ICOM-CC ICOM international council of museums – committee for conservation

MURALS, STONE, AND ROCK ART WORKING GROUP NEWSLETTER

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Coordination Team for 2023–2026
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Anchiskhati Church, Tbilisi, Georgia. Image: © Joshua Hill, 2023

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EDITORIAL

We are delighted to share volume 5 of the Murals, Stone, and Rock Art newsletter with you. This issue, which is the 5th newsletter that we have produced in the past two and a half years, will be the final one of this Triennium. It has been a pleasure to serve as Working Group Coordinator for these past two and a half years, and it has been a great privilege to work with the fantastic Assistant Coordinators of this Working Group - Abdullahi Abdulkadir, Joshua Hill, Valerie Magar, and Chiara Pasian. I would like to thank each and all of them for all of the work they have done this triennium to organize the online meetings we have had for the Working Group, for their work reviewing abstracts, posters and papers for the next triennial conference, and for all of their input on working group activities. I would like to thank Joshua Hill and Valerie Magar for co-editing the newsletter, and we would like to thank everyone who contributed to it.

We hope that the newsletter has been a resource for project updates, recent theses, and new publications as well as notices related to murals, stone, and rock art conservation. In this issue you will find an article on preventive conservation related to rock art by our colleague, David

Cohen, announcements of new positions – Congratulations to Joshua Hill and Valerie Magar, and sadly, notice of the passing of two close colleagues – Ioanna Kakoulli and Frank Matero. We mourn the loss of two leaders in the field.

As we write this we are looking forward to the next Triennial Conference of ICOM-CC, September 14-18 in Oslo, Norway. A preliminary program should be available on the conference website soon. You can check for updates at https://icom-cc2026.org/. There are also pre- and post-conference site visits and other activities in and around Oslo and Norway before, during, and after the conference to check out. We hope to see you there!

In the meantime, elections for Directory Board and Working Group Coordinators will be held in the next few months. We hope that you will consider contributing to ICOM-CC and the Working Group in the next triennium.

We hope you find this issue of the newsletter interesting and that you will consider contributing to a future issue. And we hope you are planning to attend the next triennial congress in Oslo next September. See you all there!

NOTICES

We are deeply saddened by the loss of two dear colleagues and leaders in conservation.

Ioanna Kakoulli passed away on January 1, 2026. She was an international expert in the conservation of archaeological materials and wall paintings, combining materials science, archaeology and conservation. She taught at the University of California, Los Angeles, where she was a founding member of the UCLA/Getty Interdepartmental Program in the Conservation of Cultural Heritage with a joint appointment in the Department of Materials Science and Engineering. Ioanna was instrumental in shaping the program from its earliest days into the internationally recognized initiative it is today, and she integrated materials science into the conservation program and conservation into the materials science and engineering department.

Ioanna will be remembered for her boundless energy, intellectual rigor, and deep commitment to the conservation and protection of cultural heritage. Her legacy endures through the programs she built, the scholarship she advanced, and the many students and colleagues who were inspired by her passion and dedication to the field.

Adapted from UCLA *in memoriam*.

Frank Matero, who passed away on December 19, 2025, was a member of the University of Pennsylvania faculty in the Graduate Program in Historic Preservation since 1990, where he built a legacy grounded in excellence, innovation, and the union of theory and practice as the Gonick Family Professor and leader of the Graduate Program in Historic Preservation. His legacy lives on in the places he conserved, the ideas he articulated, the many students he taught and the many colleagues he influenced.

He founded and directed the Center for Architectural Conservation, a powerhouse for applied research that has protected dozens of priceless cultural heritage sites, from Taliesin West to the Guggenheim Museum to the Ayyubid Wall in Cairo. He also founded and was editor-in-chief of *Change Over Time*, an international journal on conservation and the built environment published by Penn Press. He was a prolific scholar, highly regarded professor and skilled practitioner, focusing on the historical and material investigation of architectural technology and its implications for the interpretation and conservation of built heritage.

Adapted from *Remembering Frank Matero*.

We will greatly miss these colleagues who contributed significantly to the field.

NEWS FROM THE FIELD

News from the field welcomes submissions from our Working Group members to provide updates on activities and events (see below for instructions to submit for this section).

