsible for the coordination of the Strategy Research Agenda, with many international partners. Present in the Advisory Board of JPI 'Cultural Heritage' will also be a representative of ICOM. As long as these initiatives endure, we have an insight into the development of ideas in this team.

The following are milestones in the recent developments:

- **EU Commission Recommendation of 26 April on the research programming initiative “Cultural Heritage and Global Change; a new challenge for Europe”, see more:** [http://ec.europa.eu/research/era/areas/programming/joint_programming_en.htm](http://ec.europa.eu/research/era/areas/programming/joint_programming_en.htm)

- **Introduction to the Vision Document of JPI Cultural Heritage:**

  “Europe’s cultural heritage is the world’s most diverse and rich patrimony that attracts millions of visitors every year to monuments, historical city centres, archaeological sites and museums. Moreover, this heritage is an important component of individual and collective identity. In both its tangible and intangible forms, it contributes to the cohesion of the European Union and plays a fundamental role in European integration by creating links between citizens.

  European cultural heritage is of exceptional economic importance for the tourism industry, generating an estimated annual revenue of EUR 335 billion, and many of the 9 million jobs in the tourism sector are linked to it directly or indirectly. The market for conservation of this heritage is estimated at some EUR 5 billion per year.

  Apart from natural ageing, Europe’s cultural heritage is exposed to many threats such as climate change and pollution, increasing urbanization, mass tourism, human negligence, vandalism and even terrorism. It is a fragile and non-renewable resource, much of which has been irretrievably lost over the last century.

  Protection of cultural heritage in the face of global change is thus becoming a major concern for decision-makers, stakeholders and citizens in Europe. Research into strategies, methodologies and tools is needed to safeguard cultural heritage against continuous decay. Before irreversible damage is done, concerted actions, based on sound science, are needed to protect, strengthen and adapt Europe's unique cultural patrimony.

  A concerted research action is needed to allow Member States to maximise and exploit at best their research efforts. Joint Programming provides a framework within which Member States address jointly areas where public research programmes can respond to major societal challenges. The present document intends to develop the vision for the area of research on cultural heritage in a changing world.”


Coordination action in support of the implementation of a Joint Programming Initiative (JPI) on Cultural Heritage and Global Change: a new challenge for Europe is the aim of the JHEP project in the 7th Framework EU started 1 October 2011.

The most important triennial gathering of ICOMOS will take place from 27 November to 2 December 2011 [is taking place at the time of the production of this newsletter] for the first time in Paris at UNESCO headquarters. The General Assembly is accompanied by a Scientific Symposium on the theme “Heritage: Driver of Development”. Both events are open to ICOMOS members and non-members alike.

The theme of the Scientific Symposium that will form part of the General Assembly is the role of heritage in the creation of tomorrow’s society.

The effects of globalization, which are manifested in growing trends towards standardization and westernization, bring various forms of instability to human societies. Until now, heritage has been confined to the role of passive conservation of the past, and so has often been seen as a burden hindering development. In the future, it should be called upon instead to play a major role, re-establishing cultural identity and diversity as key reference points for development; these factors are currently endangered, yet vital. There is therefore a need to reassess the role of heritage in a constructive way.

**Heritage as a driver for development?**

The concept of heritage, which ranges from designated historic monuments to a jumble of memories, first needs a clear definition that identifies its inherent nature and sets out its boundaries and limits, now and in the future.

As it would be impossible to cover all these issues at the symposium, it is proposed to focus on the following four issues, chosen for their fundamental importance or contemporary relevance.

The Scientific Symposium will explore the theme under four subheadings:

- regional development,
- development and return to the art of building,
- development as tourism,
- the economics of development.


In conclusion, I hope that many colleagues will participate in debates on these theoretical issues of paramount importance, and hope for the establishment of an active cross-organizational dialogue. Members of our working group wishing to express their opinion on these matters are invited to send their contributions to me to be included under this rubric in the next newsletter iwona.szmlter@gmail.com, or as an alternative, everyone is welcome to post comments on our WG forum: [http://www.icom-cc.org/forums/viewforum.php?f=24&sid=d6fc9203f2269e3ce2dea7b191c1d29e](http://www.icom-cc.org/forums/viewforum.php?f=24&sid=d6fc9203f2269e3ce2dea7b191c1d29e).
Summary of Theory and History of Conservation Working Group session at the ICOM-CC Triennial Conference in Lisbon, 19-23 September 2011

Isabelle Brajer

Our working group had the honor of one of our papers being chosen for presentation at the plenary session: Recognizing the interdependent relationship between heritage and its wider context, by Sarah Court, Jane Thompson and Christian Biggi. This was an interesting example of a heritage outreach project with positive and clearly defined results, and inspiring in its approach to inclusive conservation. The paper was based on ten years of site experience at the archeological site at Herculaneum. The authors presented management and conservation approaches that enhanced the interdependent relationship between the site and the community. The engagement of the heritage management with the community led to reciprocal benefits that made the preservation of the cultural heritage at this site more sustainable over time. The authors demonstrated the need for and benefits of the heritage sector focusing more on its stakeholder management skills. This paper will surely inspire all conservators working in complex situations.

The T&H WG sessions comprised 18 papers presented over two last days of the conference. The contributions in were grouped into themes, the first being decision making. The first paper, To err is human: Understanding and Sharing Mistakes in Conservation Practice, was presented by Sarah Maisey and Michele Marincola. This paper focused on a relatively new and very important, but somewhat taboo subject in the conservation profession – making errors. Successful practice in conservation, as in many other profession benefits greatly from lessons learned through attempted and failed approaches in the past. However, in contrast to other professions, such as aviation and healthcare, the conservation profession is dominated by an aura of perfection – mistakes are widely regarded as unacceptable, particularly if they result in damage to an object. This attitude hampers development in our profession. The authors started by explained the different categories of human failure seen from a cognitive perspective, establishing the terminological framework for future publications in this area. They presented case stories showing how failures occur, and what type of shortcomings lead to the particular errors on actual examples. Using models, the authors provide realistic suggestions for solutions with several concrete proposals for how errors in conservation can be more effectively understood and shared by conservators to reduce the risk of their occurrence. In my opinion, this paper is a significant contribution to the field of conservation theory, and will hopefully spawn new projects in this area, leading to a greater willingness to openly discuss these issues, ultimately influencing the awareness we need for effective decision making.

The theme of improving the decision making process continued with the next paper by Stefan Michalski and Matteo Rossi-Doria. Using Decision Diagrams to Explore, Document, and Teach Treatment Decisions, with an Example of their Application to a Difficult Painting Consolidation Treatment. This paper is a very interesting demonstration of creative thinking in problem solving directly applied to improving the decision-making process regarding treatments. The creativity lies in the authors’ adaptation of methodologies used outside of the conservation profession regarding decision making, and applying them to the needs of conservators. Thus, we see a continuation of Stefan Michalski’s research and important contributions on the subject of decision making modeling from previous years. This time, the authors demonstrated their ideas by applying the theories to an actual case story, and illustrated different paths the decision-making process can take. The authors aim to improve transparency in decision making, and presented their case with good argumentation. In the presentation, a problem of a difficult consolidation of the paint layer on an easel painting was used as an example to illustrate the workings of the theories, but the thoughts behind this paper are applicable to all fields in conservation (and hopefully will be). A very interesting point raised by the paper is that
doing nothing can be treated as an option that can be objectively evaluated along with more active options, and that it may or may not be the best decision, depending on the criteria.

The next two presentations focused on the subject of collective decision making based on collaboration and dialogue between members of different professions involved in conservation. Both papers were the fruit of Rosalia Varoli-Piazza’s research and collaboration with different co-authors. In the first paper, *What do you see there? Dialogue between art historians, conservators and scientists*, Rosalia Varoli-Piazza, Lidia Rissotto, Giovanna Martellotti and Claudio Seccaroni (representatives of the three professions) draw on decades of experience in practice and teaching. The presentation of case stories that demonstrate the need for co-operation and dialog between specialists are followed by an enthusiastic description of the course “Training the Trainers”, offered by ICCROM. The authors weave these themes together to argue for the need of continuing dialogue, and call into question current models underlying the planning, design and implementation of conservation treatments in Italy, which are steered by economic efficiency, rather than by excellence in conservation practice.

The interdisciplinary nature of conservation, in particular, the decision-making process, was illustrated with an interesting case story in Rosalia Varoli-Piazza’s second paper, co-authored by Marie Berducou, Valerie Magar and Gael de Guichen: *Tuning Voices from Different professions. Interdisciplinary Dialogue around the Sarcophagus of Frederick II in Palermo (Italy)*. Here, the focus was on the decision whether to re-open the sarcophagus, which contained – in addition to the emperor, another two bodies, only one about which there was a hypothesis regarding its identity. The opening of the sarcophagus was considered an opportunity to assess the state of conservation of the remains, but also a possibility to analyse and conduct research about the bodies, and possibly identify the unknown person. A Scientific Committee presided over by the Archbishop of Palermo comprising members of different disciplines - historians, art historians, architects, conservators, scientists specialised in metal and an anatomist was set up to deal with a series of questions addressing different aspects of the project, ranging from ethical considerations to technical problem-solving. The participation of members of the different disciplines in each phase of the decision-making process is clearly illustrated in the paper by a chart. The case study illustrated how each profession, taken in isolation, would lead to very different and sometimes partial solutions, with the loss of an opportunity to better understand materials, and possibly leading to serious alterations.

The theme of the session shifted with the next presentations, focusing on values and cultural identity, and how they play a role in conservation. Unfortunately, Tessa Luger was unable to attend the conference due to illness, and therefore her paper - *A new method for assessing the value of collections* - was not presented. The impact of value assessment on conservation decisions is enormous. Those interested in this subject can read her paper in the Preprints. The paper describes a project in process – the development of a new system of assigning value adopted by The Cultural Heritage Agency of the Netherlands. As it is in its initial phase there is no assessment of its value and success, nor does it demonstrate the application of the system in real life, where the case could be made for its usefulness and pertinence in decision-making regarding conservation. However, the paper is interesting due to its critical assessment of the old evaluation system, and for its explanation of the reasoning behind the new system, and therefore can be of value to other countries wishing to develop similar methods increasing objectivity in value assessment.

A more direct link between the valuation process and conservation was made by Kriste Sibul and Kurmo Konsa in their paper: *Valuation of Museum Collections in Estonia: Impact on Conservation Practice*. The topic of the valuation of objects and their significance for conservation merits closer examination as an interesting research subject, but has also great practical value as a basis for a model for evaluating museum collections. The first requirement is the analysis of current practice, which is the focus of these authors’ research. The paper presents the results of qualitative research investigating the current Estonia practice of valuation of its collections. In a series of interviews, study participants describe aspects that – according to them – influence the perception and estimation of value, and affect the methods and the process of valuation. They also describe the obstacles and advantages of valuation, and the opportunities created by classifying collections. The data collected here indicates a
need for systematic valuation of collections and its implementation in a collections management policy. This could provide clearer information about the use of resources affecting conservation. The conservation of museum objects is a shared responsibility between the curator and the conservator. For conservators, the clear designation of the object’s value is extremely important.