Formal announcement of the Rock Art Network

Terry Little (Trust for African Rock Art)
Tom McClintock (Getty Conservation Institute)

The Rock Art Network (RAN) is a non-profit association of international rock art specialists and allied experts committed to advancing the preservation and care of rock art around the world through advocacy, bolstering professional collaborations, and supporting preservation practice in under-resourced regions.

RAN has grown organically out of initiatives of the Getty Conservation Institute (GCI), based in Los Angeles, California which has worked in rock art conservation and management since 1987. A major forum, held in Kakadu National Park in Australia, led to the 2015 GCI publication, *Rock Art: A cultural treasure at risk*, a seminal work that established the four pillars of rock art conservation and management practice and to the creation of the Rock Art Network.

Since 2015, rock art specialists and allied experts have continued to meet to reaffirm the 'four pillars' as a guide to improve practice. These gatherings in Namibia in 2017 (resulting publication *Art on the Rocks*), the USA in 2018 and France and Spain in 2019 (resulting publication *Networking for Rock Art*) provided the genesis of the Rock Art Network. RAN is currently represented by 35 active members from 19 countries of diverse professional backgrounds, including conservation, site management, archaeology, film and media, education, and non-profit organizations, and members representing First Nations.

Over this time, RAN has partnered with GCI which supported the group's legal establishment as a non-profit entity, and development of a new website (rockartnetwork.org).

As an independent non-profit organization, RAN upholds its core values of applying diverse disciplinary and cultural perspectives, maintaining a collegiate style and a focus on identified needs for rock art conservation and management around the world.

ESSAYS AND PROJECTS

Our section on Essays and Projects offers space for our Working Group members to share reflections from the field, as well as more in-depth information on ongoing or recent projects with colleagues (see below for specific instructions for submissions).

Global Challenges & Risk Management for Rock Art[1]

David Cohen (Associate Professor, Laboratory of Arts and Heritage Studies - LEAP, Universidad de los Andes; Coordinator, ICOM-CC Preventive Conservation Working Group)

The aim of both the presentation and this written contribution is to illustrate, through a methodological lens, how risk management can help us better understand deterioration processes in rock art. I organized the content around the Ten Agents of Deterioration[2], a framework developed by the Canadian Conservation Institute that has become a practical reference in preventive conservation worldwide and, within the field, a standard for identifying risks.

In preventive conservation, risk management is not an administrative step but a structured way of thinking that anticipates change before it becomes damage. Risk management is based on an international norm. It directs attention not just to what has already happened, but to what *could* happen, how severe the impact might be, and how likely it is to occur within a relevant and specific timeframe.

The approach, formalized in conservation through work at ICCROM and the Canadian Conservation Institute, follows an iterative risk management cycle: **establishing context → identify risks → analyze → evaluate → treat** plus two ongoing processes: **monitoring** and **communication**. Its value lies in providing a shared, transparent method for organizing observations, uncertainties, and decisions based on risk analysis. When applied to rock art—where environmental forces, human activities, and geological dynamics intersect—this structured approach becomes especially useful.

[1] *This article is based on a presentation delivered in early January 2026 at the international forum "Protection and Conservation of Archaeological Heritage in Open Landscapes," hosted by the Faculty of Architecture and Design at Finis Terrae University (Chile) in collaboration with ICOM-CC, as part of the project "El Gigante vestido (Dressed Giant)."

[2] https://www.canada.ca/en/conservation-institute/services/agents-deterioration.html

Rock art functions as an exposed archive. Deterioration rarely stems from a single cause: fire, salts, biological growth, vandalism, thermal stress, shifting hydrology, and even well-intentioned visitation often interact in ways that are difficult to predict. By considering both hazards (e.g., floods, fires, pollution, contact) and their visible effects (spalling, soot, crusts, fading, colonization), preventive conservation offers a way to make complex patterns more intelligible.

From this angle, preventive conservation does not replace archaeological, geological, or ethnographic work. It complements these perspectives with a decision-making framework that translates complex site behavior into clear priorities—supporting the protection not only of material traces but also of the meanings and histories they hold.

To translate these ideas into the context of rock art deterioration, the next section organizes risk identification using the Ten Agents of Deterioration. This framework, designed to simplify and systematize complex threats across heritage settings, provides a practical bridge between conceptual risk analysis and on-site realities. While all agents are relevant, some—such as dissociation, which concerns the continuity of knowledge and meaning—require particular attention in open-air contexts. The following sections revisit selected agents to show how this structure helps refine diagnosis, monitoring, and conservation planning for rock-art sites.

Physical Forces: When Rock Surfaces Respond to Movement

Physical forces are often the most visible agent affecting rock-art sites—cracks, flakes, dislodged fragments—but not all their effects are predictable, and not all of them are negative. During the 2020 earthquake in Oaxaca, Mexico[3], for example, shifting rock surfaces revealed previously hidden motifs, suddenly bringing to light images that had remained hidden for centuries. It is an unusual but valuable reminder that risk, in its strict sense, is a probability of change, not an automatic synonym for loss.

Most of the time, however, movement does come with clear consequences. In seismic areas, even moderate earthquakes can weaken already fragile panels, making them more susceptible to subsequent vibrations, heavy rain, or accidental contact by visitors. On exposed outcrops, wind-driven particulates impose their own slow but steady abrasion. And in highly visited sites, natural mechanical forces combine with human behavior—leaning, brushing against surfaces, stepping too close—to produce cumulative wear that can be difficult to detect until well advanced.

[3] https://www.eltiempo.com/cultura/arte-y-teatro/terremoto-reciente-de-mexico-tumba-rocas-y-revela-obras-de-arte-513556

For rock-art conservators, the value lies in paying attention to patterns rather than individual incidents. Which panels tend to shift or open new fissures after seismic events? Which surfaces accumulate micro-damage more quickly? Which sections of a site consistently attract visitors who are in proximity and increase accidental contact? These observations help determine where regular visual checks are most urgent, where a subtle path adjustment could prevent future contact, or where newly destabilized surfaces may warrant documentation before they move again.

Seen this way, physical forces are not simply "hazards" but signals - clues about how the site behaves under stress, how visitors interact with it, and where future change is most likely to concentrate. And occasionally, as Mexico's example shows, they even produce unexpected outcomes that expand, rather than diminish, our understanding of the place.

Fire and Soot: Everyday Practices with Cumulative Impact

Fire is a familiar agent of deterioration, but in many rock-art contexts, its most persistent impacts come not from wildfires but from small, routine fires. At several sites—especially those near towns or easy recreational areas—weekend visitation brings a predictable pattern: families arriving to rest, enjoy the scenery, and, almost inevitably, cook. In places such as the rock-painted formations near Bojacá (Colombia), the "Sunday barbecue" has become an informal tradition (**Fig. 1**). People set up grills or small fire pits just meters from painted surfaces, seeing it as a harmless way to enjoy the landscape; for conservators, however, it has become one of the site's most recurring sources of risk.

Figure 1. *Bojacá is a colonial town near Bogotá, Colombia, where an archaeological and rock art site park is located.* Image © David Cohen

What matters here is not the intensity of each fire but its frequency. A single afternoon barbecue might leave little trace. Still, dozens of them over the course of a season establish recognizable patterns: smoke drifting toward specific sites, traces of soot settling in sheltered areas, or the occasional heat pulse affecting nearby surfaces. Over time, these repeated practices shape the site far more than one large, dramatic event ever would (**Fig. 2**).

Figure 2. *On Sundays, people used to barbecue near the park stones in Bojacá, accumulating combustion pollutants on their surfaces.*
Image © David Cohen

Responding to this situation rarely involves outright prohibition, which is often impractical and culturally insensitive. Instead, effective strategies rely on redirecting behaviors: establishing designated cooking areas at a safe distance, adjusting paths so that the most convenient resting spaces are away from the panels, or using landscape cues that subtly guide visitors without imposing rigid controls. Clear, respectful communication also plays a key role. When visitors understand *why* repeated small fires matter—not in abstract terms, but in relation to the specific painted surfaces in front of them—compliance increases and confrontation decreases.

This agent is a good reminder that managing rock-art sites is not only about addressing rare catastrophic events but also about recognizing how ordinary habits accumulate into long-term change. In the context of preventive conservation, “Fire and Soot” exemplifies how social use of a place and environmental processes constantly intersect—and how even the most routine weekend practice can influence the future condition of a painted panel.

Temperature, Humidity, Water, and Salts: Climate Change as the New Operating Context

Temperature and humidity have always shaped the behavior of rock surfaces. Still, in recent years, they have begun to shift in ways that make even well-studied sites feel newly unpredictable. Across many regions, climate variability is altering daily and seasonal rhythms—leading to more intense heat, sharper diurnal swings, irregular rainfall, and longer wet or dry periods. These shifts are rarely subtle when viewed over time, and rock-art panels often register them long before they appear in formal climate datasets.