The next presentation, by Alfredo Vega Cardenas – Identité, Nation et Patrimoine Culturel. Perspectives Sociologiques pour la Conservation-Restauration, focused on the issue of cultural identity. Beginning with the discovery of the Coyolxauhqui Stone in Mexico in 1978, the paper shows how the construction, establishment, and actualization of select forms of cultural heritage within a pre-established context of identity and nation building can influence a conservation intervention. From this perspective, the field of sociology can help curators and conservators understand the manner in which their own arguments, ideas, and interpretative ideas are constructed with regard to “national heritage,” and provides them with tools to analyze the sources of object construction as “transmitters” of identity. In this way, the conceptual foundation for a reflective exercise is proposed, which leads to a means of interpreting cultural heritage in a way that outlines its reinsertion into social space, all the while remaining conscious of the construction mechanisms of its “burden of identity”. In this way, it is possible to consider the conservation not only as an activity to collect and disseminate objects from the past, but also as a profession that can assist in the current configuration of society and cultural reality.

The topic of cultural identity was continued by Sandra Smith and Anne Bancroft in their paper: “Worth a hundred Milibands.” Conservation’s role in embracing cultural identity at the V&A. The title refers to the Guardian’s assessment of the cultural diplomatic value of a high-profile international exhibition in Syria (in 2008) displaying the V&A Museum’s most revered world ceramic treasures, the impact of which had a greater value than the British Foreign Secretary David Miliband’s landmark visit to Damascus. Through loans and touring exhibitions such as this, the Museum contributes very successfully to national cultural diplomacy, respecting and celebrating multiculturalism. Conservation contributes to these successes through numerous initiatives: by re-evaluating traditional treatments, such as the conservation of urushi (lacquer) objects aimed at respecting both western conservation ethics and Japanese conservation values; by sharing their expertise with cultural groups enabling them to preserve their collections; by providing training in heritage skills, including preventive conservation and object handling to a wide range of community groups and Black, Asian and Minority Ethnic heritage sector organisations. An example of such initiatives is instructions how to correctly pack and support paper documents and photographs, which has helped develop confidence of community group members in the handling of their own cultural heritage, increasing this knowledge and enabling its dissemination. Finally, focusing on its own organisation, the V&A strives to build a more diverse workforce by actively engaging young people from different backgrounds to highlight the opportunities offered in the heritage sector.

The role of conservation in the building of cultural identity was widened to also include the topic of economic benefits in the paper by Stefania Chlouveraki (coauthored by Flora Karagiani, Katerina Malea, Stavroula Rapti, Maher Azar, Hajd Hjazy and Georgios Panagiaris): The Conservation of Cultural Heritage as a Factor in Economic Development and National Sovereignty: Case Studies of Hellenic Conservation Programs in Hama (Syria). The paper discusses the evolution of the conservation profession in Syria as viewed by conservation professionals (from Greece) involved in the training of Syrian museum professionals. The evolutions of conservation can be seen as a reflection of the maturing national identity, changing attitudes and ethics in archaeology and conservation in relation to the export and trade of antiquities in the past. Also providing an impetus in this development is the recent expansion of tourism in the south-eastern Mediterranean region resulting in increased attendance at museums. International cooperation programs have been initiated focusing on the training of Syrian conservators and the establishment of state-of-the-art conservation laboratories, enabling the consolidation of the profession on an academic and scientific level. Greece has contributed to this initiative with two conservation training programs and the establishment of two conservation laboratories (one for mosaics and the other for objects) at the Archaeological Museum of Hama in central Syria in the years 2007 to 2010. These programs have contributed to the sustainability
of the conservation profession in Syria, ensuring that objects no longer transferred to other countries for treatment.

In the last paper of the first day of our working group’s session, *Contemporary Murals Conservation in Thai and Sri Lankan Buddhist Monasteries: Some Thoughts on Culturally Integrated Conservation Policies*, Beatrice Byer Bayle presented the results of her research leading to her Masters degree at the University of Melbourne. The presentation was an interesting continuation of the theme of the previous paper, examining the interweaving of modern conservation ethics with cultural context and identity. The paper analyses the impact of modern heritage preservation policies on traditional settings in Buddhist monasteries in Thailand and Sri Lanka by investigating changes in practice in mural painting conservation. In order to acquire funding for the conservation of ancient monuments, many of which have the status of national or world heritage sites, international conservation guidelines have been adopted in the course of the 20th century. Academically trained heritage conservation professionals, most of whom were educated in European Universities, have introduced modern methodologies and guidelines. At the same time, they have a thorough understanding of Buddhist epistemology built on concepts distinct from ideas molding the notion of heritage in modern western conservation. This results in a wider range of interpretations, dependent on whether religious sites are consecrated or have been worshipped continuously. As a result, there is a slow paradigm shift from object-based practices to subject-based approaches favoring value-driven practice. This paper is interesting as a concrete example of the importation of Western conservation ideas in foreign settings and of the ways in which such foreign cultures have influenced these ideas in exchange, leading to more globally valid conservation values.

The T&H session resumed the following day with the next theme: historical treatments. Maartje Stols-Witlox started the first theme with her presentation *Historical restoration recipes: the cleaning of oil paintings 1600-1900*. Maartje’s paper was a result of a substantial amount of research collecting recipes and description of cleaning methods in historical written sources. The data is sorted and presented in a summarized form that provides useful information for painting conservators. Knowledge about historical methods of treatment, and in particular, materials that were used, is important because we often encounter these materials or remnants of these materials in the objects we are treating nowadays. These materials should be taken into account when interpreting analytical results. It is quite shocking (and somewhat entertaining) to read what was done in the process of cleaning and varnishing in the past (from applying lye and various soaps, urine, oils, milk, beer and onions, to rubbing iron filings in a handkerchief over the surface). Furthermore, it is also interesting to note that an 18th century method that might sound rather unappealing, such as using saliva for cleaning, is still used today with the approbation of the conservation community. However, most methods would be unthinkable today.

The historical theme continued in the next paper *Two Treatment Approaches to one Dutch Militia Group Portrait* by Mireille te Marvelde, Liesbeth, Anne van Grevenstein-Kruse and Herman van Putten. This paper, presented by Mireille, addresses an interesting issue, using a case story to illustrate how changes in attitudes within the conservation profession affect decisions regarding treatments, primarily when it comes to questions of aesthetic presentation. The discussion, founded in the theories of Brandi and Riegl, which are indispensable in discussions of this nature, reflects on the dominance of either historical or artistic values on decision making regarding retouching and cleaning. The case story presents an important painting in the history of Dutch painting – the first known civic guard painting in Haarlem. In 1987, the painting was treated, thinning the varnish and layers of overpaint, and leaving historically meaningful damages visible (deliberate damage made by soldiers). The recent treatment, however, aimed at total cleaning and reintegration of the losses in an effort to improve the legibility of the painting and return its appearance as much as possible to its original state. Concluding the discussion, the conservators view the first treatment as something that paved the way for the second. Without the first event, the decisions of the recent treatment might have been different.

The next paper by Hélène Dubois and Ann van Grevenstein-Kruse – *Bridging Controversy: The Contribution of an International Commission of Experts to the 1950-51 Study and Treatment of
Van Eyck’s Ghent Altarpiece – was a detailed transcription of events recorded in unpublished historical documents regarding one of the most important works of art in the cultural heritage of the world. The focus of the paper is on the fundamentally different approaches to cleaning paintings reigning at that time. The transcripts of five international meetings give a vivid view of the theories that influenced decisions regarding the treatment of the altarpiece, and also give insight into cultural politics in the aftermath of the National Gallery Cleaning Controversy. For example, a person nowadays considered to be a ‘giant’ in conservation theory (and a firm opponent of the National Gallery cleaning approach), Cesare Brandi, was invited to participate in the work of the commission in the very last minute only after intervention from the Italian Ambassador and critics anxious to guarantee a well-balanced discussion. Particularly interesting was the presentation of numerous archival photographs (not all included in the written paper due to format restrictions) enabling the audience to connect a face to a well-known name in the field of conservation.

The research duo Natalie Coural and Claire Gerin-Pierre presented their latest work in their paper De la Restauration des Peintures Comme Référence à une Approche Diversifiée. Esquisse d'une Déontologie Concernant les Techniques qui se Situent à la Limite de la Peinture et des Arts Graphiques. This contribution focused on works of art that could be regarded as bordering paintings and graphic arts – preparatory cartoons for monumental paintings or tapestries (often encompassing only a fragment of the final work), pastel drawings and Tüchlein paintings (water-based paints on canvas) that have often been in the past given restoration treatments and exhibited as easel paintings. In this dominance of easel painting approaches in the past, the specific characteristics of the different techniques and materials have often been ignored. This has occasionally resulted in their deterioration. For example, preparatory cartoons on paper have been marouflaged onto canvas; fixatives were applied to pastel drawings changing colour saturation and the velvety original appearance; Tüchlein works were vanished. It was common for works of art created with all of these techniques to be stretched on frames and exhibited in ornate gilded frames alongside oil paintings. With the study of the historical and current treatments of such works of art one can trace an evolution in the conservation treatment and attitudes that have shifted from a hierarchical dominance of painting conservation techniques, opening the way for more interdisciplinary practices that respect the physical and aesthetic characteristics of the works.

The historical theme was rounded up by Maria da Conceição Lopes Casanova with her presentation A Century of Paper Conservation and the Development of the Professional Status of the Conservator. This well-researched historical overview – the fruit of a PhD project – contributes interesting lesser known details to the global picture of paper conservation history, such as information from the only bookbinding and restoration manual in Portugal. The paper describes specific treatments in paper conservation – such as the removal of stains and retouching – in relation to theoretical attitudes, analyzing and comparing these topics with information from a representative selection of historical written sources. Starting with a presentation of the changing ideal of paper restoration and the status of the restorer in history, the emancipation of the field of paper conservation is described, which culminates in the emergence of conservation of graphic documents as independent specialty, separate from that of the bookbinder’s craft. As in many other fields in conservation a paradigm shift was initiated by the introduction of scientific and technological knowledge and the devaluation of mimetic restoration.