In Sulawesi (Indonesia)[4], a widely cited example of climate change impact, unusually rapid temperature swings have coincided with losses in painted surfaces—not because the mechanisms are new, but because the speed and intensity of thermal variation have changed. The same effect is being observed elsewhere: baselines that once guided monitoring and documentation are no longer reliable.

Along the Inírida River in Colombia, research led by Professor Natalia Lozada[5] shows a similar climate-driven shift. Panels that traditionally emerged during predictable dry seasons now appear irregularly. Longer periods of submersion, unexpected floods, and abrupt drying events leave new residues and crusts—evidence that hydrological rhythms are no longer following historical patterns.

These local observations align with broader global assessments. In composite climate-risk indices for 2025, several of the countries most exposed to flood-related impacts consistently appear in the Top 10, including Bangladesh, the Philippines, Mozambique, Pakistan, Vietnam, and Myanmar, each with flood-risk scores between 78 and 95—among the highest recorded worldwide. Many rock-art landscapes lie precisely in the kinds of riverine and coastal environments where these shifts are now most pronounced.

For rock-art site managers, this does not simply mean “more water.” It means new rhythms of soaking and drying, altered windows for safe access, and more uncertainty when planning documentation or condition assessments.

It brings sediments, pollutants, and particularly salts, which have become one of the clearest indicators that a site’s environmental rhythm is changing. Crusts and efflorescences now appear earlier, in new locations, or in higher concentrations than they did a decade ago (**Fig. 3**).

[4] https://www.bbc.com/news/world-asia-57166995
[5] https://www.instagram.com/proy_arte_rupestre_rio_inirida/

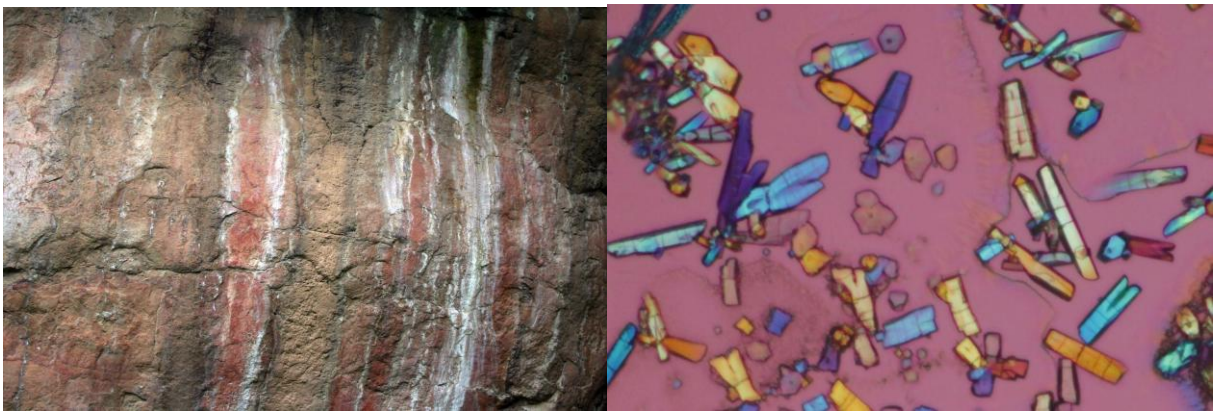

Figure 3. *Salt crusts related to rainwater runoff on a painted stone located near Bojacá (left). Microphotography of salt crystals under polarized light at 200x (right).* Image © David Cohen

What preventive practice contributes here is not an explanation of deterioration—specialists already know how rock responds to heat, moisture, immersion, or salts—but a way to recognize emerging patterns.

Monitoring these changes over time—through simple dataloggers, fixed-point photographs, or coordinated seasonal visits—allows teams to anticipate when documentation must be advanced, when vulnerabilities might increase, and where new priorities may emerge.

In this sense, temperature, humidity, and changing water regimes remind us that the environment is not a backdrop but an active force that can rewrite the tempo of an entire site. What matters for conservation is staying close enough to these shifting rhythms to recognize when the pace changes—and to adjust our own practices accordingly.

Bio-growth: Biological Activity as a Local Indicator of Change

Biological growth is a familiar presence on many rock-art sites. In places such as the highlands around Bogotá, surfaces often host mixed communities of lichens, moulds, and fungi that attach through rhizomes or filaments and can interact mechanically and chemically with the stone (**Fig. 4**). These organisms rarely act alone: they tend to form micro-consortia, and their combined behavior can only be fully understood by conservators through identification and laboratory analysis (**Fig. 5**).

Because these communities respond quickly to micro-environmental conditions, they often reveal local changes before physical deterioration becomes obvious. A shift in shade, a new path created by visitors, slight variations in moisture retention, or increased dust from nearby activity can all alter the balance between species. When new organisms appear, when colonization accelerates, or when long-stable patches begin to expand, these are usually signs that something in the immediate environment has changed.

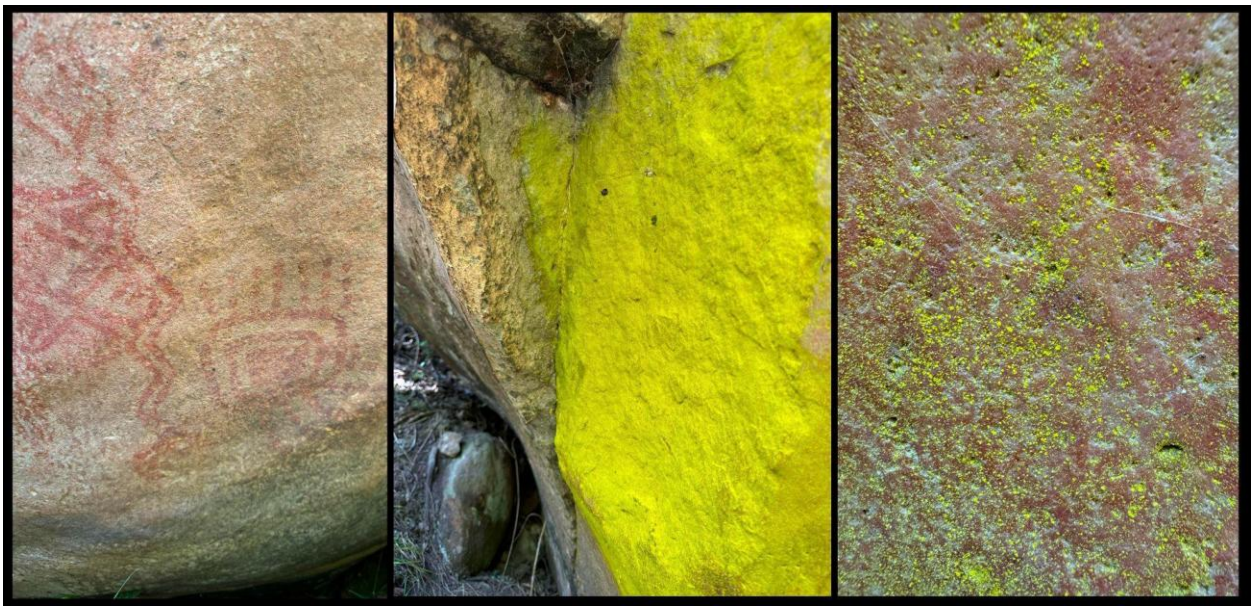

Figure 4. *At the archaeological site in Usme (Colombia), lichens form a thick yellow layer.*
Image © David Cohen