The last three papers in our session were devoted to issues of conservation of contemporary art. The first was Monika Jadzinska’s paper: To Preserve the Impossible – the Protection and Conservation of Contemporary Art Using the Example of Installations. The author starts off with a clear explanation for the need to analyze installation art from a different perspective, as conventional assessments of authenticity might not apply to this type of artwork. This is followed by a good presentation of the characteristics of installation art as hybrids of forms, issues and meanings. An argumentation is made for the need for new strategies for installation art – that the conservator must understand the philosophical issues behind the artwork and weigh ethical considerations in order to make competent decisions. The author proposes an innovative interpretive model for the analysis, diagnosis and treatment of such artworks, along with a system of categorizing based on semiotics to
recognize the significance of the material elements, which have an impact on subsequent conservation treatments. Materials used in installations are interpreted as signs. Index signs, comparable to fingerprints of a person, are crucial to preserve, while iconic signs – merely representing a category of object or material (a chair, as opposed to the chair) – may be replaced with recreations or emulations. A series of case stories are used to illustrate these ideas.

Another creative approach to dealing with contemporary art – which illustrates the variety and richness of this topic in conservation – was presented by the research group based in the Netherlands: Tatjana Scholte (who presented the paper), Renée van de Vall, Hanna Hölling and Sanneke Stigter: Reflections on a Biographical Approach to Contemporary art Conservation. The paper addresses both of the dilemmas ubiquitous to discussions of conservation of contemporary art: the preservation of the physical substance as well as the theoretical issues dealing with the ideas that form the identity of the work of art. The authors introduce an innovative idea, proposing the idea of examining the objects in terms of its biographical progress, which includes physical and theoretical changes that occur over time. The authors claim that not only do decisive turning points in an artwork’s lifetime occur at other moments than those conventionally recognized, but moreover, that they are made up of various and diverging timelines, which can be mapped as a river’s trajectory. A series of well-chosen and well-described case stories illustrate the point of the paper: addressing and analyzing the biographical evolution of the object will facilitate the complicated decision-making process for contemporary art.

The final presentation by Julie Gilman (coauthored by Dirk van Gogh and Claire van Damme) – Envers une Stratégie de Conservation pour Oeuvres éphémères: Entre le Matériel et le Conceptuel – focused on the issue of preservation of ephemeral organic materials (primarily created with foodstuffs), presenting a series of case stories that builds up to a theory of conservation practices of such works in a museum environment. The paper primarily examines a work of art by Joseph Beuys, Wirtschaftswerte (Economic Values) created in 1980, a composite work of art that includes a series of iron shelves stocked with basic food and tools from the former GDR. Not only have the products on the shelves changed physically over time, the political, social and economic context in which Economic Values was created has also altered. The authors analyze the meaning of the foodstuffs, and the technique the artist used, comparing it to other ephemeral works of art (Beuys’s Butter and Beeswax, Leonard’s Strange Fruit and Cupere’s Eggs). Drawing on the development of new conservation strategies pertaining to modern and contemporary art that shift the focal point away from material aspects to immaterial qualities – its context and meaning, and by introducing food preservation techniques into the decision-making process, the authors present a strategy that offers a framework to manage the specific problems linked to the conservation of ephemeral works of art. By shifting from Material Authenticity to Conceptual Authenticity the actions of the conservator also shift from passive storage treatments to those encompassing emulation and re-interpretation.

Summary of Exposing Exhibition, September 24, 2011, Lisbon

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Exposing Exhibition was a one-day conference that took place in the Catholic University of Portugal on the 24th September, promoted and supported by the Research Center for Communication and Culture (CECC) of the Faculty of Human Sciences. Following the triennial meeting by ICOM-CC, also held in Lisbon this year (2011), it aimed to be an extended space for reflecting on issues regarding tangible and intangible heritage.

Focusing on contemporary art and the manifold forms of influence and/or contamination between strategies of preservation and strategies of preservation of contemporary artworks, Exposing Exhibition sought to unravel what is behind – before, underneath, underlying, etc. - the surface layer of an exhibition.
Among the concerns were aspects such as: how the constraints of conservation may interfere with display; how exhibition can be considered a strategy of preservation; how the wish to exhibit an artwork may initiate an orientated research and, eventually, a preservation/restoration intervention; how knowledge produced by historical and/or material investigation can be a catalyst for potential directions in the curatorial or critical discourse; how the display of restoration/conservation praxis can be the object or part of (an) exhibition; and how specific conditions of conservation or presentation of a given archive, artwork, or architectural piece can become the point of departure for experimental and cross-disciplinary projects.

**Tatjana Scholte**, senior researcher at the Cultural Heritage Agency of the Netherlands (RCE) was the first speaker, introducing the work that is being developed by the research group New Strategies in conservation of contemporary art, namely the choice of a “biographical approach” in the care of installation artworks. She further addressed one of her case studies, *Drifting Producers* (2001-2009), an art-and-community-driven project by the Seoul-based collective flyingCity.

**Sanneke Stigter** delivered her talk drawing on the idea that exhibiting can be seen as a conservation research tool for conceptual art, since it is the decisive moment when the work becomes manifest. Head of Conservation of Contemporary Art and Modern Sculpture at the Kröller-Müller Museum between 2004 and 2011, Sanneke Stigter illustrated her argument with two case-studies from the museum’s collection: Joseph Kosuth’s *Glass (one and three)* (1965) and Jan Dibbetts’ *All shadows that struck me in...* (1969).

**Lúcia Almeida Matos**, Assistant Professor at the Faculty of Fine-Arts, University of Porto and Head of the MA program in Art Studies at the same University, brought new readings on old documents, by analysing how exhibitions have been documented and sharing the premises of an emergent research project that intends to revise the methods, processes and criteria underlying the efforts of documenting exhibitions.

The morning panel was then complete and **IJsbrand Hummelen**, conservator and senior researcher at the Cultural Heritage Agency of the Netherlands (RCE), chaired the first question and answer session, before lunch.

The afternoon started with **Hanna Hölling**’s contribution. Conservator, her research has been focusing on the work of Nam June Paik. *Noah’s Ark* (1989) and *TV Garden* (1974/ 2000/ 2004) are two installations by this author that allowed us to ‘revisit materiality’, as formulated by Hanna Hölling, showing the problems in the preservation and presentation of multimodal and material diversified artworks.

**Julie Gilman**’s talk continued in this same direction, by examining the context in which Jason Rhoades’ performative installation *Piece in Ghent* (2004) has been constructed over time. This paper highlighted the ways by which an artwork might be construed, as the outcome of negotiated and of superimposed actions and decisions by different actors others than the artist, such as curators, conservators, collectors, etc.

**Andreia Magalhães** presented a very complex case study, paradigmatic of the Portuguese troubled history in collecting the moving image. By tracing the trajectory of *Mar I, II, and III*, films by Fernando Calhau and pinpointing certain moments of the films’ exhibition, it was made clear that delay occurred in the integration of film in art museum collections in Portugal and how films’ mutability still challenges strategies and policies of conservation and presentation.

**Catarina Simão**, independent researcher, based her talk on her own *Off-Screen project*, a project that, having the Mozambique Film Archive as a starting point, pursues, in her own terms, a practice-orientated and “non-metaphorical exploration of a sensuous frame” that enables – maybe empowers - images to reframe, complicate and revise the “political space” they inhabit (whether an “archive, ruins, colonial heritage, ideological appropriation, technological distance or exhibition topology”).
The final contribution before the second and closing question and answer session was by Inês Moreira, which shared with Catarina Simão three arenas for (cross) experimentation: architecture, research and curatorship. In her presentation, Inês Moreira described a laboratorial and speculative project she curated in 2008 – *Aftermath and Resonance* - resulting both in an exhibition - artistic interventions in spaces injured by fire at the University of Porto – and a book.

By bringing together multidisciplinary panels - guest speakers working on the fields of conservation, art history, curatorship, artistic production, and/or also cross-disciplines, different perspectives were integrated into a broad discussion around the vicissitudes and potentialities of investigating, curating, preserving, and producing contemporary art. An exhibition - interface moment with the public/spectator - corresponds to the ‘surface’ of a layered architecture of actions, tensions, collaborations and potential frictions. The achieved frame is the realization of one (combination) of many possibilities. Exposing Exhibition (I) was the first of what is to become an annual event that intends to go on ‘framing the frame’, by describing, examining and questioning – ‘exposing’ – the ways by which the frames are built.

**EXPOSING EXHIBITION – ABSTRACTS**

**ANDREIA MAGALHÃES**

*What is the meaning of “original” in artists’ film? On the history of the exhibition of Mar (I, II, III) by Fernando Calhau*

The integration of film in art museum collections it’s not a novelty but it continues to present challenges to institutions in our days. Film collides with values of immutability and authenticity that formed the basis of collecting the original object. Film is by definition a reproducible and a mutable medium: there are always various prints of each work; there are sometimes different versions, and many ways of exhibiting them. Curators and conservators are still learning how to best manage these implications, especially in Portuguese institutions where film only began to be collected recently. In Portugal in the 60s and 70s young artists were working and experimenting with film, but this works had a weak public reception explained by the lack of interested galleries in showing non-commercial art and the inexistence of contemporary art museums and centers. The remains of artists’ films from this period have been since the first years of the 21st century acquired by museums and other institutions. This talk reflects on the challenges posed by the late collecting of artists’ films and the quest for originality by the analysis of the films of Fernando Calhau.

**CATARINA SIMÃO**

*Off-screen project – on Mozambique Film Archive: exploring process as a primary source for an exhibition project*

“Process as a primary source” may seem contradictory since it simultaneously refers to a continuum and a state. The focus of the *Off screen project* is, indeed, a process: it aims to stress the participation of those who interact with the material in display, contributing to an active self-constructing archive, where records and users - images and viewers - are both engaged in performatic operations.

Since the beginning of the 1960s, Mozambican cinema has been simultaneously used to witness and as an operative tool for the Independence of the country. Disintegrated under Portuguese colonialism, the new Republic of Mozambique found itself with no immediate past to underpin its identity. *Kuxa Kanema – “the birth of cinema”* – designated the national cinema production that would create the new image of the country. Therefore, a large part of Mozambique Film Archive’s collection contains images anchored to this official strategy: while staging a unifying ideology, they consolidate social and economical measures and report oppression and imperialist threats.

Most of the conditions that supported these images in the past no longer exist today, although they still intrinsically operate within the Archive device.
We are used to thinking that images are representations of a past reality – therefore, we understand “archiving” as the situation that turns images into fading documents. Yet, we are forced to recognise how documents can reshape and revert that same situation: every time new conditions of visibility emerge, these images are generating a multitude of updated political assumptions. What these films are and, consequently, how they should be archived, organized and shown, is not something to be discovered or fixed by history but, mainly, something to be enacted.

The Off screen project pursues a practice based, non metaphorical, exploration of a sensuous frame, where these images contribute to theorise the "political space" they inhabit, be it an archive, a ruin, a colonial heritage, an ideological re-appropriation, a technological distance or an exhibition topology.