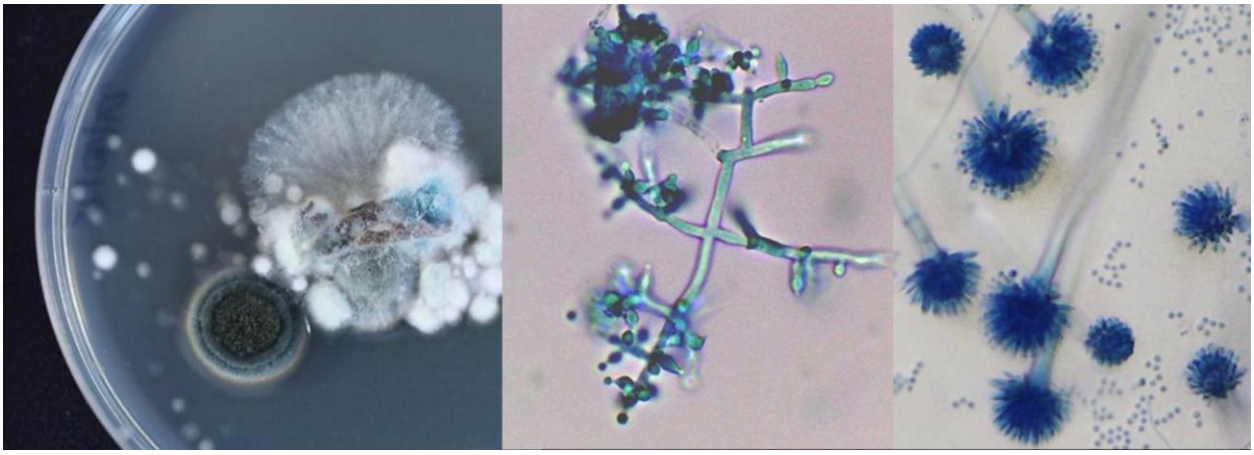

Figure 5. *Examples of a microorganism consortium culture recovered from the Facatativá (Colombia) rock art site, identified through examination. Microphotography at 400x (right side images).*
Image © David Cohen

For this reason, biodeterioration is less a global trend than a site-specific signal. Its patterns help conservators decide where closer monitoring is needed, where they should intensify treatments, and where small adjustments in drainage, circulation, or shading might reduce the conditions that favor growth. And because no single treatment works for all organisms, diagnosis must always precede intervention: knowing which species are present, how they interact with the rock, and how deeply they penetrate is essential before any action is taken.

Dissociation: When the Threat Is the Loss of Meaning

Among the Ten Agents of Deterioration, dissociation is often the least visible yet one of the most consequential for rock-art conservation. Unlike the other agents, dissociation does not affect the physical surface directly; it affects the continuity of knowledge, the ability to understand what a site represents, and the social relationships that sustain its value. Rock-art sites, with their deep cultural significance and often incomplete documentation, are especially vulnerable to this form of loss.

A powerful example comes from Soacha (Colombia), where the image known as the Sun Baron (*Varón del sol*)[6] was documented by Miguel Triana since 1924 and widely adopted by the local community. It appeared in crafts, tattoos, school materials, municipal iconography, and informal cultural expressions—an image woven into everyday identity. Yet in 2024, unknown persons covered it with a thick layer of black paint. The physical act was simple; the cultural impact was profound. The loss was not only the disappearance of a painted figure but the rupture of a long-standing connection between the community and a symbol that had anchored local memory for generations.

A different but equally telling case is the "Stone of the Presidents" in the archaeological park of Facatativá[7]. Here, pre-Columbian paintings coexist with a set of 20th-century political portraits painted by local artists. For some observers, the modern additions are vandalism; for others—especially residents with familial or historical ties—they are part of the place's living narrative. These overlapping layers show how dissociation can arise not only from the loss of information but also from tensions between different forms of significance. A site may hold multiple, sometimes competing meanings, and if these are not acknowledged, management decisions become contentious, and conservation becomes more difficult.

Taken together, these cases underline a simple truth: rock art survives not only through the stability of its pigments and rock surfaces but through the continuity of relationships—relationships between people and place, between documentation and interpretation, between knowledge and stewardship. When those relationships weaken, the art becomes exponentially more vulnerable, regardless of how well the environmental conditions are controlled.

Addressing dissociation requires tools different from those used for other agents. It depends on documentation, access to information, community engagement, and shared interpretation. When local people understand the meaning and value of a site—and when they see themselves reflected in its narrative—the social fabric that protects the site strengthens. Conversely, when

[6] https://divulgark.wixsite.com/sabanografias/post/hallazgo-y-p%C3%A9rdida-del-var%C3%B3n-del-sol
[7] https://www.youtube.com/watch?v=7ELRI9-jmco

information is scarce, fragmented, or inaccessible, the risk of both intentional and unintentional damage grows.

Dissociation reminds us that conservation is not only about preserving material traces. It is equally about sustaining the cultural connections that give rock art its ongoing relevance. And in many cases, those connections are the most powerful form of protection a site can have.

Final Considerations

Rock-art conservation unfolds in landscapes where physical, environmental, and social dynamics intersect in ways that are neither static nor predictable. As seen throughout this article, deterioration emerges from the interplay of mechanical stress, repeated human presence, altered water regimes, salt dynamics, and biological activity—processes that specialists can observe, compare, and document with increasing precision. Yet technical understanding alone is not sufficient to protect sites whose conditions are changing faster than expected.

Equally significant are the cultural dimensions of conservation. The cases of the Sun Baron in Soacha and the “Stone of the Presidents” in Facatativá demonstrate that the vulnerability of rock art is not determined solely by its physical setting. It also depends on how meaning circulates, how communities relate to the imagery, and whether the narratives surrounding a site remain active or drift into obscurity. When these relationships weaken, rock art becomes more exposed—not only to intentional or accidental damage, but to disappearance from collective awareness.

What emerges from these reflections is a more holistic understanding of conservation: safeguarding rock art requires attending to both material change and cultural continuity. Environmental monitoring, documentation, and field analysis provide crucial insights into how surfaces evolve, but long-term protection depends just as much on the social frameworks that surround a site.

Thus, communication and community involvement become essential. When local communities understand the significance of a site—its history, imagery, and role in the landscape—the social fabric that protects it is strengthened. When people feel represented in the interpretation and stewardship of rock-art places, conservation is no longer an external directive but a shared responsibility. Clear communication, accessible documentation, school programs, guided visits, and collaborative interpretation are not parallel activities to conservation; they are conservation tools.

Ultimately, the sustainability of rock-art sites depends on our ability to align technical knowledge with social connection. Conservation is not only the stabilization of surfaces but also the cultivation of relationships—between specialists and communities, between past and present, between images and the stories that keep them alive. Ensuring that these relationships remain strong is one of the most effective forms of protection that rock art can have.

Image Credit
All images ©David Cohen, Laboratory for Arts and Heritage Studies – LEAP, Universidad de los Andes, 2026.

RECENT PUBLICATIONS

This section gathers recent publications linked to conservation and management of mural paintings, stone, and rock art. We would also love to receive book reviews or brief comments on articles from our members!

Auská, Z. & Ďoubal, J. (2026) Decision-making Process in Polychromy Removal: Practical Application on the Stone Polychrome Sculpture of the *Pensive Christ* from Saint Barbara's Cathedral in Kutná Hora, *Studies in Conservation* 71(1): 1-23.

Benavente Covarrubias, A. (2021) El patrimonio mural en Chile y los desafíos de su conservación, *Conserva* (26): 119-129.

Capasso, F.E. *et al.* (2026). Coping with Stone Biodeterioration Using Low Environmental Impact Materials and Methods. In: Di Ciaccio, F., Fiorini, L., Tucci, G. (eds.) *Methodologies and Strategies for Cultural Heritage Protection and Conservation Against Climate Changes, Natural and Anthropic Risks*. Springer, Cham. https://doi.org/10.1007/978-3-032-12340-4_21

Ceran, İ. & Kaygisiz, E. (2026) Assessing carbonation maturity for restoration compatibility: a spectroscopic-mineralogical study of historic and modern lime mortars, *Heritage* 9(3), 93. https://doi.org/10.3390/heritage9030093

Gabrielli, A., Ugolotti, G., Masi, G., & Sassoni, E. (2025). Marble consolidation by ammonium phosphate (DAP): Do soluble salts in the substrate interfere with in situ apatite formation?. *Construction and Building Materials*, 468, 140363. https://doi.org/10.1016/j.conbuildmat.2025.140363

Iafrate, S., Giandomenico, M., Roberta, C., Russo, C., Bartolini, M., Conti, L., De Angelis, S. Fontani, V., Kumbaric, A., Sidoti, G., Marco Tescari, M. and Sobrà, G. (2025). Towards the Definition of Guidelines for the Conservation of Mural Paintings in Hypogea. *Heritage*, 8(11), 472. https://doi.org/10.3390/heritage8110472

Jiménez-Desmond, D., Pozo-Antonio, J. S., & Cardell, C. (2026). Discolouration of historical pigments: Investigating the whitening of red lead tempera-based mock-ups after natural weathering. *Journal of Cultural Heritage*, 79, 1-14. https://doi.org/10.1016/j.culher.2026.02.010

Krist, G. & Haselberger, M. (eds.). (2025). *PATAN: Conservation at a World Heritage Site in Nepal*. Konservierungswissenschaft · Restaurierung · Technologie, Vol. 18, Böhlau Brill Österreich GmbH. https://doi.org/10.7767/9783205221296

MacLeod, I.D. & Magar, V. (2025) Impact of microbiological activity and moisture on the surface pH of rock art sites: Cueva del Ratón, Baja California Sur, Mexico and other sites, *Heritage* 8(9), 371. https://doi.org/10.3390/heritage8090371

Pannuzi, S., Galanti, G., Giovannone, C., Brunetto, A., Idelson, A.I. & Torre, M. (2024) l secondo gruppo di transenne in stucco e lapis specularis della basilica di Santa Sabina in Roma: impostazione metodologica e intervento conservativo, *CoRes. Conservazione e Restauro* (2).