INÉS MOREIRA

RESONANT SPACE: a curatorial essay exhibiting/printing resonant spaces

“Aftermath and resonance!” is a speculative project relating to one place: the spaces injured in a fire at the University of Porto in May 2008. The project was a laboratorial opportunity to explore two core questions and to formulate the idea of a "curatorial research in / on space". The first question is in the intersection of the field of the curatorial studies (on a space) and the field of conception of exhibition spaces (as concept). The project allowed the in situ experience of the notion of "brown rooms / gray halls" - an idea of space that is both: a concept, a building and an articulation between language and materiality. The second question that was specifically developed in the project is transference/dialogue between spatial formats and modes of research: from incident to exhibition space, from exhibition space to publication, i.e., the exhibitionary and the editorial components are articulated contributing to a spatial project (beyond a catalogue as representation). The text and the public presentation will be illustrated with sets of double pages from the book, offering a broad view of the object (printed only in Portuguese).

JULIE GILMAN

Conservation strategy for a performative installation: “Piece in Ghent” by Jason Rhoades reconstructed

This article examines the context in which Jason Rhoades’ artwork, “Piece in Ghent (P.I.G.)”, was constructed over time. “P.I.G.” was created for the exhibition “This is the show and the show is many things”, curated by Bart De Baere in 1994. This installation combines a variety of objects and absurd mixture of materials. Jason Rhoades worked here in the grey area of performativity and installation, in order to intertwine different levels of presence, temporality, space and experience. The artistic practice for this artwork extends to certain aspects of relationships with the curators, conservators, collectors and other agents and undergoes, because of these relationships, a kind of transformation. Last year the installation was installed during the exhibition “Inside Installation”. This exhibition focused on the ‘invisible processes’ that take place in the museum and was a reflection on the European project “Inside Installation: Preservation and Presentation of Installation Art” (2004 – 2007). In this paper the chains of transformation of the artwork PIG will be analyzed and different conservation possibilities will be considered and questioned in order to gain perspective on curatorial and conservation practice. The aim of this paper is to encourage reflection on the role of the art conservator in the interpretation and display of installation art with foodstuffs.

LÚCIA ALMEIDA MATOS

Documenting Exhibitions: old documents, new readings

Only recently have exhibitions become an object of systematic study and inquiry. Reference to exhibitions have been little more then a footnote in a model of art history narrative traditionally centered much more in artistic production then in strategies of presentation or conditions of reception. Also, the relatively recent developments in the field of curatorship, the raising of the role of the curator in the staging of exhibitions and in the construction of narratives have challenged the until recently prevalent art history discourse based on analysis and critique of artists’ production independently of the often different contexts in which it is presented. One outcome of the few
published studies on past exhibitions is the understanding of these enterprises as crucial pieces in the complex building of art history. Documentation of past exhibitions can reveal facets of a particular moment such as personal connections among artists, key roles played by collectors or dealers, impact of a specific political or economic context as well as insight into strategies of presentation and communication. These premises are the basis for a new research project aiming at documenting selected exhibitions promoted by Portuguese agents (artists, dealers, curators) in the country and abroad, in the second half of the 20th century. This paper will explore criteria for selection, research methodologies and expected outcomes. The research project will expand our current understanding of Portuguese contemporary art history by providing the basis for a more complex (and hopefully more accurate) reading of the art scene of the period.

SANNEKE STIGTER

Exhibiting - a conservation research tool for Conceptual Art

The installation practice as part of exhibiting the artwork can be seen as an important conservation research tool, especially for Conceptual art, because it is only at this crucial moment that the work becomes manifest. In Conceptual art the work of art is often only defined in a certificate, which turns out to be more significant as a proof of ownership than that it serves as an exact guideline of the artworks manifestation. A lot of choices have to be made and in carrying out every aspect of the physical artwork in practice the decision-making process is revisited over and over again, especially when unexpected things occur that need to be anticipated on asking for instant solutions. This stimulates rethinking fundamental questions on what the artwork really is and should be about, in a dialogue between material and concept, laying bare the interpretation of an array of information that is carefully weighed in service of exhibiting the artwork.

The importance of careful reasoning in presenting Conceptual Art will be illustrated by two case studies from the collection of the Kröller-Müller Museum. One is Joseph Kosuth’s *Glass (one and three)*, dated 1965, which served as a case study for the European research project Inside Installations Preservation and Presentation of Installation Art and has been a continued subject of research. The other is an installation by Jan Dibbets referred to as *All shadows that occurred to me in …*, a work that originally had been carried out in 1969 and was acquired almost 40 years later in 2007. Reinstallation in cooperation with the artist was crucial in understanding the work, which consists of a pattern of masking tape on the floor and the walls, determined by shadows that are caused by the architecture and the changing position of the sun. Time and place, light and structure are of fundamental importance to the execution of the concept, and could only be captured by the experience of doing the artwork. The result is a temporal installation that is only kept in the visitor’s minds in memory and in the museum’s archive in various documents, waiting to be reinterpreted again.

HANNA HÖLLING

Revisiting materiality:

Nam June Paik’s organic and technology based media in the tournaments with time.

A discourse on presentation and preservation.

Artworks are conceived, created and ‘released’ into the world in form of objects and installations comprising diverse elements. In contemporary art, media compilation may take a form of the utmost challenging materials. Highly sophisticated technology, organic living and dead components, acrylic paint, prints and kinetic elements may, at times, occur simultaneously in one composition. From the very moment of their creation, these complex artefacts are subject to an ongoing transition. This process is due to their natural decay and aging, followed by continuous re-installations and re-interpretations induced by various actors involved. The way in which objects evolve, are ‘used’, altered and remade questions their authenticity and originality. Can authenticity be assigned to only one single instance of an artwork? Which of the many states of the object is more authentic? What does the transfer from one format to another tell us about the work? Is the replacement of an artwork’s elements a factor influencing its authentic status? What impact does this have on the way the artwork is perceived? What place in the life cycle of the object may a reproduction take and who is legitimised to authorise it? How does the taking apart and reconstruction of an artwork affect its physical and
conceptual unity? How far may installations be manipulated during their re-executions, following which regime of values, and who is entitled to approve of these changes? What place does the artist’s intention take in these processes, and should it still be considered when intervening in the life of an artefact after it has entered a collection? If the medium is a concretion of time, how is time’s transformation of the artwork to be taken into account?

Based on my doctoral research at the University of Amsterdam, this paper shall discuss the questions of preservation and presentation of media installations on the example of selected artworks by Nam June Paik. His oeuvre is one of the most manifold when it comes to his selection of material, approach to technologies, constant readiness to test the implementation of new media, and cross-boundary activities. In my paper, his two installations - Noah’s Ark (1989) and TV Garden (1974/2000/2004/2008) - will illustrate how the transitory character of organic media and technology challenges the common understanding of a physical art object, how time-based media become time-critical media and how these art forms problematize what it is to be conserved.

Impressions from the 9th symposium on Art and Science at the 23rd Conference of the International Institute for Systems Research and Cybernetics Baden-Baden August 1 – 5, 2011

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General tendencies:

As every year, in 2011 too, environmental, social and political happenings had an influence on the work of participants of the IIAS conference. This is a matter of course for artists and scientists, if they are not exclusively focused on their own subject by a blinding tunnel vision.

Much critique could be heard about the predominant influence of economic thinking and its ruling of all walks of life and its result: diminishing humanism and common sense. Therefore, an increased engagement to protect these attacked human necessities could be felt in the sessions. This commitment was reflected in a range of topics, such as the poetical concept, the need to return to ancient Greek democratic behavior – adapting it to present needs, and the revolutionary claim calling for a fight for lacking financial support for humanities and arts. Shortsighted scientism and economic functionalism was criticized by many participants, its fatal and misleading error being best characterized by Ilja Prigogine’s dictum: “Words are not facts. By manipulating words as facts we mistake the map for the territory” (quoted from Dr. M. Spasov’s lecture at the MUSA session).

In this context, it might be noted that in many countries recently artists, to climb the social ladder at academies, are obliged to write a PhD thesis about their own work, and are thereby forced, one might say, to transfer the job of the critic of their work to themselves. Auto-investigation may well be an enlightening experience as many an artist conceded (Drs. Jerry Galle art & science session, Paul Keene MUSA session); still one must doubt its objectivity. However, the main reason for the imposition of this artistic-scientific career demand is that such concepts can effectively be integrated into state-external funding mechanisms, which the whole academic world has become dependent on. Of course, self-analysis can be animating - to reflect on the logic of one’s own artistic process and to review one’s own way of thinking can be positive, yet this will not be the case if sterile structures and concepts of science are forced upon humanities and arts. This might lead to opportunism and self-advertising, and the really self-critical, thin-skinned person may drop out of the game. This method will be fruitful only if it functions both ways, namely if artistic concepts are tested by the sciences too, and an exchange of opinions regarding the effects on both fields can take place. Although there are attempts in this direction (for instance in lectures and discussions for all the participants of our art & science sessions), such evident consequences of the dominance of values based on economic profit are
an exception, mainly because of lacking courage: it is evident and was shown to be common knowledge at the conference (which is financed by its participants individually), that funding generally leads to dependence, and, in consequence, to influences of external interests, reducing freedom of thought, which for academic education as well as for a society in the long run is self-destructive. Consequently, a general discontent with all-too narrow concepts of science and the urge to extend the meaning of knowledge by including emotional and artistic ways of thinking was a noticeable common trend (for instance expressed by Prof. Mine Dogantan-Dack, MUSA session), yet, fortunately, it is a tendency which can be felt in recent writings in conservation as well.

**Summary of lectures and some short notes on the discussion:**

We might start with some words first on the structure of our symposium: It is a very small group of scientists and artists, composed of persons who know each other and each other’s work for a long time and continue to share the progress of their work, and newcomers, who might stay or not, but always add new aspects to the theme. This combination seems to give very good results: anyone can openly discuss because of the intimacy of the group and we are able to learn a lot from each other. We also try to keep in touch during the intermediate year, and we encourage participants to do so, as such activity supports personal research and keeps us informed about what is going on elsewhere.

This year the art & science lectures started with commemorating the late participant Prof. Gary Boyd. Karel Boullart read a text *Remembering Gary* sent by Prof. Vladimir Zeman, Gary Boyd’s colleague and friend at Concordia University Montreal, Canada, (this article has not been printed in the proceedings and is available in PDF format on demand). Apart from other references, the term symviability, developed by both scientists and in our view highly important in a globalizing world was defined: “*Symviability* is defined most simply as ecolo-co-cultural symbiosis – as a long term commitment to living together considerately with all life. More precisely, it is: commitment to symbioses between all major human cultures and the flora and fauna of Earth AND a long term commitment to symbioses among all of the major human cultures …. The main thing that this implies, is that wherever there is an appreciable power or intelligence differential between living/identity systems, the stronger it shall modify itself to attenuate its reproductive activity somewhat so as to maintain viability of the weaker (at the very least, to prevent extinctions).”

After a minute of silence following this lecture the term was discussed. Prof. Tarkko Oksala sensed it as a general respect for life and Prof. Giorgio Pizziolo too was reminded of life environment. Prof. Gerard de Zeeuw sought more information, therefore it was decided to add a discussion of the term to the next call for papers, as its topicality is evident, if we think about the latest environmental (problems of modern urbanism) and socio-political happenings such as diminishing state support for culture and education with consequent protesting of young persons in many countries.

Then, Dr. Hiltrud Schinzel, *Magister Artium, Ass. Prof.* IHAS Germany, showed Gary Boyd’s intentions visually by photos he made, ranging from ironical computer drawings to flower compositions à la 17th century still-life, and abstractions of his environmental scene. All document not only the wide range of Gary’s own artistic spectrum, but also his awareness and use of sense impressions to impart knowledge, as well as his ability to communicate on a high and sensitive level, which, in our view, is just what art and science are aimed at and needed for.

Prof. Dr. Em. Karel Boullart, *University of Ghent, Belgium* reflected *On the Limits of Knowledge in Science and the Limits of Expression in Art*. If it is ontologically true that all being, all existence is conditional, i.e. have its conditions of existence, then the specificity of science as a system of inquiry designed to produce verifiable knowledge, must entail limitations on the possibility of acquiring such knowledge in the first place. The author contended inter alia that our position in the world (sine qua non for knowledge to make sense) brings it about that some knowledge that is available ‘in principle’, cannot be attained. An analogous limitation has to do with the way we encode our scientific knowledge: the idea of ‘lawful’ behaviour or ‘lawfulness’ is such a thing. It makes for the fact that insight into the causality of the world is limited by the unknown of the ‘initial conditions’,
characteristic of laws as such. Something analogous is obtained in art. The medium art has to be realised in has its syntactical and semantic limits. And, mutatis mutandis, the same is true for the content to be expressed. It can be argued that not all content can be communicated adequately: especially the existentially most essential is and remains inexpressible.

In the discussion Karel Boullart stated that the quality of feelings in art is transferred into the field of cognition, where no feelings we really feel exist. He concluded: to misjudge symbols for feelings is kitschy. Prof. Greg Andonian added that words are too banal for artistic expression. In this context Prof. Tarkko Oksala suggested the term ‘open semantics’ in art. Prof. Taha Al Douri asked whether the dependence on material in visual art and architecture was assessed positive or negative by Karel. The answer: “if used directly, it is negative = kitschy” (as example he used copulation scenes as love-expression in films and love in real life).

In his contribution - Poetic Machine. About the tension between programming and artistic aspects in art visual artist - Drs. Jerry Galle, Faculty of Fine Arts, University College, Ghent, Belgium, working with new media, examined the tension between programming and its underlying software processes and the immediate and perceptual experience that is essential to art, as only objects and images can generate and pass on meaning. Out of his own experience as a media artist, the author explored this tension between programming and artistic intentions, and illustrated his point with his own work based on the concept of doubt, of which the overall aim is to inject the computer system with uncertainty on the basis of software able to visualize uncertainty in the resulting images. To strengthen the argument these doubt algorithms were discussed and clarified.

As Tarkko about his relation to mathematics, Jerry answered, that he did not want to spend too much time on it, because for him it is boring, as the precision of mathematics can be uninspiring (this is a very typical attitude for an artist!). Greg asked about surprising findings during his working with the computer. Jerry affirmed surprises produced by the machine, as you cannot foresee the images. The artist’s selection of images was described by Tarkko as a mixture of science and the emotional. Hiltrud noted analogies to improvisation in music, and Jerry conceded that the underlying music was treated like the images.

Prof. Helena De Preester, Department of Philosophy & Moral Science, Faculty of Fine Arts, Ghent University, University College Ghent, Belgium, focused on one of the most central aspects of perception in art and artistic style in her lecture The Role of the Artist’s Gesture in the Perception of Art and Artistic Style, namely the ‘bodily activity’ of the artist, which lies at the origin of the recognition of representational content, the specificity of the plastic qualities of the work and its style, all of which are a matter of embodied simulation of the ‘motor dynamics’ of the artist. The author elaborated and illustrated her subject and her conclusions, by inter alia a close reading and interpretation by Husserl - almost unknown, but subtle observations on this matter. Husserl pronounced empathy’s importance for the perception of art, perception being an empathic re-enactment, for instance, of the way a line or art-work was produced. This was called “dynamic history”.

In our view this is a vital aspect not only for the visual but for any art and evidently for its restoration by performance (music, theatre) and its conservation of material (visual art, architecture) too, which should reign a state in which such emphatic perception is possible for listener and viewer.

In his contribution Esoteric and Transcendental Tendencies in Olivier Messiaen’s Musical Philosophy: A Consideration of His Quatuor pour la fin du temps Drs. Kevork Andonian Candidate in Music Composition, ULCA Herb Alpert School of Music, Department of Music, Los Angeles, USA, offered a fine and profound analysis of one of the best-known compositions of Olivier Messiaen, his Quatuor pour la fin du temps. Through a critical analysis of significant biographical details (concerning the circumstances of the composition and creation of the piece) and an insightful reflection on the musical heritage of the composer, the author argued that Messiaen’s esoteric belief system and the inherent symbolism embodied in his musical language, contribute and lead to the
complex duality of life and death, and result in the expression of Messiaen’s ‘musical theology’, culminating in the angelic assertion of the ‘end of time’.

Here, the problem of such kind of art was discussed, namely art with a pre-given semantics. The discussion focussed on whether the listener can follow such pre-given semantics respectively, or whether the perceiving person has to know the author’s pre-given semantics in order to regain Husserl’s empathic re-enactment of the work. On this question no common agreement could be reached.

In the next lecture, Tacit Skill, Emergence and Exploration in Art, Tarkko Oksala, Helsinki University of Technology, Ass. Prof. IIAS Finland, commented on and elaborated Michael Polanyi’s philosophical key ideas in relation to art education and art policies. In particular, the notions of ‘tacit knowledge’, of ‘emergence’ and ‘exploration’ were explored in relation to the creation of art. Moreover, associated ideas - like the notion of ‘merging’ - were considered in the light of possible future developments for the benefit of mankind. The author concluded his paper with some guidelines - however ‘ethereal’ - of how to act to promote the creation of art.

Prof. Dr. G. Pizzio, University of Florence and Prof. Dr. R. Micarelli, Politecnico di Milano, Italy again developed new aspects of their ‘work in progress’ - as presented in their former contributions to this symposium. This year’s lecture Places, rhythms and sounds for evolutionary contemporary urban landscapes dealt with urban landscapes and the problematic of ‘lived environment’ in all its aspects, its organisation and the politics of its implementation. The authors convincingly contended that ‘urban exasperated spaces’ can be reopened as contemporary space-between and opening music (inspired respectively by Hans Scharoun’s and John Cage’s work) together conceived as meanwhile-places continuously evolving, spaces where artistic and social creativity can manifest themselves and provide a more or less efficient counterweight to the dead-end of mainstream developments. The authors illustrated their proposals by a lot of experiences and case studies, which showed the potentialities of their proposals.

Hiltrud asked about the effects of mass-tourism on their work. These indeed immensely did disturb not only aesthetics as well as historical urban environment and its original function, but also the scientist’s aims. Yet, they are a must as the economic value of tourism is enormous. These problems were discussed between the Italian colleagues Giorgio, Rita and Luigi, but they are of importance everywhere.

In his most interesting lecture Dialectical Processes in Art Composition. Examples from Architecture Prof. Luigi Bartolomei post PhD researcher DAPT – Dipartimento di Architettura e Pianificazione Territorial Alma Mater Studiorum – University degli Studi di Bologna Facoltà di Ingeniera, Bologna, Italy, looked at the dialectic relationships between architecture as art, as a creative act aiming at originality, and the scientific, technological aspects of ‘making’ and ‘building’, as dependent on engineering and its quantitative parameters. Essential, however, is - according to the author - the idea of ‘dwelling’ as the intrinsic and innermost character of architecture. The consequence is that architecture as a ‘form of being/living’ (Heidegger) presumes the closure of the gap between both approaches: on the one hand ‘ideas’ of dwelling, on the other hand, techniques and technologies must ‘match’. Only thus can Karl Popper’s World1 and World3 be harmonized. To demonstrate his thesis, Luigi Bartholomei compared architectural drawings with symbols in science and music. He defined architecture very vividly as “a skin between spaces”. He deplored the loss of artistic logic if art loses its faculty to communicate. Today, thanks to algorithms, architecture can imitate organic matter, such as flowers etc. No relational link between concept and outcome is necessary with new computer technology; however, it is not known what effects this will have on architecture yet.

We thank Helena for excellent chairing and her and Jerry for their indispensable help to prepare the session and preprints as well as all participants for their engaged contributions and animated
brainstorming during the session. We are very proud that this year many of our participants got an award from the IIAS, one of which was the newly created “Gary Boyd Award of Symviability” awarded to Rita, Giorgio and Tarkko.

All lectures are printed in the preprints, which are available under the title ART and SCIENCE Vol. IX In Memoriam of Gary Boyd, our Colleague and Dear Friend, Proceedings of a special Focus Symposium on Art and Science held as part of the 23rd international Conference on Systems Research, Informatics and Cybernetics August 1 – 5, 2011, Baden-Baden, Germany, ISBN 978-1-897233-55-9 available from IIAS – P.O. Box 3010, Tecumseh, ON N8N 2M3, Canada, ATTN: Prof. George E. Lasker. For more information please contact Prof. Lasker (lasker@uwindsor.ca) and/or IIAS office (office@iias.info).

Gary Boyd
Professor of Education (Educational Technology)
Concordia University Montreal

Gary Boyd’s definition of art from his essayette Art and Intention, 20 August 2009

When selected by the informed eye the accidental compositions and lightings of nature and junk strike one as art, whether or not one transmutes them into art through conventional artistic media. This is so I think because what makes us humans is our seeking, finding and reshaping ourselves with perceivable patterns of sight, sound motion and the other dozen senses which we structure uniquely and share with one-another through any or all possible senses and linguistic ploys. My definition of a work of art: it is an information-virus which seduces people into propagating it. And important ART is an info-virus which also reveals new experiencing possibilities and new possibilities for creation and or action to many who are able to perceive...
Where Conservation Languages meet: the Gardens of Babel

An Interdisciplinary Encounter between Theory of Conservation of Contemporary Art and Historical Gardens

D.H. van Wegen

In the second half of the 20th century conservation theory was developed to encompass paintings in frames and sculptures on a podium. More recently specialised theories of conservation evolved to accommodate the more specific needs of, for instance, contemporary art and technical collections. Those responsible for the care of historical gardens normally rely on standard practice and common sense. When explaining their choices, ‘garden conservators’ tend to borrow concepts from traditional conservation theory. However, the reality of ageing historical gardens does not necessarily fit the model of traditional conservation theory. To develop a theory of conservation more appropriate to a form of heritage that is alive and constantly changing, a symposium ‘Omgaan met groen erfgoed’ (Concerning Green Heritage) was organised last year at Sypesteyn Castle in the Netherlands.

The purpose was to develop and exchange ideas on the conservation of historical gardens and to introduce these ideas to an audience of gardeners, gardens designers and conservators of historical gardens. Chaired by Jan Willem Edinga, four experts on green heritage engaged in fruitful debate with a fifth scholar specializing in conservation of twentieth-century installation art. The symposium was organised within the context of an exhibition, entitled ‘Tuinvisioenen; Jonkheer van Sypesteyn op zoek naar de verloren tuinkunst’ (Horticultural Mirages; Jonkheer van Sypesteyn in search of lost garden art).

Rik van Wegen, who initiated the exhibition and is the author of the accompanying book, emphasised that gardens present a living heritage; the identity of gardens ought to be considered as partly fluid. It is inevitable, moreover, that over the years this identity becomes multi-layered. At Sypesteyn Castle, this multi-layered identity was even built in; designed at the beginning of the twentieth century the gardens point back to the heyday of Dutch garden design. Jonkheer Van Sypesteyn laid out the gardens as his fancy took him; they reflect both the period around 1600 as well as the modern ideas of the early twentieth century, his own lifetime. And, to top it off, his gardens breathe his own, personal taste and passion as a collector of rare plants and trees.

Johan Carel Bierens de Haan argued that van Sypesteyn’s seemingly unique creation was in fact part of a much wider tradition. When designing his gardens, van Sypesteyn’s aim was not to be restricted to a mere reconstruction, his aim was to create an image of continuity. He wanted to present a ‘gardenscape’ that not only looked as if it had been created in the sixteenth century but had then been cared for ever since. This resulted in a traditional garden with modern features. Sypesteyn Castle and its gardens would emphasise the ancient roots of the Van Sypesteyn family.

Van Sypesteyn was not the only one doing this, as Bierens de Haan pointed out. Other Dutch families had been engaged in similar endeavours. Huis ten Bosch in The Hague, for example, was built in the seventeenth century by Prince Frederik Hendrik, and completed by his spouse Amalia van Solms; the decoration of the main hall illustrates the role of the Princes of Orange in the long struggle for freedom from Spain. At Duivenvoorde, near The Hague, gardens and house were restored, and extended using both modern and older styles; at Keukenhof and Heeswijk Castle, old architectural fragments were integrated in the buildings; Schaffelaar Castle was built in the then modern neo-gothic, a want-to-be medieval style, emphasizing the ancient origins of the family. Even at the Royal Palace ‘Het Loo’, at the beginning of the twentieth century Queen Wilhelmina ordered the main staircase to be redecorated in order to evoke the most glorious period of the palace and her own family, the reign of Stadholder King William III: who not only re-established the family in its leading position in the Netherlands, but also became King of Great Britain and gave Louis XIV many a hard time, both on the battlefield and in European politics.

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Vivian van Saaze introduced the audience to the latest developments in the theory of conservation of contemporary installation art. Although van Saaze focused primarily on her own subject-matter and did not venture into the field of green heritage, interesting parallels could not be missed. Van Saaze defined installations as three-dimensional artworks engaging in a physical and substantial relationship with the surrounding space, requiring some kind of meaningful participation of the observer. A starting point for Van Saaze’s research was the strain between the supposedly fixed identity of artworks in museums and the variability which inevitably shows up with installation art.

Originating in the 1960’s from an anti-institutional attitude, such works, intended to be ephemeral, were eventually bought and incorporated into museum collections. From then onwards, re-installing installations presented a challenge. Whenever a work of art is installed in a space other than in the one for which it was originally conceptualised, it entails consequences for its meaning. More substantial problems occur when a change in technical ‘surroundings’ demands changing hardware-support that can change the aura of the work completely. For example, the 1979 multi-channel video installation 25 Caramboles and Variations: Birthday present for a 25 year old by Miguel-Ángel Cárdenas was originally shown by using black-and-white monitors on a billiard table in a pub and is now re-enacted in full color in the museum. Several stakeholders, each with their own ‘interests’, were involved in the decision-making processes which surround re-installing installation art. The word ‘biography’ is nowadays commonly applied in this context.

In her dissertation Doing Artworks, Van Saaze argues that when installations are re-installed time and again, their identity becomes variable and instable. Moreover, the very act of installation itself (the choices, the actions, but also the architectural framework and manner of documentation) inevitably becomes part of the identity of the work. In the context of installation art, Van Saaze proposes to replace the concept of ‘authenticity’ by ‘continuity’ and the concept of ‘artist intent’ by ‘interaction’.
By introducing continuity as an important concept to the identity of installation art, the difference between gradual development and sudden change immediately comes out as being meaningful. Identifying interaction recognises the fact that every time the artwork is re-installed, its meaning is also reconstructed. Consequently the identity of installation artworks can evolve, depending partly on the institution which became its owner.

Henk Boers, described how, since the death of van Sypesteyn in 1937, the Castle gardens had been neglected because of lack of funds as well as a lack of interest, until the late 1970s. Between then and the early 1990s, the head gardener and the voluntary staff, among them Boers himself, worked to restore and return the gardens to their former glory. Van Sypesteyn’s notebooks, drawings (below) and publications were thoroughly researched, as well as the garden itself. The efforts made were immense and the results truly impressive, the historical garden was reborn. In just over ten years, a complete metamorphosis had taken place; the original layout, the numerous singular patterns and the many pruned shapes were, once again, fully recognizable.

Van Sypesteyn’s early, hand drawn sketch of the general lay-out of gardens and park, showing the transition, from public to private. Courtesy of Sypesteyn Castle

During the process of this extensive restoration, the age of the gardens has always been respected. The passage of time, more than half a century, had left, undoubtedly, visible marks. It is curious, therefore,
that the formal purpose of the restoration remained ‘reconstruction’, as if to fit sound garden practice into standard museological conservation theory. One might say that during restoration of the gardens between the late 1970’s and the early 1990’s, ‘authenticity’ as the main identifying concept was never explicitly challenged. At the same time, it was equally self-evident, that ‘continuity’ was implicitly introduced; reclaiming a huge topiary chicken from a giant shrub (below), doing a garden artwork indeed!

A huge topiary chicken rescued from within giant shrub. Courtesy of Henny van der Wilt

By contrast, the fourth speaker, Hanneke Schreiber, took the audience to the reconstruction of the ‘Snippendaal Garden’ in the Amsterdam Hortus Botanicus (Botanic Garden), named after the 17th-century botanist and author of the Catalogue of the then Hortus Medicus. From the beginning it was obvious that authenticity in the strict sense of the word would be unattainable, just one authentic element was left of the original Hortus Medicus, the 1646 catalogue of its plants. Not a single image or description of what the original ‘Snippendaal’ looked like remains. Moreover, as the Amsterdam Hortus Botanicus had moved to a different location, a technical reconstruction on site would not be possible anyway. The Keepers of the Amsterdam Hortus Botanicus decided to turn this problem into an advantage. Rather than creating a ‘historical’ herbal garden anew, they created a truly new garden with all the original species of plants, giving the authentic assortment of medicinal plants a contemporary home.

Finally, Sypesteyn’s present-day gardener Henny van der Wilt demonstrated how she ‘does’ these gardens which are entrusted to her; not bound to any kind of theory, let alone dogma. Van der Wilt freely, yet respectfully adds to the continuity of their existence. As to respect for the ‘artist’s intent’, van der Wilt regards van Sypesteyn as her ultimate boss. First thing every morning, she salutes his portrait above the coffee maker, then she literally springs into (inter)action. The structural design of the gardens is conserved, but within that van der Wilt takes the liberty to change whatever needs changing; she alters the mowing-regime in order to gain a wealth of ‘stinzenplanten’, wild spring flowers, on the lawns; she replaces roses suffering from parasites with less demanding perennials.
Non-traditional artworks demand new practices and new theories of conservation and restoration. Conserving historical gardens fits in surprisingly well. ‘Il faut cultiver le jardin’, one must maintain one’s garden, was the answer to the disturbing questions of life that Voltaire’s hero Candide eventually came up with. But in maintaining one’s garden, men will still ask themselves: how? And why in that way? Theories of conservation seek to provide answers.

Van der Wilt found her ‘common sense’ practice confirmed by van Saaze’s analysis of the practice of conservation of installation artworks, as did the other speakers and the audience. Formerly such actions were based on mere intuition. Now conservators of historical gardens find themselves developing tools to exchange their ideas and challenge and defend their choices in a rational and even academically sound debate. This allows those responsible for the conservation of green heritage to take the exchange of ideas one step further, to express and question thoughts and considerations which were not voiced before. As a result, awareness of questions facing the conservation of historical gardens is deepened.

The accompanying book can be ordered on-line at www.architectura.nl
Experimental Crossings
An International Symposium on Interdisciplinarity in Arts Practices
10 and 11 February 2012,
Maastricht, The Netherlands

Why do we need art? The current global financial and economic crisis, and the rise of populism in politics are challenging artists and art worlds to give convincing answers to this question. During the symposium Experimental Crossings, we explore interdisciplinarity in arts practice as a way to find new openings in the debate on the legitimacy and relevance of the arts.

In this debate, we often end up in the deadlock of a dualism between the ideal of artistic autonomy and the requirement of instrumental value. Interdisciplinarity – not only between artistic disciplines, but also between art and science, and art and society – can be thought of as a way to move beyond this dualism. The relational, networked character of today’s art practices challenges the romantic notion that artists can work in complete isolation. More and more artists become hybrid cultural workers art works become art processes, and art practices become site, community, and context specific. Some artists present art works as knowledge claims. Other artists engage in interventionist art. These developments suggest that interdisciplinarity is not just a ‘niche’ in the art world, but a fundamental way of understanding and evaluating contemporary art practices.

This symposium investigates experimental crossings between the domains of the arts, the sciences, as well as politics and the public sphere. It has two major goals:

- The first is to explore how artists and cultural workers actually create these crossings and how this work can be taught in arts education.

- The second is to investigate how interdisciplinary can help to re-evaluate the artistic, scientific, economic, social, and political value of the arts.

The symposium is organized by the research centre Autonomy and the Public Sphere in the Arts of Zuyd University in collaboration with the Maastricht Academy of Music, the Theatre Academy, the Academy of Fine Arts and Design, and the Faculty of Arts and Social Sciences of Maastricht University.

Conference fee: 85 euro/Students reduced fee

More information soon on: www.experimentalcrossings.nl

To register please email: L.Bouchoms@hszuyd.nl

CALL FOR PAPERS
Joint workshop On the Financing of Art
organized by European Academy of Cultural Affairs (EACA) in collaboration with Frankfurt School of Finance & Management (FS)
represented by Manfred J. Holler (EACA, University of Hamburg, and Public Choice Research Centre, University of Turku), on the ground Hartmut Kliemt (FS)

The workshop will take place at the Frankfurt School of Finance & Management (FS), May 11-12, 2012.
Papers will be on the financing of visual and performing arts from the perspectives of museums, theatres, galleries, collectors, investors, artists, private agencies, and public institutions. Relevant questions for instance are: who finances what, and why? What are the financial instruments and are they adequate? Does the financing correspond to the needs of the institutions? What is the private-public contribution to the financing?

A one-page abstract should be sent to Dr. Klaus Wieland (Klaus.G.Wieland@t-online.de) before January 30. Papers (in the range of 10-20 pages) should be ready by March 30. For further information please contact Manfred J. Holler (holler@econ.uni-hamburg.de).

There will be no admission fees for participants who present a paper or act as discussants. A selection of papers will be published in the quarterly journal HOMO OECONOMICUS (www.homoeconomicus.org) subject to refereeing.

CALL FOR PAPERS

IIAS - 2011
10th Special Focus Symposium on ART AND SCIENCE
Chaired by
Prof. Dr. Karel Boullart
Dr. Hiltrud Schinzel, Magister Artium
Prof. Dr. Leanne Zacharias, Performance Chair

Papers and projects are invited for presentation at a Special Focus Symposium on Art, Science and Humanities that will be a follow-up of the last year 9th Art and Science meeting in Baden-Baden. This Symposium will be a part of the 24nd International Conference on Systems Research, Informatics & Cybernetics, which will be held from July 30th to August 3rd in Baden-Baden, Germany, 2012, in conjunction with the 32th Annual Meeting of the International Institute for Advanced Studies in Systems Research and Cybernetics

Abstracts for paper proposals and proposals for performances will be reviewed by Professor Dr. Karel Boullart, Prof. Dr. Hiltrud Schinzel, Prof. Dr. Leanne Zacharias as well as by other referees. Following last year’s research forum, we are pleased to announce this special interdisciplinary event. Scientists and artists in the disciplines of visual art, installation art, music, composition, performance art, design and architecture are invited to submit in one of the following formats:
- Academic research paper
- Report on practice-based work and/or educational program
- Philosophical essay

We also encourage variety in presentation format, including performance, video, etc. (10 – 15 minutes maximum)

The aim of the meeting will be to present and discuss interdisciplinary investigations between the domains science and art including avant-garde research and paradigms of interdisciplinary cooperation. Based on the vivid interest in inter-disciplinary dialogue that emerged in last year’s sessions, social linking of different individuals and groups as well as dialogue between and across disciplinary lines and practices, focusing on existing and potential interactivity is a main focus of the symposium. Scientific investigation of artistic disciplines and artistic media, presentation of research projects and artistic performances in different genres are all equally welcome. Last but not least, theoretical and philosophical considerations are regarded of utmost importance. The main issue is to develop mutual understanding not only between the arts and their related and/or auxiliary sciences, but also between art and science in general as regards problems of communication both in structure, language and phenomena that can hardly or not at all be systemized (e.g. emotions).

As we have a round number of our sessions this year it may be permitted to say some words on the structure of our symposium which developed during this period: It became an annual congregation of a small group of scientists and artists, which on the one hand is composed of persons who know each other and each other’s work for a long time and who continue to show the progress of their work, very often including inspirations dating from the former art & science symposia’s lectures and discussions.

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On the other hand every year there are newcomers, who might stay or not, but always show new aspects of our intention. This shape and combination in our view seems to give very good results: any one can openly join discussion because of the intimacy of the group as we have been able to learn a lot from one another. We try to keep in touch with participants during the intermediate year because it is animating and encourage them to do so too. Such proceeding supports personal research and keeps informed on what is going on in the academic world.

In this context we would like to mention two other sessions of IIAS namely MUSA (see MUSA 2012 at http://web.me.com/johngeorgedack/MuSA2010/) and the Symposium on Architecture of 21st Century (both see IIAS website www.iias.edu) with whose participants we shared a vivid mutual exchange during the IIAS conferences.

Last year we lost a very dear colleague, Prof. Gary Boyd, therefore the IXth conference preprints had been dedicated to his remembrance and we will try to continue his animating influence on our sessions by adding the discussion of the term ‘Symviability’ he and his colleague Prof. Vladimir Zeman introduced to this call, as in our view it is highly important in a globalizing world. According to Boyd and Zeman “Symviability” is defined most simply as ecolo-co-cultural symbiosis – as a long term commitment to living together considerately with all life. More precisely it is: commitment to symbioses between all major human cultures and the flora and fauna of Earth AND a long term commitment to symbioses among all (of) the major human cultures …. The main thing that this implies, is that wherever there is an appreciable power or intelligence differential between living/identity systems, the stronger shall modify itself to attenuate its reproductive activity somewhat so as to maintain viability of the weaker (at the very least, to prevent extinctions).” Gary himself has lived this idea by not only doing research but including his observations in different art-media as well, for instance inventing words whose content shows not only by analyzing its verbal roots, but also by its sound and composition. This combination is a very happy one and our intention is to support understanding for persons who work in such a way. We are sure that if such artistic concepts would be adapted by the sciences more often and exchange of effects on both fields could be discussed, all would profit.

As a general discontent with all-too narrow concepts of science and the urge to extend the meaning of knowledge by including emotional and artistic ways of thinking was a noticeable common trend in last year’s IIAS sessions too, we encourage artists and/or scientists who are inspired by art, respectively, like Gary Boyd, scientists working artistically to join this discussion by work and word. In honor of our late colleague, the IIAS installed a Gary Boyd Award of Symviability last year, which in the future will be given to exemplary contributions with such efforts.

Furthermore, like in the last years, the Symposium Organizers propose the following themes and issues for reflection and debate:

1. Contributions pertaining to the clarification of relationships between art and science (including systems research), their structural and functional similarities and differences including both ‘theoretical frameworks’ as novel ‘application and processes’. Specific themes concerning the interface between both are welcome too. The aim is to help determine how art and science can learn and benefit from each other.

2. Contributions may also focus on analysis of examples and on case studies concerning collaboration between artists and scientists. This includes the potential of technology, technological evolution and pedagogy to stimulate ‘rapprochement’ between art and science and their eventual impact on the problem of social harmony and peace.

3. Contributions concerning whether or not and in what measure art and science are or can become conducive to promote or to establish harmonious relationships between people: either by their putative impact and effect due to their intrinsic properties or by mental and behavioural attitudes due to the psychological and sociological mindset they presuppose. Theoretical papers, case studies and/or artistic performances are equally welcome.

4. As we live in a dynamic universe characterized by evolution at all levels, it has been interesting during the last years to have contributions concerning evolution in science and in the arts, their interface, their relation to society, etc. Therefore this subject is of high interest for the symposium.

5. The four points described are linked and sometimes cannot be separated. Therefore contributions combining the perspectives indicated in a creative and innovative way are likewise welcome.

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Interested persons please contact symposium chair:
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The Paper Submission Guidelines, the Copyright Transfer Form and the Conference Registration form are available at the Home Page of the IIAS at http://www.iias.edu

Paper Proposals/Abstracts of approximately 300 words and proposals of performances should be submitted as soon as possible, but not later than January 15th to Prof. Boullart, Dr. Schinzel and to Prof. Lasker for evaluation. All proposals will be judged based on scholarly quality, originality and potential for further discourse. Papers must be written in English. Abstracts may be submitted via email (Microsoft Word) to the organizers. All submitted papers will be refereed. Those selected will be scheduled for presentation and published in Conference Proceedings.

Authors of selected proposals will be invited to submit a final paper of approximately 2500 words including references (not to exceed 5 single spaced typed pages) and, as in previous years, will be invited to give a 20-minute presentation plus 10-minute discussion session as part of the 2011 Symposium. Conference Proceedings will be published by the International Institute for Advanced Studies in Systems Research and Cybernetics, and will be available to all registered participants at the time of the Conference.

Important Dates:
Abstract due: **January 15th 2012**
Notification of Acceptance: February 15th 2012
Final Paper due: April 15th 2012

The full papers should be submitted to Prof. Dr. Karel Boullart and Dr. Hiltrud Schinzel by April 15th 2012 at the addresses above. The full papers should also be transmitted electronically to
Prof. George E. Lasker,
Conference Chairman
C/O IIAS
P. O. Box 3010
TECUMSEH, ON N8N 2M3, Canada
E-Mail: Lasker@uwindsor.ca

Please note that all symposium participants are responsible for their own travel, accommodation and registration fees.

The Special Focus Symposium is sponsored by The International Institute for Advanced Studies in Systems Research and Cybernetics and Systems Research Foundation

Further information about the Conference is available at:
http://www.iias.edu

**ANNOUNCEMENT**
**Public Art: Legal status, maintenance and conservation**
Symposium organized by the INP (Institut National du Patrimoine)
October 8, 9 and 10, 2012, Paris, France
Public art is accessible to all. No walls, no barriers, no constraints; no tickets, fees or long lines. Works of art in public spaces are generally shown outdoors, either integrated with urban landscapes or green spaces. Without the protective shell of a building, they are subjected to extreme climate conditions, intense UV radiation, rain or snow, and extreme temperature changes. Because they are directly accessible, they also can easily be touched and are particularly vulnerable to accidental damage or vandalism.

The challenges inherent to conserving public art also often arise from its constituent materials. Contemporary outdoor works of art may include plastics, resins, foams, and paints that are designed for entirely different applications and resist very poorly to outdoor environmental conditions. This three-day symposium will present the current research in the field of public art, both mural paintings and outdoor sculpture, through a series of lectures and presentations. Round-table discussions focusing on the concepts of maintenance, treatments and replacement will open dialogues promoting the exchange of ideas and experiences. The critical role of the legal status of the artwork will be highlighted.

**Coordinators**: Matthieu Chambrion, conservateur du patrimoine, Direction de l'Inventaire du patrimoine, région Centre; Daniel Imbert, conservateur général du patrimoine, Direction des affaires culturelles, Ville de Paris; Rachel Rivenc, restauratrice chargée de recherche sur les matériaux contemporains, Getty Conservation Institute

Full program to be announced shortly.

**CALL FOR PAPERS**

**‘The Real Thing?’ The Value of Authenticity and Replication for Investigation and Conservation**

The University of Glasgow: Research Network for Textile Conservation, Dress and Textile History and Technical Art History.

**December 6 and 7, 2012**

We invite contributions for a conference at the University of Glasgow on Thursday 6 and Friday 7 December 2012 which will explore issues of authenticity with reference to textile conservation, dress and textile history and technical art history. The research network is funded by The Getty Foundation. Authenticity depends on context. Art works may be autographs, or signed by the master but executed by his assistants; they may be workshop products or copies, serials, or concepts. They tell stories of alteration and intervention, loss and damage; how much of the artist’s original intent remains? Historic objects also have biographies of use, alteration and re-use before coming to rest in museum collections. The concept of authenticity is one of the core factors driving decision making in conservation and restoration, as reflected in the professional ethical codes. These judgments are becoming more complex because of rapidly changing conservation methodologies, both technical and virtual, and new approaches towards interpretation, display and use of collections by the cultural heritage sector, while advances in conservation science provide us with increasing amounts of information. The tangible and intangible qualities and the conceptual aspects of contemporary and non-western artefacts in particular, have made the role of curators, conservators, art historians, and conservation scientists even more complex and pressing.

A recent research network meeting threw up some interesting questions: How much is our notion of authenticity a modern, Western approach? How can we safeguard ‘the real thing’ and continue to provide access to objects even though they may be problematic and resource-intensive? Can we rediscover authenticity through replication and re-enactment? Can authenticity be reconstructed? What do fakes tell us about attitudes to ‘the real thing’? How far should we go in undoing historical additions and interventions? How do we preserve context and function? The virtual revolution: is virtual conservation successful? Does digitization attract visitors to the museum, or does it replace museum visiting?
We welcome abstracts for papers on these and related topics. We also welcome abstracts for posters. It is planned that some papers will be published online.

Please send abstracts as email attachments of no more than 250 words to Tahitia McCabe: Tahitia.McCabe@glasgow.ac.uk by Friday 17 February 2012. Please indicate whether your abstract is for a paper or a poster.

Please include the names, addresses and email addresses of all authors, and indicate the author for correspondence.

If you have a query or would like to discuss your ideas please contact:
Frances Lennard: Frances.Lennard@glasgow.ac.uk or Erma Hermens: Erma.Hermens@glasgow.ac.uk

We look forward to welcoming you to the conference. Booking details will be available in early 2012.

CONFERENCE ANNOUNCEMENT

Conservation in the Nineteenth Century (CiNC)

The conservation profession has its roots in the intellectual movements of the first half of the 19th century, which followed the Enlightenment. Scholarly study of objects made available by important archeological excavations and discoveries gave birth to the first debates on theoretical issues of preservation. Additionally, playing a significant role in conservation practice were political events disrupting Europe in the first decades of the 19th century, in particular, Napoleon’s appropriation of works of art.

We have come to think of the nineteenth century as a time marked by much negative activity resulting in practices that are much criticized nowadays, such as widespread impregnation of porous materials with organic substances, or the transfer of paintings, both from walls and panels, to canvas supports, or restorations of paintings and sculptures based on artistic fabrications. As much as early conservation treatments do create many problems for conservators nowadays, we also can acknowledge that, in some cases, they did prolong the life of an object that might not exist today. In some of these treatments we can see the inchoate interest in scientific methods that comprise the foundation of current conservation treatments. An example of a 19th century contribution that has had both positive and negative aftermath is the alum treatment of waterlogged wood, where methodological shortcomings acted as the spur to the development of modern treatments with PEG. Artistic restorations prevalent in the 19th century were decisive in the formation of antipodal views on reconstruction and over-painting that have strong influence on the appearance of paintings today.

Nineteenth century technical inventions brought about by the industrial revolution led to the mass production of many materials, such as paper, textile and metals. These have also a positive and negative influence on conservation. On the one hand, new techniques, such as the electrochemical treatment of corroded metal have marked an advance in conservation interventions. On the other, many mass produced materials were often inferior to the traditional materials used in the production of artworks and objects, and inherent weakness and impermanence of such materials afford special challenges to conservators nowadays.

Conference themes
This conference will focus on both the theoretical and technical aspects of conservation in the nineteenth century, as well as their impact on the profession today.

- Nineteenth century treatment methods that have withstood the test of time (are there any?)
- The evolution of documentation and its impact on the professionalization of conservation.
- Case stories contributing to new knowledge about nineteenth century treatment methods.
- Use of nineteenth century technology in the conservation of cultural heritage.
- Finding solutions for problems caused by nineteenth century interventions.
- Finding solutions for problems caused by nineteenth century materials.
- Historical persons’ contributions to conservation and their impact on the field.
- Philosophical trends and their impact on practice.
Conference publication
The presentations are planned to be published in the form of Preprints. The papers will be subject to a peer review and editing process.

Call for papers: to be announced early 2012.

Contact
CiNC@natmus.dk
www.natmus.dk/CiNC

National Museum of Denmark
Department of Conservation
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CeROArt Issue 7/2011: Science et conscience

http://ceroart.revues.org/2279

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Lecture commentée

  POPART Preservation of Plastic ARTefacts in museum collections
Paris, 7-9 March 2012

The Third Dimension - 3rd European Student Conference on Objects Conservation

Vienna, Austria, May 4-5th 2012

YOCOCU - Youth in the Conservation of Cultural Heritage

Antwerpen, 18-20 June 2012

Conservation in the Nineteenth Century (CiNC)


The Impact of Cult on Conservation Theory and Practice

Interim meeting - Theory and History Working group ICOM-CC. Copenhagen, May 16-17, 2013

Sophie Moreaux  Pascal LABREUCHE, Paris, capitale de la toile à peindre – XVIIIe-XIXe siècle

Cths-INHA, Paris, 2011
Theory and History of Conservation Working Group – Coordinator and assistants (2011-14)

**Isabelle Brajer, coordinator**
Isabelle followed her education in Fine Arts in Chicago with studies in the conservation of paintings at the Academy of Fine Arts in Krakow, Poland (Masters 1982). She has recently been appointed Adjunct Professor at the School of Conservation in Copenhagen. Since 1986, she has been working as a wall paintings conservator at the National Museum of Denmark, currently with the title of Senior Research Conservator. Between the years 1999-2008 she was active in ICOM-CC as the assistant and coordinator of the Murals, Mosaics and Rock Art Working Group, and became coordinator of the Theory and History Working Group in 2008. Her main interests in conservation profession range from the implementation and research of treatment methods for wall paintings to a broad range of theoretical and historical issues, with an emphasis on aesthetical problems.

**Muriel Verbeeck, assistant coordinator**
Muriel has been the assistant coordinator in the Theory and History Working Group in the previous triennial period. She is a historian with a Ph.D. in philosophy and literature. She is a teacher and researcher in History and Theory of Conservation at the Ecole Supérieure des Arts Saint-Luc in Liège, Belgium. She is also the founder (in 2007), editor and scientific editor of the electronic journal CeROArt, devoted to multidisciplinary studies on issues of Conservation, exhibition, Restoration of works of Art. One of her professional obsessions is to stimulate the production of articles by young professionals - conservators, researchers, scientists, sharing experiences about their practice, their observations, their reflections on the craft.
Iwona Szmelter, assistant coordinator
Iwona is a conservator of art, a scientist and an academic teacher. She attained her Masters Degree in conservation/restoration from the Nicolaus Copernicus University, in Torun, Poland. She is currently a full professor at the Faculty of Conservation, at the Academy of Fine Arts in Warsaw, and in Postgraduate Museums Studies at the University of Warsaw. She is currently leading several EU and Polish research projects, and is an expert, member of the Governing and Executive Board of the Joint Programming Initiative (JPI), the EU project ‘Cultural Heritage’ in the long perspective. Her main interest is broad spectrum of the theory and methodology of the conservation/restoration of easel paintings, modern and contemporary art, theory of preservation of complex tangible and intangible cultural heritage.

Rose Cull, assistant coordinator
Rose received her Masters in Conservation with a specialization in Objects conservation and a focus in Preventive Conservation in 2011 from the Winterthur/University of Delaware Program in Art Conservation. She was the chair of the Emerging Conservation Professionals Network in the American Institute for Conservation which reaches out to students and conservators with less than 7 years of experience to encourage them to be more involved in AIC and to ask them how AIC can better serve them. She is particularly interested in the history of conservation, over the past three years she has interviewed 4 conservators for the FAIC Oral History archive and she recorded the history of conservation labs and conservators in the American Mid-West at the 2010 Mid-West Regional Conservation Group meeting.

Sanchita Balachandran, assistant coordinator
Sanchita is Curator/Conservator of The Johns Hopkins Archaeological Museum in Baltimore, USA, where she oversees the running of the museum and teaches courses including "Critical Issues in Art Conservation"; "Introduction to Museum Practice", and "Examining Archaeological Objects." She is currently chair of the Objects Specialty Group of the American Institute for Conservation (AIC), and a Professional Associate of AIC. Balachandran has been researching the development of conservation science and practice in colonial India, a project she began as a Fulbright scholar during 2009-2010. She is a graduate of the training program at the Institute of Fine Arts, New York University.
Noëlle Streeton, assistant coordinator

Noëlle is Associate Professor for Conservation Science at the University of Oslo. Since taking up this post in January 2010 her teaching has focused on long-standing research interests, which include the history and theory of conservation, the methods and materials of northern European painters, and the technical history of painting within the broader discourse of European cultural history. Noëlle studied liberal arts and sciences at The University of Chicago (BA 1993) and was an apprentice conservator-restorer in Aalst in Belgium (1998-2001) before undertaking MA and PhD studies in conservation and the history of art at University College London. She was awarded a PhD from UCL in 2011. Her current research is devoted to a new interdisciplinary re-assessing the University of Oslo’s extensive collection of late-medieval folding altarpieces, polychrome sculpture and painted crucifixes. The project, based in Conservation Studies, UiO, is proceeding in close collaboration with numerous partners in Norway and across Europe. It is expected to continue until 2017.

Erma Hermes, assistant coordinator

Erma leads the Technical Art History strand of the Centre of Textile Conservation and Technical Art History at the University of Glasgow. She is the Convenor of the MLitt programme Making and Meaning: Approaches in Technical Art History. Trained as a paintings conservator and with a PhD in the history of art from Leiden University, she has organised several international symposia in this interdisciplinary field, for example 'Art, Conservation and Authenticities: Material, Concept, Context' (with Tina Fiske, proceedings Archetype, 2009). She is chief editor of the new on-line edition of ArtMatters: International Journal for Technical Art History, funded by the Samuel H. Kress Foundation.