Rodríguez de la Rosa, J.F. (2023) Divulgación y difusión de los sitios con arte rupestre, a través de los modelos en 3D, caso la Cueva de las Monas, Chihuahua, México. *CR. Conservación y Restauración* (28): 78-89. https://revistas.inah.gob.mx/index.php/cr/article/view/19915

Webb, E. K, Herrero-Cortell, M. A., & Picollo, M. (eds.). (2025). Multiband imaging techniques with silicon-based sensors. *Conservation 360°*, Vol. 4. edUPV. https://doi.org/10.4995/9788413962238edUPV

RECENTLY COMPLETED THESES

We are keen to share abstracts of recently completed theses on topics relevant to conservation of murals, stone, and rock art up to 150 words.

NEW APPOINTMENTS

We are happy to publicize new appointments in the Murals, Stone, and Rock Art community!

Joshua Hill has been appointed as Associate Professor at the Royal Danish Academy, Institute of Conservation where he will teach and research the conservation of wall painting. A particular focus will be conservation issues for wall paintings in Danish churches, including the intersection of historic coatings, salt-related deterioration, and microbiological activity. Alongside broad-based wall painting conservation research and teaching, Josh will continue work in the application of diffraction techniques in scientific investigations. Josh trained as a wall painting conservator at the Courtauld Institute of Art after undergraduate and doctoral degrees in chemistry. He joins the Royal Danish Academy from the National Gallery Scientific Department in London where he was Aldama Scientific Fellow.

Valerie Magar has left ICCROM at the beginning of 2026 where she was heading the Programmes Unit since 2020. She has resumed her position as Senior Conservator at the Coordinación Nacional de Conservación del Patrimonio Cultural of the Instituto Nacional de Antropologia e Historia (CNCPC-INAH) in Mexico. In that capacity, she will continue editing the journal *Conversaciones…* dedicated to the history and theory of conservation.

FUTURE CONTRIBUTIONS

If you would like to publish with our Newsletter or have ideas for the Newsletter please get in touch!
We welcome texts in English, French, Spanish, or Italian.

Please send contributions to: jhi@kglakademi.dk

This is the last newsletter for the current triennium. The newsletter will continue with the new coordination team but the schedule of publication may change.

All submissions must be sent in Word format and may be accompanied by images (*.jpg or *.tiff format with a resolution of 300 dpi and a minimal size of 1.5MB). Use only images for which you have permission to use and publish. Add a caption for the images, including the credit for the image. All submissions are subject to review by the editors.

- **News from the field**: 300-500 words and maximum two images
- **Essays and projects**: 2000-3000 words, including references (APA format) and maximum five images
- **Recently submitted theses**: abstracts of up to 150 words as well as the name of student, Institution, and course
- **Book reviews**: 300-500 words
- **New appointments**: 200 words and a photograph

ICOM-CC Triennial Conference, Oslo, 2026

The theme for the 2026 Triennial Conference is **Cultural Connections in Conservation.** See the conference website for full details and the timeline below for contributions. The conference schedule should be available in the coming weeks.

HOW TO JOIN ICOM-CC

In order to join ICOM-CC, you need to join ICOM itself. This is done through the ICOM National Committee in your country of work and residence. The cost of ICOM membership varies from country to country - enquire with your National Committee. Once an ICOM member, select ICOM-CC as your official International Committee via your National Committee.

Some of the benefits of joining ICOM and ICOM-CC are:

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

For those of you who are already ICOM-CC members but without an ICOM-CC web account, you can request an online account at www.icom-cc.org and then choose Murals, Stone, and Rock Art as one of your Working Groups. If you already have an ICOM-CC web account, then go to the Murals, Stone, and Rock Art Working Group webpage and click on the "Join This Working Group" button. For anyone with an institutional ICOM membership please contact Joan Reifsnyder (secretariat@icom-cc.org) if you are interested in becoming a designated representative (there can be a maximum of three per institutional membership).

Please make sure to join the Murals, Stone, and Rock Art Working Group as the majority of communication will only go to members.

Join us on social media: