

Modern Materials - Contemporary Art Newsletter



Newsletter of the ICOM-CC Working Group Modern Materials and Contemporary Art

Triennium 2021-2023 / Newsletter No 3 / Issue 14 / August 2023

CONTENTS

FROM YOUR COORDINATOR	3
	4 RECENT Conferences, Events and Courses
UPCOMING Conferences, Events and Courses	9
	14 NEW Research and Treatment Projects
THESES / DISSERTATIONS 2022 - 2023	19
	22 RECENT Publications and Resources
OPEN POSITIONS	26
	27 MEMBERSHIP of ICOM-CC and our Working Group

ICOM-CC Modern Materials - Contemporary Art is the official newsletter of the Working Group specialized in Modern Materials and Contemporary Art from the International Council of Museums Committee for Conservation (ICOM-CC).

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Website

<https://www.icom-cc.org/en/working-groups/modern-materials-and-contemporary-art>

Facebook page

<https://www.facebook.com/icomccmodernmaterialscontemporaryart>

Cover image

H&M fur coat made of recycled polyester, photo: Sarah Benson / Nationalmuseum, Sweden.

FROM YOUR COORDINATOR

Dear Modern Materials and Contemporary Art Working Group members,

Welcome to our last Newsletter of this 2020-2023 Triennium!

As usual, you will find in the issue a series of conferences, expert meetings, and course reviews, research and treatment projects, new publications, announcement of upcoming events and open positions, as well as our special section dedicated to recent theses and dissertations on modern and contemporary art conservation. I would like to thank our amazing Newsletter team - Kendra Roth, Helena Ernst, and Julia Langenbacher - for their incredible work in creating another beautiful newsletter, as well as to all our valuable contributors. I hope you will enjoy this issue!

This Triennium, which is coming to an end, has been very productive, particularly this last year with our Virtual Joint Interim Meeting with the Textiles Working Group on Semi-synthetic and Synthetic Textile Materials, our Virtual Gatherings which included a *Panel Discussion on Street Art* and an *Emerging Professional Coffee Chat on Plastics, Time Based Media and Modern paint*, and the preparation for our upcoming 20th ICOM-CC Triennial Conference and Preprints.

Our Joint Interim Meeting, titled *Semi-synthetic and Synthetic Textile Materials in Fashion, Design and Art* was a success which created a lot of positive feedback from members and non-members. This event merged knowledge, and increased awareness on the technology, identification, degradation, and conservation of semi-synthetic and synthetic textile materials. We were fortunate to be awarded a grant from the AKC Fund through the [Stichting ICOM-CC Fund](#) which allowed the meeting to be free and open to all who wished to register, and also covered the costs of the forthcoming post-prints publication. The live event was recorded and available for those who registered until the end of August 2023 (recordings deletion - 31st August). We had an incredible turnout with over 600 registrants, 400 live attendees and over 100 requests for recordings. 58 countries and 6 continents were represented by the registrants.

The Post-Prints for the meeting will be available open-access via the ICOM-CC Publications Platform in 2024. On [page 4](#), you will find a review of this event. Partnering with the Textiles Working Group on this project has been wonderful! I would like to thank Sarah Benson (Coordinator Textiles Working Group) for being an incredible co-organizer, along with our amazing committee of Assistant Coordinators Bronwyn Cosgrove, Julia Langenbacher, Kendra Roth, and Sarah Scaturro and those that helped on the days of the event (ICOM-CC Secretariat, Joan Reifsnnyder, Assistant Coordinator Helena Ernst and Interns Carlota Vieiria, Melina Kachrimani and Margherita Marzotti from the Stichting Restauratie Atelier Limburg). A special thank

you goes to our ICOM-CC Chair Kate Seymour and ICOM-CC Secretary Joan Reifsnnyder for all the help and work in making this event happen! And finally, I would like to thank all the amazing speakers, panellists, speed exchangers, and colleagues that provided virtual lab tours. You all made this conference such a great event!

Our Virtual Gatherings were also successful, both the *Panel Discussion on Street Art* (part of our Topic Series) and the *Emerging Professional Coffee Chat* were very well attended, informative and interactive. I would like to thank the organizers Assistant Coordinators Flavia Perugini, Ellen Jansen, and Helena Ernst as well as the fantastic panellists and the great speakers of the *Coffee Chat*. A brief description of both events is reported on [page 5](#).

Regarding our upcoming 20th ICOM-CC Triennial Conference in Valencia (18-22 September 2023), I am happy to inform you that the [programme of our Modern Materials and Contemporary Art Working Group sessions](#) includes 11 great papers sharing conservation projects, research, treatment studies, and reflecting on a variety of challenges and approaches. On [page 9](#) you can find the full list of papers and posters selected for our Working Group. I would like to thank Assistant Coordinators Pia Gottschaller, Kendra Roth, Julia Langenbacher and Flavia Perugini for their valuable support in the review process.

The papers will be presented on Thursday 21st of September and I anticipate that we will have interesting and engaging discussions. The presentations will be followed by our Working Group Planning Session, and I encourage you to also join this session to make your voice heard on what our group should be doing and focus on in the next Triennial. I hope many of you will be able to come to the conference to attend our sessions. The entire conference programme and all practical information can be found at <https://icom-cc2023.org/>

I would also like to inform you that I am standing again to be Coordinator for the next Triennium ([voting will open on 04 September](#)). Serving as Coordinator of this dynamic group for 2020-2023 triennium has been a wonderful experience for me and I would be pleased to take on this role again.

Thanks once more to my amazing team of Assistant Coordinators for having supported me over the past three years with their hard work, enthusiasm, ideas, and commitment, and to you all for your interest and engagement in our activities!

Please, keep following us on our [Working Group Facebook page](#) beautifully managed by Helena Ernst!

I wish you all a great summer and hope to see many of you in Valencia!

Anna Laganà

ICOM-CC Modern Materials and Contemporary Art Working Group Coordinator

RECENT Conferences, Events and Courses

Semi-synthetic and Synthetic Textile Materials in Fashion, Design and Art

ICOM-CC Modern Materials and Contemporary Art & Textiles Working Groups Virtual Joint Interim Meeting

February 21-23, 2023

Review

The Joint Interim Meeting, *Semi-synthetic and Synthetic Textile Materials in Fashion, Design and Art* dually organized by the ICOM-CC Modern Materials and Contemporary Art and Textiles Working Groups, brought together conservators, conservation scientists, curators, designers and innovators, scholars and students who are engaged in the conservation, study, design and production of synthetic and semi-synthetic textiles. This three-day online event, held from February 21 to 23, 2023 via the ICOM-CC Zoom platform, is the first collaboration of the two Working Groups, and the first interim meeting within ICOM-CC with a theme that focused on the conservation and preservation of these modern man-made textile materials through presentation and sharing of current knowledge and research on their identification, degradation and conservation, as well as production technology and innovation.



Cover of the Joint Interim Meeting Programme. Photo: Sarah Benson, copyright National Museum, Sweden. Layout: Julia Langenbacher.

Day 1 of the interim meeting focused on synthetic and semi-synthetic textiles in collections, their history, identification and characterization. The first keynote was a case study on the acquisition of a collection made from recycled and recyclable materials, which provided insight into fashion sustainability and circular design, and the challenges of acquiring synthetic materials that should be recycled from a curatorial perspective. The succeeding keynote explored the historical connections that led to the

development of military-industrial synthetics in intimate apparel. Discussions and sharing during the Q&A were also very interesting.

Topics during the paper session included the early material history of artificial silk and rayons, and a guide for their identification, protocols and tools for technical analyses of modern heritage textiles and synthetic materials on historic garments, and the development and composition of the synthetic fabric Lurex. Likewise, presentations in the poster session were a review of synthetic materials in a museum collection, a study on the effects of accelerated aging on nylon, and the use of a technical journal as a sample reference for semi-synthetic fibers.

A fascinating virtual tour of the TextielMuseum in Tilburg, the Netherlands provided an overview of its textile collection and exhibitions. One of the highlights of the virtual tour was a feature of the TextielLab, which is a unique professional workspace and center for textile development. Artists and designers work together with a product developer in the TextielLab to produce customized synthetic and semi-synthetic textile materials, novel, sustainable and eco-friendly yarns like PET yarn, Lyocell, and temperature textiles. The TextielLab also hosts a weaving archive for viewing and reference.



ICOM-CC team during the last day of the Joint Interim Meeting. Photo: Joan Reifsnnyder.

Day 2 of the programme began with three keynote speakers by fashion designers who create and innovate with synthetic materials in the production of 3D printed and smart textiles, and unconventional materials and methods.

The paper and poster presentations were on the use of analytical techniques such as spectroscopy for the identification, study on degradation, visual and instrumental analysis, as well as treatment investigations and preventive methodologies for synthetic textile materials.

The final part of the second day programme was a ‘speed exchange’, which was a brief sharing and discussion of research, case studies, or projects involving synthetic textiles.

Day 3 of the programme opened with a keynote on the conservation of synthetic and semi-synthetic textile

materials at the Victoria & Albert Museum, London. An overview of key projects and treatment intervention through the last half century of these textile materials were presented. The importance of an interdisciplinary and collaborative approach among conservators, scientists and curators was highlighted in order to understand and care for their collections.

Presentations during the paper session were on the degradation of synthetic fibers, cleaning and storage of plasticized polyvinyl chloride, the consolidation of synthetic polyurethane leather, and the identification and assessment of synthetic and semi-synthetic theatrical costume materials. The identification of materials through spectroscopy and microscopy, treatment intervention and repair methods, identifying potential risks and a cautious approach to collecting vulnerable or problematic materials were discussed.

Another highlight of the third day programme was a virtual tour of the conservation lab of the Metropolitan Museum of Art, Costume Institute in which they showed different objects made of synthetic materials from their collection, cleaning methods and innovative storage systems, and the challenges of conserving these objects. A brief presentation of case studies of different synthetic textile materials was done during a second speed exchange.

The final session of the three-day meeting was an in-depth panel discussion entitled: *How can we do it? Preserving Synthetics and Semi-synthetic Textile Materials in Fashion, Design and Art*. The panelists who are specialists in the study and conservation of synthetic textiles talked about the challenges and issues that affect the conservation of synthetic textiles, the development of conservation tools and protocols, and the future of synthetic textile conservation and preservation.



Participants and ICOM-CC team during the Joint Interim Meeting. Photo: Joan Reifsnnyder.

One of the objectives of this Joint Interim Meeting was to promote collaboration, exchange and inclusion within the conservation profession, and the free online meeting enabled anyone anywhere to be able to participate and contribute to the event. This allowed access to what would otherwise be inaccessible to others, particularly those with limited opportunities or those unable to attend the event if it were in-person. The event provided opportunities for

professionals from far and wide to be able to participate with the convenience of their own time and availability. As a relatively new member of ICOM-CC who works in a developing country, it was a great opportunity for me to be able to access the programme and learn from the presentations and discussions. The session topics were comprehensive and had multidisciplinary participation. The Q&A sessions were also very interesting and interactive. This Joint Interim Meeting was a groundbreaking event for knowledge on synthetic and semi-synthetic textile materials and opened new doors for further research, collaboration and discussion into their conservation.

Link to the full programme from the Interim Meeting: <https://www.icom-cc.org/en/downloads/icom-cc-joint-interim-meeting-synthetic-textile-materials>

The Post-Prints are planned to be available on the ICOM-CC Publications Platform early 2024.

Maria Lourdes Po

ICOM-CC Modern Materials and Contemporary Art Virtual Gatherings

October 14th, 2022, and November 7th, 2022

Topics Series and Emerging Professional Coffee Chats

During this triennium the ICOM-CC Modern Materials and Contemporary Art Working Group launched two series of virtual gatherings held on the ICOM-CC Zoom platform: the *Topics Series* and the *Emerging Professional Coffee Chat*. The aim was to informally bring together members and non-members to share projects and ideas, as well as to provide emerging professionals with an opportunity to introduce their work to our larger community and network. Both events were free and open to ICOM-CC members and non-members.

Topics Series – Panel Discussion: ‘Street Art: the role of the conservator and the collaboration with the artist’

The first Topic Series gathering - organized by Working Group Assistant Coordinator Flavia Perugini (Getty Conservation Institute) - was held on October 14th, 2022, and consisted of a panel discussion that explored the topic of Street Art. Flavia Perugini led the conversation with panelists representing different countries, and different backgrounds: David Brafman, Associate Curator of Rare Book collection at the Getty Research Institute, Los Angeles, United States; Marina Pugliese, art historian, museum specialist, and director at the Area Museo delle Culture, Milan, Italy; Ana Lizeth Mata Delgado, Professor, Researcher and Restorer at the Escuela Nacional de Conservación, Restauración y Museografía-INAH, Mexico City, Mexico; Peter Bengsten, Art Historian, Sociologist, and Faculty Member of the Department of Arts and Cultural Sciences at Lund University, Lund, Sweden; Alan Ket, graffiti artist, curator, author, activist, and founder of the Museum of Graffiti in Miami, USA.

This panel of international experts addressed the relationship between conservators and artists, reported on a multitude of initiatives created to promote and advocate for Street Art, discussed educational needs, and proposed collaborations aimed at securing the future of Street Art conservation.

Emerging Professionals Coffee Chat: ‘Research studies into the conservation of Time-Based Media, Plastics and Modern Paints’

On November 7th, 2022 the first Emerging Professionals Coffee Chat focused on research studies into the conservation of Time-based media, Plastics, and Modern Paints. The event was organized by the Working Group Assistant Coordinators Helena Ernst (Die Neue Sammlung – The Design Museum / Cologne Institute of Conservation and Science) and Ellen Jansen (University of Amsterdam), and Coordinator Anna Laganà.

During this event, the following emerging professionals, who graduated in 2021 and 2022, presented their research: Taylor Healy (New York University, Institute of Fine Arts, Conservation Center, US, graduation 2021), Marieke Kruithof (Conservation and Restoration of Cultural Heritage, Contemporary Art, University of Amsterdam, The Netherlands, graduation 2021), Paula Gaßmann (Academy of Fine Arts Vienna, Austria, graduation 2022) and Carolina Viana (NOVA School of Science and Technology, Portugal, graduation 2021).

Following the presentations, Ellen Jansen and Helena Ernst moderated a lively interactive Q&A session.

Both events were recorded and made available to registrants for a period of three months (this period is now over and files are deleted). These two virtual gatherings have proven to be engaging and informative and drew attendees from 26 different countries.

Anna Laganà

Greener Solvents in Art Conservation

December 13-14, 2022
Expert Panel

On December 13-14, 2022, in Brussels, Belgium, Getty Conservation Institute’s (GCI) Michael Doutré, Sustainability in Conservation’s (SIC) Gwendoline Fife, and KiK-IRPA’s Francisco Mederos-Henry organized an expert panel on the theme “*Greener Solvents in Art Conservation*”.

This meeting brought together 14 professionals in conservation, green chemistry, industrial chemistry, and sustainability to create a common understanding of key concepts, research priorities, and workable approaches to lessening the harmful effects of solvent use in the cultural heritage field.

The meeting’s findings will be used as the basis of a publication focused on an understanding of what it means to be “greener” within the context of conservation treatments.

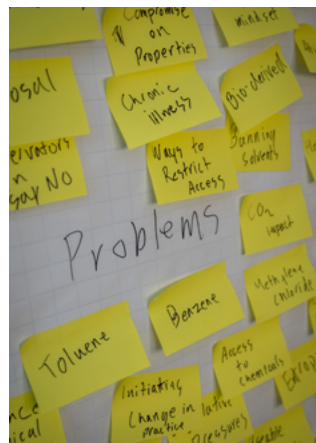


Photo credits: Lionel Dutrieux, the Expert Digitale Communicatie at KIK-IRPA.

Common Understandings on Greener Solvent Use in Conservation:

- Solvent choice in conservation is a complex issue with implications to the object, conservator, and environment.
- Conservators must be equipped and empowered by knowledge, skills, and values as well as be instilled with a heightened awareness to implement greener solvent choices.
- Solvent use in conservation must be changed to benefit the health and safety of the conservator and environment.
- All solvent use carries costs; toxicological, environmental, and financial. Minimizing the amounts of solvents used and maximizing the benefit of their use reduces these costs.
- Choose solvents as non-toxic to the conservator as possible. It is important to stay informed on the latest health information for solvents in use.
- Choose solvents that pollute the environment the least as possible and break down into non-harmful products. Some solvents carry lower environmental costs, including through greener manufacturing, less transportation, or other means.
- The possession of any specific property does not imply greenness of a solvent, nor should there be any implication that a greener solvent choice must include all the concepts described here.

Michael Doutré

The Care of Neon Artworks

March 15-17, 2023
Focus Meeting

The long-term care of artworks containing gas-filled tubes is not typically covered in training programs for conservation and collections care, and there is no published consensus on documentation, storage, or packing of these works. As a result, those who find themselves responsible for the long-

term care of neon objects come to rely on expert neon fabricators when repair is necessary, and on their intuition for all other aspects of care.

On March 15-17, 2023, the Getty Conservation Institute (GCI) held a focus meeting on “*The Care of Neon Artworks*” to form the basis of freely available guidelines for neon caretakers. The meeting, which took place in Los Angeles at the Getty Center and at the Museum of Neon Art (MONA), was organized by the GCI’s Associate Project Specialist Ellen Moody and the Art Institute of Chicago’s Assistant Time-Based Media Conservator Taylor Healy. They brought together 25 professionals from North America, Europe and Asia, working in the conservation, fabrication, history and installation of neon. Participants presented case studies exemplifying what they saw as the main challenges to neon’s long-term care, and the group brainstormed solutions to those challenges. They used MONA’s collection and electric lab to observe fabrication processes and aging phenomena in neon objects firsthand, as well as demonstrated and refined strategies for handling, packing and installing the medium.



Participants discussing neon’s care at MONA. Photo: Cassia Davis, courtesy of J. Paul Getty Trust.



Neon units with different kinds of condition issues used for a troubleshooting session. Photo: Cassia Davis, courtesy of J. Paul Getty Trust.

A primary topic of discussion was obsolescence, to which neon artworks are highly prone. This is not only because their materials are becoming unavailable as the commercial demand for them shrinks and environmental regulations restrict their production, but also because the skillset of neon fabricators is highly specialized and developed over many years of training. Potential strategies to strengthen the relationships and facilitate communication between

conservation professionals and neon fabricators were discussed, including the creation of a condition glossary, the development (and maintenance) of a directory of neon specialists who can help direct collections stewards to nearby fabricators, and encouraging publications of neon case studies co-authored by conservation professionals and fabricators. More research is needed on the mechanisms and rates of color shifting in neon tubes, as well as neon materials, and how to best harness analytical tools to understand them. In addition to basic guidelines on the care of neon, a library of neon color measurements and workshops on its installation would benefit the community responsible for its long-term care.

Ellen Moody

Activating Fluxus: In and Out of the Archive

May 4-5, 2023

Symposium

On May 4-5, 2023, Fondazione Bonotto, in collaboration with the research project *Activating Fluxus* (sponsored by the Swiss National Science Foundation and located at Bern Academy of the Arts, Switzerland), organized its first Fluxus Study Day followed by a public symposium: “*Activating Fluxus: In and Out of the Archive.*” Held at the Fondazione’s home in the picturesque landscape of Colceresa, Italy, the event brought together eminent speakers to engage with the notion of the archive and explore its potential as a site for activating works created since the 1960s, with a particular focus on Fluxus.

Indicating a state of mind rather than an art movement, Fluxus of the 1960s-70s is inherently difficult to define. As something transitory, ephemeral, or imagined, at times based on foodstuffs, organic debris, actions, or three-dimensional notation, Fluxus artworks continue to complicate the concept of timeless art that is supposedly created to last forever. Caring for the legacy of Fluxus, therefore, requires accepting change as a positive value and as integral to the ongoing life of Fluxus artworks. While historical iterations of Fluxus works from the 60s-70s can be safeguarded as important documents of the recent past, both our project and these events aimed to explore different modalities for engaging with the Fluxus spirit, beyond questions of physical preservation and towards the more imaginative horizon of activation.

Distinguished speakers, including Elke Allgaier, Lionel Bovier, Elke Gruhn, Laura Montanari, Alessandro Gazzotti, Patrizio Peterlini, and Hubertus von Ameluxen, alongside the project team of Hanna B. Hölling, Aga Wielocha, Josephine Ellis, Marcus Gossolt, and associated researchers Johannes M. Hedinger, Sally Kawamura, Elke Gruhn, Stefanie Manthey, and Émilie Parendeau, offered their unique perspectives on the archive as a site of activation. The idea of “activation” signifies a creative and transformative engagement with Fluxus works, employing methods of reconstruction, adaptation, and artistic reinterpretation of Fluxus forms.

This proposition aimed to shift the archive’s conventional role as a historical repository and instead foreground it as an essential component of the present construction and understanding of Fluxus artworks. The archive emerged not only as a container of artistic materials but as a catalyst for redefining the meaning and potential of these works.

The recordings of the public symposium can be accessed here: <https://www.youtube.com/@activatingfluxus>
 The project website can be accessed here: <https://activatingfluxus.com/>

Hanna B. Hölling, Jules Pelta Feldman and Emilie Magnin

Performance Conservation: Artists Speak

May 16, 2023

Third Colloquium

On May 16, 2023, the team of the project “*Performance: Conservation, Materiality, Knowledge*” (Hanna B. Hölling, Jules Pelta Feldman, Emilie Magnin and Charles Wrapner) organized its third colloquium titled “Performance Conservation: Artists Speak.” Seven artists were invited to speak about the creation, preservation, and afterlife of performance art.



Dorota Gawęda & Eglė Kulbokaitė interacting with the audience during the colloquium Performance Conservation: Artists Speak
 Image: Aga Wielocha.

Once considered incompatible with mainstream institutions, live performance is no longer on the fringes of the art world. Today, it is presented, commissioned, and even collected by major museums around the world. But what does it mean to commit to maintaining a work of performance into the future—or reanimating one long buried in the past? The modern discipline of conservation has grown more sophisticated in recent decades, but it still struggles to approach artworks that transcend objecthood, frequently reducing them to documentation or mere relics.

Featuring presentations by a variety of performance artists - Christian Falsnaes, Davide-Christelle Sanvee, Pascale Grau, Ido Feder, Dorota Gawęda & Eglė Kulbokaitė, and Rosanna Raymond - the colloquium brought together diverse artists from different parts of the world to the HKB (University of the Arts Bern). Their discussions primarily focused on not how to permanently fix their works, but rather emphasized

the importance of transformation, flexibility, and a lively, personal engagement with traditions. Whether through gestures, perfume, tattoos, or eggshells, as in Pascale Grau’s performance depicted above, the artists connected performance with other forms of artistic creation and cultural practices, be it contemporary or historical.



In her lecture-performance, artist Pascale Grau returns to a previous performance. Image: Aga Wielocha.

In the run-up to the colloquium, the team distributed a questionnaire to performance artists, asking whether and to what extent performance art can be conserved. Some artists see any kind of conservation as antithetical to their conception of the live experience, whereas others embrace reenactment, reperformance, or documentary mediums such as video, photography, or oral history. All artists - those present at the colloquium in person and those who participated via the questionnaire - challenged and discussed their own relationship to conservation. Many of them investigated not only the longevity of their own work but also the ways in which performance itself serves to conserve, revisit, and reinterpret the past.

The recordings of the colloquium can be accessed on the project’s YouTube channel: <https://www.youtube.com/@snsfperformanceconservatio7692/videos>.

For more information about the project and its research colloquiums, please visit the project’s website: <https://performanceconservationmaterialityknowledge.com/>

SNSF Performance Team: Hanna B. Hölling, Jules Pelta Feldman and Emilie Magnin

Glossy Surfaces. Coated Fabrics Collection Care

May 25-26, 2023

Symposium

The title Glossy Surfaces refers to the shiny effect resulting from a coating applied on clothing, most commonly thermoplastic polyurethane (TPU). The project, composed by an international consortium of museums – ModeMuseum Antwerpen (MoMu, Belgium), Museu do Design e da Moda (MUDE, Portugal) and The Metropolitan Museum of Art (MET, USA) – as well as scientific partners – Department of Conservation and Restoration from NOVA School of Science and Technology (Portugal) and Centexbel (Belgium) - sought conservation solutions for thermoplastic polyurethane (TPU) coatings in fashion collections.

The first day of the symposium focused on the results of the project, research done by the partners in the project, case studies from other museums and panel discussions. The second day included presentations on conservation treatments and several workshops on the conservation of TPU which the participants could attend.



Weblink: <https://www.momu.be/en/dries-van-noten-study-center#coated-fabrics-collection-care-symposium>

UPCOMING Conferences, Events and Courses

20th ICOM-CC Triennial Conference**“WORKING TOWARDS A SUSTAINABLE PAST”**

September 18-22, 2023

Universitat Politècnica de València, Spain

This year the Triennial conference will take place in València, Spain and will reflect on the important theme of Sustainability. On the conference website you can find the [programme](#) and a full list of papers and posters accepted for each Working Group.

The Modern Materials and Contemporary Art sessions, in which the papers will be presented, will take place on Thursday, September 21st and will be followed by our Working Group Planning Session. The posters will be presented during the coffee and lunch breaks and will be available from Tuesday to Friday.

Our programme includes 11 great papers of recent conservation projects, research, treatment studies, and reflections on a variety of challenges and approaches.

Below is the line-up of papers and posters:

Papers:

- *Eternal Life for Land Art*

BEERKENS Lydia, Anne Reenders, Lisa Le Feuvre, Veronique Hoedemakers

- *Articulating the intent in conservation: (Re)-collecting and (re)-creating Blikk (1970-2022)*

CHANG Jina

- *Repainting an outdoor sculpture by Damien Cabanes: technical and ethical issues for conservation.*

BOLLARD Clementine, Gilles Barabant, Nathalie Balcar

- *Sustaining Digital Film and Video Art at the Museum of Modern Art*

BROST Amy

- *Preserving The Preserving Machine: Sustainability in Conservation of Contemporary Art*

PEISA Saara

- *The future of the past: preservation of Gertrude Stein, a robot sculpture by Nam June Paik*

VERGEER Michelle, Gwendolyn Boeve-Jones, Kimberly Frost

- *Forever elastic? Comparing the effects of cold, cool and anoxic storage on the properties of rubber*

VAN ROOIJEN Olivia, Agnes Brokerhof

- *Cleaning Methods for Polyamide-12 Artworks Made by the 3D Printing Technique Selective Laser Sintering*

KRUIHOF Marieke, Ellen Jansen, Bill Wei, Suzan de Groot

- *The blue wall reliefs by Yves Klein at the Musiktheater Gelsenkirchen (1957- 1959)*
BLASCZYK Rabea, Gunnar Heydenreich, Nelly Paletta

- *Out of the Blue, Into the Future Out of the Blue, into the Future: Conservation as a conceptual continuation of the artwork.*
STABIK Bascha, Theo Lange

Posters:

- *The installation instructions as a sustainable tool for the conservation of the immaterial aspects of the installation Marulho, by Cildo Meireles*
MARQUES STELZER Karoline

- *Energy-Saving Results of the Treatment of Time-Based Media Artwork Tall Ships by Gary Hill*
OWENS Samantha, Cass Fino-Radin

I hope to see many of you there!

Anna Laganà

Introduction to 3D Printing for Cultural Heritage

August 24, 2023

Free webinar

hosted by the [Image Permanence Institute \(IPI\)](#)

Museums, libraries, and archives have seen a growing presence of 3D printed objects within the past 10-15 years, both in the context of objects entering collections and as a tool for preservation and access activities. As consumers of the technology, collecting institutions have applied 3D printing in areas such as conservation treatments, in the storage, display, and transit of objects, and education and public engagement activities. This webinar will provide an introduction to 3D printing for preservation professionals. Information covered will include an overview of 3D printing processes, terminology, commonly printed materials, and application areas within a cultural heritage setting. This webinar will also discuss findings from a recent field-wide survey on 3D printing and 3D printed objects in collecting institutions and highlight ongoing research at IPI in this area. This webinar is provided at no cost, thanks to funding from the Institute of Museum and Library Services.

Speaker: Meredith Noyes
(Research Scientist, Image Permanence Institute)

Please, register via this link:
https://rit.zoom.us/webinar/register/9616820851918/WN_fmMxNS5jRcSpZGUrPCLlpA#/registration.

VoCA Talks: Peter Jemison

September 10, 2023

Buffalo, USA and online

VoCA Talks is a series of public programs featuring artists and their collaborators in conversation about the challenges and rewards inherent in making, showing, and preserving contemporary art.



G. Peter Jemison's artwork, *All Indians Don't Live West of the Mississippi, 1987*.

We are thrilled to announce that our next VoCA Talk will take place at 2pm ET on Sunday, September 10, 2023 between artist G. Peter Jemison (Seneca Nation (Heron Clan)) and curator and VoCA Board Member Andrea R. Hanley (Navajo). This event, hosted by the [Buffalo AGK Art Museum](#), will feature a live conversation and audience Q&A, and will be the inaugural program in our [Native Voices series](#), supported by the Terra Foundation for American Art.

If you would like to join us in-person for this VoCA Talk, registration is not necessary (seating will be first come, first served) but we would love to know who from our network will be attending and ask that you fill out the RSVP form [here](#). If you would like to join virtually for the livestream of this event, you will need to [RSVP in advance](#); virtual access information will be provided upon registration.

Transcripts of past VoCA Talks are available upon request. Please direct all queries to margaret@voca.network.

INCCA Resource Group Café

Light Art - Problems, Solutions, and Ongoing Challenges

October 5, 2023

Online

Call for participation!

Light as a medium or component in artworks poses complex installation, documentation and conservation challenges. INCCA has previously hosted events focusing on the conservation of light-based artworks. To promote further knowledge-sharing and networking, INCCA aims to establish an affinity group for light-based art conservation and bring together a cohort of international colleagues. The group will gather for informal conversations aimed at

addressing challenges with different types of light source technologies, and exchanging tips for preservation.

The event themed ‘*Light Art - Problems, Solutions, and Ongoing Challenges*’ will take the form of discussions amongst a small group of participants. Any level of experience and involvement with light-art conservation is welcome. Our goal is to encourage connectivity amongst international colleagues who have to address the complex needs of light-based artworks thereby providing a support network to brainstorm solutions.

Participants should join prepared to discuss examples they have encountered. Instead of presentations, we encourage questions, challenges, tips and tricks to share for discussion. The group will include light-based artists, conservators, and researchers who have specialised in light-based art that will act as resources to the group and contribute to brainstorming.



Photo: JJ Harrison. Light painting an orb in Booyeembara Park, Perth, Western Australia, Australia.

Email info@incca.org by the 15th of September if you’d like to participate. Please let us know in a brief sentence what your experience with light art is and what you would like to discuss.

BACK, NOW, AND THEN 2023

Understanding Dieter Roth’s POeMETRIE series & the Age of Plastics bridging Science and Art

October 12-13, 2023

Vienna, Austria

The aim of this event is to bring together for the first time national and international professionals from different disciplines, such as the artists and scientists from conservation laboratories who work with modern-contemporary art to focus on the challenges related to art in the Age of Plastics, guided by a focus on the POeMETRIE series of Dieter Roth. We will examine and discuss the issues these works face, their relevance to plastic heritage in general, and how they reflect the evolution of the development of plastics.

The 2-day symposium will take place in presence; this call intends to encourage proposals for oral and poster presentations that would deepen the understanding of the following subjects:

- Comprehension of materials and techniques involving plastic-based artistic objects, in particular the POeMETRIE series of Dieter Roth.
- Ageing and Degradation mechanisms and conservation strategies for plastics in museum collections.
- Plastic and technological development.



Photo credit: Paula Gassmann.

How to register

From the 5th of April 2023 all participants to the symposium are required to register through the [conf.tool online registration system](#).

Registration fees include the i) access to the symposium, ii) lunches and coffee breaks, iii) symposium bags, and iv) social event. You can find more information about the registration fee [here](#).

Treatment Strategies for Outdoor Painted Sculpture Workshop

October 16–20, 2023

Otterlo, the Netherlands

We are pleased to announce the 2023 iteration of our [workshop on the conservation of outdoor painted sculpture](#) in partnership with the Kröller-Müller Museum in Otterlo, the Netherlands. The Kröller-Müller’s outdoor sculpture collection will provide the backdrop for this five-day workshop, which aims to provide conservators with practical and theoretical tools to design effective treatment strategies for outdoor painted sculpture.

Outdoor painted sculptures demand diverse conservation strategies because of their size, the variety of materials used as substrates and painting systems, the environmental conditions they are exposed to, and the aesthetic values they carry. Conserving these works requires collaboration with stakeholders and professionals with skills complementary to those of conservators. “Treatment Strategies for Outdoor Painted Sculpture” will address a variety of issues impacting such artworks and will help participants build the skills to address them.

Workshop Content

The work curriculum is the result of the combined expertise of the Conservation Institute and outdoor sculpture conservators, paint industry professionals, and artist estates and foundations. It will be delivered through lectures, site visits, practical exercises, and group activities. The Kröller-Müller's extensive sculpture garden will provide case studies for discussion about condition, treatment options and maintenance.

Hands-on exercises performed on mockups will allow participants to experiment with localized treatment techniques that extend the time between full repainting. A site visit to a paint applicator will also be included to discuss methodological applications of paint systems.



Jardin d'email, 1974, Jean Dubuffet. Kröller-Müller Museum. © 2022 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Marjon Gemmeke.

During the workshop, participants will be introduced to:

- Coating failures
- Decision-making and planning strategies for treatment
- A Roadmap to treatment, logistics and planning
- Safety and sustainability practices
- Appropriate paint systems for different substrates and environments
- Impact of different paint application methods
- Practical skills for local retouching and graffiti removal
- Working with the paint industry, paint applicators, and artists' estates and foundations

Format

The workshop will be held in person over five days in Otterlo, the Netherlands. Teaching materials will be available through an online learning platform before and after the workshop.

Application period is closed.

Instructors

Abigail Mack, Sculpture Conservator and Principal, Mack Art Conservation, Red Hook, New York.

Christina Varvi, President, RLA Conservation, Miami and Los Angeles.

Rosa Lowinger, Principal Conservator, RLA Conservation, Miami and Los Angeles.

Susanne Kensche, Senior Conservator of Modern and Contemporary Art and Sculpture, the Kröller-Müller Museum, Otterlo.

Dr. Lydia Beerkens, Director and Senior Conservator of Modern and Contemporary Art, Stichting Restauratie Atelier Limburg (SRAL), Maastricht.

Chris Hille, AMPP Certified Coating Inspector, Technical Coatings Consultant, Tnemec, Compton, California.

Facilitator

Ellen Moody, Associate Project Specialist, Getty Conservation Institute

FUTURE TALKS 023

Material matter. Cold and current cases in the conservation of the modern

November 8-10, 2023

Munich, Germany

Since the beginning of industrialization, the increasing development of materials and related technologies have had an ever-greater influence on the design of goods and works of art. Until today materials are being invented, modified, blended and adapted to the needs of the market and the environment.

Conservators confronted with cultural objects of this era must recognize and interpret such complex relationships to gain a proper understanding of degradation and thus to develop appropriate conservation methods and the respective treatments. As we all know, the involvement of different disciplines, such as conservations scientists, engineers, designers and producers is a key element in the understanding of these objects.



As we could learn the last years, it is not uncommon for such conservation projects carried out to be initial approaches to the preservation of a particular modern material.

The FUTURE TALKS have been offering a discursive platform for such case studies since 2009.

14 years and 7 conferences later we'd like to review some of those to clarify their suitability and effectiveness. What worked well and still stands in the test of time? What needs to be reconsidered? What can we deduce for the future?

Like criminal investigators refer to COLD CASES when reopening past ones, with the FUTURE TALKS 023 we recognize the enormous potential in retrospective inspection of former conservation projects.

Nevertheless, the necessity of looking at current research should not be neglected.

We are very happy to present 3 exciting days stuffed with COLD AND CURRENT CASES in the conservation of the modern.

JOIN

26 lectures / 11 sessions / 9 cold case stories / 3 design keynotes / 1 panel discussion / 1 expert speed dating / 1 speed poster session

REGISTRATION

futuretalks.iventiv.com

PROGRAM

futuretalks.iventiv.com/Program

LOCATION

Pinakothek of Modern, Munich, Germany

ORGANISATION

Conservation Department | Die Neue Sammlung - The Design Museum | Munich | Germany

Activating Fluxus, Expanding Conservation

112th College Art Association Annual Conference, Chicago

February 14-17, 2024

Chicago, USA

Invitation to submit abstracts to a virtual session

Fluxus of the 1960s and 70s defied conventional notions of art and creativity by emphasizing artistic practice's transient, playful, and participatory aspects. However, the multidimensionality of Fluxus has been flattened out in the rush to exhibit, historicize, and theorize its objects. This session explores the potential of Fluxus events, objects, and ephemera as active material embodiments that challenge established hierarchies in museums and collecting institutions.

Scholars, artists, and practitioners are invited to present papers that address Fluxus forms of activation, including reconstruction, adaptation, and reinterpretation of works leading to new concepts. The central question is: How can we activate Fluxus today without reducing it to static artifacts? How do we redefine a work's identity and embrace its inherent capacity for change? Can a Fluxus work serve as a thinking device to critically recalibrate the meaning of conservation and care?

By exploring these questions, we hope to generate discussions on the creative and critical potential of Fluxus beyond its historical context. We aim to rethink conservation's role in relation to ephemeral and

participatory art and push the limits of its technical focus. Emphasizing Fluxus's multidimensionality, we seek to invigorate its legacy and open new avenues for artistic and intellectual exploration.

Session description:

<https://caa.confex.com/caa/2024/webprogrampreliminary/Session12826.html>

Chairs: Hanna B. Hölling and Aga Wielocha, Bern University of the Arts

Submissions due to session chairs by August 31, 2023. Chairs will notify submitters directly of their decision by September 18.

HOW TO SUBMIT

Instructions on how to submit are provided here:

<https://caa.confex.com/caa/2024/webprogrampreliminary/meeting.html>

Before submitting:

- Have a CAA account. Membership not required at this step (if you aren't currently a member, create an account at this link, skip the payment/joining step).
- Prepare your Presentation title and Abstract (250-word limit)
- Prepare a shortened CV (maximum 2 pages).
- (Optional) Send in images or documentation of work; limit to five images that support your proposal.

Hanna Hölling and Aga Wielocha

NEW Research and Treatment Projects

The Conservation of Transparent Plastics: *Giraffa Artificiale* Project

The Getty Conservation Institute (GCI) has partnered with Museo del Novecento, Museum of Cultures (MUDEC), and Centro Conservazione e Restauro La Venaria Reale (CCR) to explore the practical application of GCI's research on the conservation of transparent plastics via the treatment of *Giraffa Artificiale* by Gino Marotta.

Gino Marotta, one of the most significant Pop Art artists in Italy, masterfully used synthetic materials, such as poly(methyl methacrylate) (PMMA) to create colorful transparent sculptural plants and animals. *Giraffa Artificiale* (1973) is one of his famous zoomorphic sculptures; it is a 3-meter-tall giraffe constructed of transparent pink PMMA and owned by the Museo del Novecento in Milan (Italy). The sculpture was in poor condition and, like many damaged objects made of transparent plastics, has been kept in storage for many years due to the challenges that the conservation of these synthetic materials pose. The sculpture was covered by a thick layer of dust, the PMMA was scratched and chipped, two tails and a hoof were broken, and several fragments were missing.



Anna Laganà reconstructing the missing fragment on Gino Marotta's *Giraffa Artificiale*. (Gino Marotta, *Giraffa Artificiale*, 1973, polimetilmetacrilato, Museo del Novecento, Milano. Photo Credit: Samuele Pellecchia/prospect. Courtesy of the J. Paul Getty Trust).

Over the last years the GCI, as part of its Preservation of Plastics Project, has carried out extensive research to identify suitable materials and develop treatment methods to successfully repair damaged objects made of transparent plastics, particularly PMMA (https://www.getty.edu/conservation/our_projects/science/plastics/repair.html). *Giraffa Artificiale* has been identified as an exemplary case study to bring the results of these treatment studies into practice.

The treatment of the sculpture was led and carried out by the project coordinator, Anna Laganà (GCI Senior Research Specialist) with CCR collaborator Marco Demmelbauer (Head of Metals, Ceramic and Glass Conservation

Laboratory) and took place in Spring 2013 at the MUDEC's conservation lab.

Treatment included: examination and documentation of technique and condition, preliminary tests on mock-ups simulating the sculpture's damages, cleaning with spray application of agar gel (used for the first time on plastic), re-adhering broken pieces, filling scratches and cracks, and reconstructing missing fragments.



Instructor and participants during the workshop on the conservation of plastics showcasing the treatment in MUDEC's lab. (Gino Marotta, *Giraffa Artificiale*, 1973, polimetilmetacrilato, Museo del Novecento, Milano. Photo Credit: Sara Chiesa. Courtesy of the J. Paul Getty Trust).

The project aimed also to enhance - locally and internationally - the dissemination of methodologies for the conservation of plastics in collections through the following activities: lab tours and live streaming during treatment, social media communications, a free workshop for conservators, an open-source publication and the production of a video highlighting the treatment project (with the last two forthcoming). The workshop was held over three separate days (17 and 31 March, 14 April 2023) and focused on the conservation of plastics showcasing the treatment in MUDEC's lab. It was organized in collaboration with the Italian project Storie di Plastica (<https://www.cesmar7.org/storie-di-plastica/>) and offered to 22 Italian conservators.

In the end, the treatment proved successful. The application of GCI research findings allowed the team to safely and effectively restore *Giraffa Artificiale*'s form and transparency. The sculpture, after over twenty years, is back on public view in Milan's Natural History Museum until September 2024.

Anna Laganà

Activating Fluxus

Activating Fluxus is an ambitious four-year research project, initiated in April 2022 at Bern University of the Arts (HKB) and funded by the Swiss National Science Foundation. The primary focus of the project is to delve into the lives and legacies of Fluxus objects, events, and ephemera created during the 1960s–70s in Switzerland, Europe, the UK, and the US. Fluxus, a network of artists, designers and poets that revolutionized creative practice, questioned the conventional notion of art as something permanent, emphasizing its inherently fluctuating and transitory nature.

Our research team, comprising Hanna B. Hölling, Aga Wielocha, Josephine Ellis, and Marcus Gossolt, explores various lenses, including conservation, art history, performance studies, heritage studies, and museology, to engage with Fluxus's legacy in new and innovative ways. Our central aim is to examine the transient aspects of Fluxus forms that were not intended for preservation. We are intrigued by the paradoxical coexistence of ephemerality and materiality in Fluxus art, which challenges us to rethink how we conceive and preserve changeable artworks that emerged since the 1960s.

Fluxus originated in the late 1950s and early 1960s as an international network of artists who shared a unique understanding of artmaking. Their activities encompassed actions, concerts, festivals, performances (based on event scores), publications, mail art, games, and object making. Rejecting the boundaries between art and life, Fluxus paved the way for significant tendencies in contemporary art, such as viewer participation, collectivization of artistic production, the performative turn, and institutional critique.

To achieve our objectives, we analyze collections and individual artworks related to Fluxus. Hanna B. Hölling, Aga Wielocha, Josephine Ellis, and Marcus Gossolt work diligently to review, catalogue, evaluate, and systematize existing strategies for exhibiting, conserving, and documenting Fluxus. Through this practical groundwork, we delve into the concepts of originality, authenticity, and changeability, exploring their role in the ongoing life of Fluxus intermedia. Building on these foundations, our project explores innovative methods to perpetuate Fluxus works by reconstructing, adapting, and artistically reinterpreting Fluxus forms.

Collaboration and knowledge exchange are fundamental to our project's orientation. Thus, we have actively cultivated a network of experts consisting of artists, art historians, conservators, curators, and Fluxus enthusiasts. Our knowledge exchange activities include public lectures, research seminars, symposia and Fluxus Study Days, all of which we document on our project's website for further information: www.activatingfluxus.com.

Through *Activating Fluxus*, we aim to shed new light on the enduring significance of Fluxus and its impact on contemporary art. By preserving and redefining changeable artworks, we hope to contribute to a deeper understanding of the broader artistic landscape that has emerged since the transformative 1960s.

SNSF *Activating Fluxus* Team: Hanna B. Hölling, Aga Wielocha, Josephine Ellis and Marcus Gossolt

Conserving the monumental *Sternenfall* by Anselm Kiefer at MAXXI

The Istituto Centrale per il Restauro (ICR) in collaboration with MAXXI - Museo delle Arti del XXI secolo in Rome, is conducting a study and conservation project on the monumental work *Sternenfall* by Anselm Kiefer (1998), part of the museum's collection.

After an extensive preliminary study, direct intervention to the work is currently being conducted in the form of a didactic workshop with ICR university students in the MAXXI's Gian Ferrari gallery, from the 3rd of July to the 24th of September (<http://www.icr.beniculturali.it/pagina.cfm?usz=1&uid=182&idnew=973>). The activity is part of the "IN RESTAURO" initiative aimed at making accessible to the public the conservation practices normally performed in specialist laboratories (<https://www.maxxi.art/en/events/in-restauro/>).

Sternenfall represents one of the artist's masterpieces, embodying his intense reflection upon cosmos. Anselm Kiefer, a great exponent of the international figurative culture, focuses his artistic research on a profound meditation on the tragic nature of history, with strong references to the horrors of Nazism and the holocaust, engaging the themes of memory, myth and the fragility of humanity and translating them into an abstract and mystical dimension.

In conformity with the depth of his repertoire of imagery, his artwork is often conceived in cycles, which gradually reach a monumental scale. Above the support, heterogeneous layers incorporate mostly poor, dark-coloured and corrupted materials: sand, earth, cracked clay, wood, but also straw, seeds, glass and photographic prints.

Consisting of two large canvases placed side by side (a total of 465 x 530 cm), *Sternenfall* belongs to the phase in which the artist reflects on the constellations. Here, Kiefer combines a traditional system, based on a canvas mounted on a stretcher, with a highly textured and irregular oil paint mixture, a sort of thick stucco, leaving in evidence spatula marks and the prominent cracks produced during the drying process. On this uneven background he spreads a rather diluted and opaque black colour, while with white colour he highlights stucco or wood inserts, on which he writes alphanumeric codes referring to the stars' classification system used by NASA. Then, he smooths this two-tone

paint with colour drips and surface glazes. Kiefer certainly adopts a slow creative process: he repeatedly returns to work on what he has already done before, gradually refining the image. As a completion of the work, a series of glass plates with other sequences of numbers and letters is randomly arranged on the ground. These plates evoke the image of fallen stars and the codes written above them are a not-too-distant allusion to the numbers tattooed by the Nazis on the arms of deportees.

Stored in MAXXI's depots, the two canvases of *Sternenfall* have suffered a progressive degradation that has been accentuating in the past few years. In particular, the work appeared seriously compromised by structural problems, frequently observed on these kinds of works and specifically caused by the excessive weight of the material layers applied by the artist on the support.

These problems resulted in a pronounced deformation and buckling due to the elongation of the canvas, which was not sufficiently rigid to counteract the weight of the material above. In correspondence with the deformations, the pictorial layers were also partially detached from the support and sometimes fell into fragments.



Sternenfall during a moment of the conservation treatment. Image: Simona Scimia.

In accordance with the complexity of the conservation issues, the conservation department of contemporary art materials of ICR has approached the work one step at a time, with the participation of a large multidisciplinary team composed not only of conservator-restorers, but also art historians, chemists, physicists, biologists, photographers and 3D survey experts.

The study and research phase also involved the contribution of two students from the ICR's University School who made this case study their thesis subject. Within this framework it has been possible to carry out a series of investigations to characterise the technique and degradation phenomena and to develop an appropriate intervention methodology, which is now being implemented in the museum's space in front of the public.

Paola Iazurlo

Exploratory Project: “Unsupported Paintings” by Helena Dias

Since 2018 at the School of Arts of the Portuguese Catholic University-Porto, an exploratory project was developed based on the works colloquially called “*unsupported paintings*” by the Portuguese artist Helena Dias. The works are essentially acrylic films, comprised solely of overlapping layers of paint, posing challenges when vertically displayed due to processes of irreversible deformation and degradation (fig. 1). Given the challenging dynamic between the artist's means of expression and the paintings inability to remain stable, a practice has grown between conservation-restoration and the creative act, with the aim of finding a solution that stabilizes the material without altering the expression and respective reading of the artworks.



Fig. 1 (left): Exhibition “*Risco*” by Helena Dias, Centro de Artes de Águeda, August-September 2021: film deformation detail (photography by Joana Teixeira).

Fig. 2 (right): Exhibition “*Película*” by Helena Dias (right), in the gallery Sputnik the window, February 2023: example of works with composition change (photography by Joana Teixeira).

The critical premise of the project is this: can conservation-restoration find a solution within the creative process itself, while still maintaining its authentic value, and without consequential or aesthetic changes. The answer may lie in distinguishing the creative process with alterations in the composition of the acrylic paint itself in order to reinforce the resistance of the films. The study evaluated the physical and mechanical characteristics of acrylic films made with paint reinforced with glass microspheres. This has returned highly positive results for the vertical display of the works (fig. 2). Comparisons were made between the different polymeric compositions after documenting their respective visual and behavioural changes in shape and size. Data regarding glass transition temperature, particle size, quantity and dispersion have been analysed and compared to establish a relationship with the environmental temperature and relative humidity values.

Paint, when used as a sole, unsupported medium, may result in a self-destructive materiality. This reality is perfectly framed in the experimentation and heterogeneity of contemporary artistic production as seen in Dias' work.

It is introduced through the creation of these works in film form, a new application technique. It is hoped that this study will provide an important source of information for the technical knowledge of one of the most common materials in contemporary artworks, based in a proposal that embodies best practice and interdisciplinary collaboration. Within the scope of contemporary art conservation, it is common for an artist to participate in the decision-making process; however, this project explores a particular dynamic in which the conservator-restorer participates in the identification of solutions with implications to the creative process, never forgetting the starting point: the artistic material is the medium chosen to create an immaterial expression that would be lost by altering the material expression.

Joana Teixeira and Helena Dias

The Art of an Italian Impressionist: investigating Giuseppe De Nittis' Materials and Painting techniques

The Istituto Centrale per il Restauro (ICR) launched a self-funded research project in 2022 aimed at studying the painting techniques of Giuseppe De Nittis, a great protagonist of the late 19th-century European art scene. The study intends to fill a knowledge gap that arose during the investigation and treatment of the painting *Winter Landscape*, from Galleria d'Arte Moderna of Rome and carried out by the ICR Contemporary Materials Conservation Department, when bibliographic research highlighted the almost complete absence of scientific literature on the master's materials and procedures.



After an initial training with the southern Italian painters of the School of Resina, De Nittis went to Paris in 1867 and quickly became a leading figure of the new Impressionist movement. He elaborated his vision, attentive to reality, in a modern language of great elegance and open to a new optical sensibility. He did this by exploiting the potential of different painting techniques, moving from oil to pastel, painting on panels, canvas and cardboard, experimenting with new media made available at that time by industry.

This subject is now the focus of a research project carried out by ICR in collaboration with the Soprintendenza archeologia, belle arti e paesaggio per le province di Barletta-Andria-Trani e Foggia and the Pinacoteca comunale Giuseppe De Nittis in Barletta. Here resides the largest corpus of the artist's works - the result of the donation from the artist's wife Léontine Lucile Gruvelle to the master's hometown upon her death in 1913 - an

extraordinary collection consisting of 138 paintings and 54 drawings, graphics and engravings.

The project is comprised of several components. Initially a didactic workshop attended by ICR university students was held in Pinacoteca last autumn and focused on a collection condition survey of more than 60 De Nittis' paintings. These were carefully investigated through direct visual observation using diffuse and raking visible light, UV light and digital microscopy; the collected data were compiled in a specifically designed data sheet.

Special attention was given to comparing different types of stretchers and supports, often provided with the commercial suppliers' marks of the time, which are extremely useful in clarifying the context of production. Observation of the edges allowed for the identification of different preparations of the canvas and panels. Similarly, the presence of traces of preparatory drawing, the paint layering, the presence of possible pentimenti and of a final varnish were also observed.



Colazione in giardino, during non-invasive investigation. Image: Teresa Mascolo.

During the survey some paintings were selected for analytical characterization of the materials (commercial grounds and paint media, palettes, underdrawings), mainly through non-invasive investigations. These have been conducted in collaboration with Associazione Diagnostica Beni Culturali, INGV and ICR scientific laboratories (pFTIR, pXRF, UV-Vis-NIR spectrophotometer and IRR). Following this, limited micro-invasive analyses provided confirmation of the results of non-invasive techniques and let to identify the type of canvas and panels used by De Nittis and those sold at that time in Paris, London and Italy, where the artist lived at different periods of his life.

Finally, two paintings with condition problems will be brought to ICR to undergo conservation treatments: this phase will provide an opportunity for further analytical investigation.

The data collected will be entered into a special database, that will allow the works to be compared with one another to gather the broadest possible overview of De Nittis' painting technique and provide insight into a time when the art industry was just opening new media and expressive means to artists.

The results will be disseminated in scientific publications planned at various levels of the project and in a final publication.

For more details about the research project, please contact: Paola Iazurlo, paola.iazurlo@cultura.gov.it

Novel cleaning methods to remove commercial synthetic artists' varnishes from sensitive modern paintings in the collection of the National Museum of Norway

The aim of this research project is to evaluate the effectiveness and suitability of a range of novel and sustainable cleaning methods to remove degraded synthetic varnishes from sensitive modern paint films such as acrylic emulsion. This pioneering research aims to generate an ethical, low-risk, sustainable treatment for practising conservators, worldwide.

All major paint manufacturers recommend the application of a protective coating and had at least one varnish designed for acrylic paintings in their product line since 1965, with guidelines for use published in brochures or on websites. A variety of varnish formulations have been produced in a range of finishes for specific use over acrylic paints; the types vary according to manufacturer and include acrylic solutions, acrylic emulsions, and ketone resins. While the varnishes used by artists and conservators for traditional oil paintings are well documented, there is little existing conservation research or documentation on commercial varnishes for use by modern and contemporary artists on paint films such as acrylic or alkyd, post 1960. The research will review the range of synthetic varnishes produced by several leading commercial paint manufacturers, through archival research, interviews, and analysis.

As with natural resin varnishes, these synthetic varnishes degrade over time and the level of degradation can severely damage the intended aesthetic of the artwork. Anecdotal evidence suggests the varnishes can discolour, becoming yellow or grey, and the gloss and discolouration can be patchy. They can become dull or milky in appearance and the relatively soft varnish films can trap dirt inside the surface layer. Any painting is compromised by a layer of surface dirt or a degraded varnish, but it is particularly inappropriate for minimalist, colour field or geometric paintings.

Therefore, it may occasionally be necessary to remove the varnish layer to improve legibility and respect the artist's aesthetic intentions and meaning of the artwork. However, removing an acrylic coating from an acrylic paint film poses serious risks due to the similarity in chemical composition of the two layers. Despite advances in cleaning methods for unvarnished modern paint films, there remains minimal published research on the removal of synthetic varnishes from synthetic paint films such as acrylic and any previous tests have proved unsuccessful.

Testing of possible cleaning methods, such as microemulsions, rigid nanogels, and spreadable PVA-borax gels, would be carried out primarily on artificially aged paint and varnish samples. Varnish degradation processes and the resulting visual effects will be assessed before and after artificial ageing on the samples. Evaluation of the cleaning tests would assess the degree and evenness of varnish removal, gloss/texture changes, residue, control, ease of use, sustainability, and health & safety.

Following the testing and evaluation phases, successful cleaning methods will be applied to real paintings in the National Museum of Norway collection, dating between c.1966-1985. A Molab intervention is scheduled for summer 2023 to analyse the paintings in question.

Laura Homer

THESES / DISSERTATIONS 2022-2023

University of Amsterdam

Ingrid Corona Ortiz

Is Artificial Evolution Intelligent? Risk Assessment Strategies for Software-Based Artworks in the Context of Machine Learning

Master's thesis, 2023

This thesis examines risk assessment strategies for software-based artworks. The interactive installation *E-volver* (2006) by Driessens and Verstappen serves as a case study. However, the installation is no longer functional due to physical deterioration, raising questions about preservation. The thesis emphasizes the identification of significant values, differing for software-based artworks, and highlights the need for updated terminologies in categorizing machine learning artworks, while applying preservation tools for software-based artworks to assess preservation challenges.

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University of Amsterdam

Markéta Krausová

Embracing Angel's Orbit. Replication as a Tool for Preservation of the Integral Hologram Angel by Simone Forti and Lloyd Cross

Master's thesis, 2023

This research investigates the possibilities and limitations of the use of replication as a tool for the preservation of integral holograms, namely *Angel* by Simone Forti and Lloyd Cross. The exhibited hologram is the only existing one. Due to the nature of the medium the current display compromises its longevity and current safety policies diminish the work's performative identity. Exhibition copy-making is being investigated as a solution to both from an ethical and technical perspective.

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University of Amsterdam

Patricia Navedo Garcia

Of Flesh & Bone: A Risk Assessment of the Plasticized Polyvinyl Chloride and Wire Skeletons in Dollywood Stop Motion Puppets

Master's thesis, 2023

The Dollywood puppets at the EYE Filmmuseum are a large and diverse collection of Dutch film and advertisement history. The puppet's plasticized polyvinyl chloride shows greening spots or full discoloration related to the copper-

aluminum armature, along with physical damage like tears. Plastics are tricky to care for, and the EYE is worried about the puppet's stability and storage conditions. A sample group of puppets was examined to explain their condition and propose preventative conservation measures.

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University of Amsterdam

Olivia Schoenfeld

The Landscape of Blockchain-based Art Preservation: Risk Assessment of 81 Horizons by Rafaël Rozendaal

Master's thesis, 2023

This thesis explores the vulnerabilities and future prospects of blockchain-based artworks, focusing on *81 Horizons* by Rafaël Rozendaal. A risk assessment of the artwork is conducted using the Brokerhof method. After the contextualization of the artwork and identification of risks, technological obsolescence is deemed the largest risk. Preservation options are explored, namely the variable media strategies. Obstacles and ethical dilemmas are discussed, highlighting the need for preservation protocols for blockchain-based artworks in institutional settings.

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HKB - Academy of the Arts Berne, Switzerland

Coline Ardouin

Management of Living Plants in Art Installations: Perspectives on their Agency

Original title: La gestion muséale des plantes vivantes dans les installations: Perspective sur leur agentivité

Master's thesis, 2022

Today, many contemporary artists are engaging with environmental concerns by incorporating living plants into their artworks. Acknowledging the agency of plants serves as a unifying theme throughout this research. To address the challenge of caring for living plants in a museum context, the study delves into nine case studies, each examining an installation that incorporates living plants. Interviews are conducted with the artists and museum professionals involved, alongside research on the artworks' backgrounds. Acquiring or exhibiting works with plants necessitates considering several factors. To facilitate this process, this research ultimately proposes a guide outlining best practices for the acquisition and exhibition of such installations. This research serves as an invitation to incorporate the agency of plants within their management in museum settings.

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HKB - Academy of the Arts Berne, Switzerland

Raphael Capaul

Big Spider (1959) by Alexander Calder – Conservation Proposal with a Particular Focus on Retouching
Original title: Vorschlag zur Konservierung-Restaurierung mit besonderem Fokus auf die Retusche
 Master's thesis, 2022

This master's thesis focuses on the conservation of painted outdoor sculptures, with a specific emphasis on Alexander Calder's *Big Spider* (1959) as a case study. Extensive research and examination have been conducted on this iconic art piece whose deteriorating condition necessitated immediate conservation attention. The thesis aims to evaluate suitable materials for retouching that can withstand outdoor use. Art historical research has provided insights into Calder's artistic intention. Furthermore, a comprehensive art technological examination was carried out, comparing the findings with those of a stabile created in the same year. As part of the evaluation of retouching materials, three different colour systems were tested for their applicability and durability.

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HKB - Academy of the Arts Berne, Switzerland

Sophia Zehnder

In Respite (1992) by Louise Bourgeois: Investigation and Discussion of Replication as a Conservation Strategy
Original title: In Respite (1992) von Louise Bourgeois: Untersuchung und Diskussion der Replikation als Erhaltungsstrategie
 Master's thesis, 2023

This master's thesis is dedicated to the freestanding sculpture *In Respite* (1992) by Louise Bourgeois. The main component of the artwork is a drop-shaped pink object. Two versions of the object exist, differing in materiality and colour. Complementary research on the artwork's biography and expert interviews reveals that neither of the two objects is original and that gradual adjustments to the casting technique were made. Based on the comparative study of similarly constructed artworks by Bourgeois, it could be shown that this strategy was also applied to other works. This thesis finally proposes a preservation strategy that involves repeated casting of this specific work component.

Contact: kur@hkb.bfh.ch

HKB - Academy of the Arts Berne, Switzerland

Olivier Ruch

Managing Secondary Batteries in Museum Collections
Original title: Akku akut! Umgang mit Akkumulatoren in musealen Sammlungen
 Master's thesis, 2023

This thesis focuses on the issue of rechargeable batteries in museum collections, whose active functionality does not need to be maintained. A risk assessment is conducted by describing various types of damage and discussing their causes and effects. The current situation in museum collections regarding their experience with battery preservation is examined. Feedback from various collecting institutions via an online survey and research gathered from case studies are compiled. The diverse range of problems and existing handling concepts are presented. A summary of the main risks and recommendations for managing rechargeable batteries in museum collections is provided. Finally, best practices are outlined, addressing the primary risks, and offering preservation recommendations for rechargeable batteries in museum collections.

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Stuttgart State Academy of Art and Design

Lotta Knapp

Widespread lead soap efflorescence on porous and underbound paint layers
 Bachelor's thesis 2021

This bachelor thesis proposes a novel approach for the treatment of lead soap efflorescence on fragile paint layers found in modern and contemporary paintings. The color of a painting by Emil Schumacher from the 1970s was heavily disfigured by a white bloom covering the surface, caused by lead stearate and palmitate. For Schumacher's extremely fragile, porous and underbound paint, a non-contact technique was required. The application of heat using a hot air gun was investigated and demonstrated its efficacy in rendering the efflorescence transparent without changing the original structure. An ongoing monitoring will validate its effectiveness and potential applicability to similar paintings.

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Buffalo State University, US

Ruth Rolfsmeyer

The Conservation Treatment and Technical Study of Two Marisol Sculptures

Master's thesis, 2023

ABCDEFGH & Hi (1961-62) and *Father Damien* (1966-67) are both painted wooden sculptures created by Marisol during the height of her fame. The conservation treatment of both sculptures involves replacement of missing elements, specifically the mounting of a replacement umbrella and fabrication of a wax replica hand. Other aspects of treatment regard stabilization of an inherently unstable sculpture and cleaning of nitrocellulose-based paints. Additionally, Marisol's materials and methods are analyzed using imaging and scientific techniques. Working with the Buffalo AKG Art Museum, this project aims to broaden understanding of a well-known artist, on whom little conservation material has been published.

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CICS - Cologne Institute of Conservation Sciences, Germany

Cora Lisbach

The textile figures of the kinetic sculpture Othello & Desdemona (1990/91) by Eva Aeppli and Jean Tinguely. Development of a conservation and presentation concept.

Master's thesis, 2022

This thesis focusses on the kinetic sculpture *Othello & Desdemona* (1990/91) by Eva Aeppli and Jean Tinguely with the aim of developing a concept for its future conservation and presentation. Based on the research on the artworks' biography as well as investigations into the production techniques, the materials used and their state of preservation, new methods to support silk fabrics are presented, including the use of specially made silk fleeces. These and further options for the conservation and future presentation of the kinetic sculpture are discussed and evaluated. A visual representation of relevant criteria - including ethical and intangible aspects - was developed to facilitate dialogue with stakeholders in the decision-making process.

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AHM - Amsterdam School for Heritage and Memory Studies

Ida Antonia Tank Bronken

French Connections: Soft and dripping paint in Cobra and Art Autre (1949-1972)

PhD thesis, 2022

A central aspect of the thesis is documenting the material practices of Cobra and Art Autre artists, and condition issues associated with soft paint. Soft paint is defined as a layer that reacts by deforming in response to light-to-moderate pressure applied in standard museum climatic conditions. Through contrasting and comparative analysis of 23 paintings, the findings bring us closer to the culprit behind the condition issue of soft paint. [French connections \(uva.nl\)](https://www.uva.nl)

Contact: ida.bronken@nasjonalmuseet.no

RECENT Publications and Resources

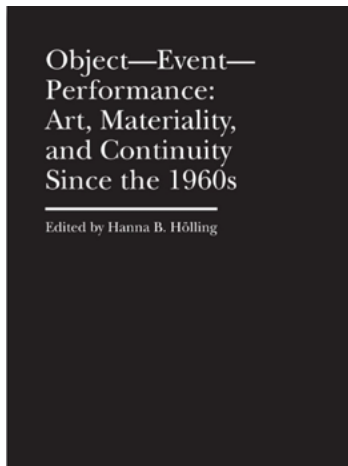
Ed. by **Hanna B. Hölling**

Object—Event— Performance: Art, Materiality, and Continuity Since the 1960s

2023

Much of the artwork that rose to prominence in the second half of the twentieth century took on novel forms—such as installation, performance, event, video, film, earthwork, and intermedia works with interactive and networked components—that pose a new set of questions about what art actually is, both physically and conceptually. For conservators, this raises an existential challenge when considering what elements of these artworks can and should be preserved.

This book revisits the traditional notions of conservation and museum collecting that developed over the centuries to suit a conception of art as static, fixed, and permanent objects. Conservators and museum professionals increasingly struggle with issues of conservation for works created from the mid-twentieth to the twenty-first century that are unstable over time. As participants in conservation, the contributors to this volume—often non-conservators—form a community of practice that share common interests.



The book asks what it means to conserve artworks that fundamentally address and embody the notion of change and, through this questioning, guide us to reevaluate the meaning of art, of objects, and of materiality itself. *Object—Event— Performance* considers a selection of post-1960s artworks that have all been chosen for their instability, changeability, performance elements, and processes that pose questions about their relationship to conservation practices. With chapters by Hannah B Higgins, Hanna B. Hölling, Gregory Zinman, Andrea Gyorody, Alison D’Amato, Megan Metcalf, Rebecca Uchill, Susanne Neubauer, Beryl Graham and Johannes Hedinger, this book aims to become a welcome resource on contemporary conservation for art historians, scholars of performance, dance, theater and museum studies, curators, and conservators.

The book has been published by Bard Graduate Center, within the series Cultural Histories of the Material World (series editor: Peter Miller) and is available from the University of Chicago Press (PDF and cloth) at this link:

<https://press.uchicago.edu/ucp/books/book/distributed/O/bo86883609.html>.

A recording from the book presentation with participating authors of Hannah B Higgins, Hanna B. Hölling, Gregory Zinman, Andrea Gyorody and Megan Metcalf, which took place at Bern University of the Art earlier this year can be accessed here:

<https://activatingfluxus.com/2023/01/26/object-event-performance-art-materiality-and-continuity/>.

INCCA Café Recordings

Art Conservation in Latinoamérica

2023

The conservation of contemporary art is different from traditional art, not only in the intervention of the works, but also in the training of professionals in the area.

This session of INCCA Café presented various experiences in the training and conservation-restoration of contemporary art from different realities and contexts in Latin America.

The speakers presented from their experiences and regional contexts the realities, problems and resolutions they have regarding the conservation of contemporary art.

Panelists

- Humberto Farias de Carvalho > Brasil
- Magali Melleu Sehn > Brasil
- Luz Elena Mendoza Montemayor > México
- Gabriela Baldomá > Argentina
- Carla Coluccio > Argentina
- Ana Lizeth Mata Delgado > México

You can watch the video on [vimeo](https://vimeo.com).

Katharina Hoeyng, Carolyn Louise Carta, Joy Mazurek et. al

Conserving Animation Cels: Reattaching Loose Paint Without Adhesive

In: *Studies in Conservation*

2023

A collaborative research project between the Getty Conservation Institute and the Walt Disney Animation Research Library investigated storage and conservation treatment strategies for animation cels. Animation cels are transparent plastic sheets inked on the front and painted on the reverse. Common damage observed on aged cels is cracking, loss of adhesion, dislocations, and losses of the paint. In practice, flaking paint of animation cels is often removed and repainted rather than consolidated. Being

reverse painted, paint consolidation of animation cels adds another layer of complexity to established approaches to paint consolidation. One important component of this study has involved developing minimally invasive treatments for reattaching delaminating paints, which involved studying paint condition, characteristics, and properties. This paper presents recent innovations in paint reattachment that rely on the intrinsic hygroscopic properties of the cel paint formulations. The new treatment is a multi-step approach that manipulates paint properties by using precise levels of relative humidity, established within a humidity chamber, in order to reactivate the paint and reattach it. A major advantage of this method is that a consolidant is not necessary. Method development and a case study procedure are presented in depth. The method developed is effective for cel paints with the same or similar formulations.

You can read the open-access article [here](#).

César Bargaes Ballester, Laura Matarese, Chandler McCoy
Eames House Conservation Project: Cemesto Panel Investigations Phase I. Research Report.
 2023

This volume presents findings from the first of two phases of study on the Cemesto panels used for exterior cladding on the Eames House residence and studio. It describes the history and properties of Cemesto, contextualizing its use at the Eames House and assessing the material's significance as an element of the Eames House. The report then addresses mechanisms of deterioration based on limited laboratory testing and a visual evaluation of the panels and their surrounding steel frames and sealants, conducted in 2015 and again in 2022.



These studies are part of the decade-long collaboration between the Getty Conservation Institute and the Charles and Ray Eames House Preservation Foundation. Since 2011, this partnership has demonstrated the application of internationally recognized conservation methodologies at the Eames House, including material investigations and condition assessments of the buildings, contents, and setting to design and implement conservation measures

and prepare a conservation management plan, a policy framework to assist the Eames Foundation in the ongoing care and management of the site.

This plan and the results of the investigations conducted between 2011 and 2016 were published in 2018 and 2019, respectively.

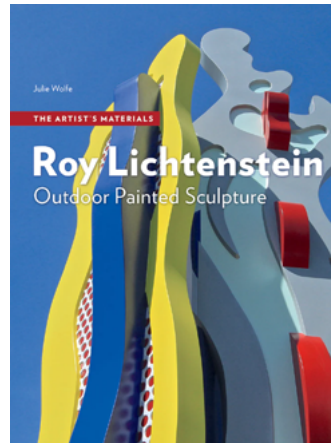
You can download the book [online](#).

Julie Wolfe
Roy Lichtenstein: Outdoor Painted Sculpture
 2023

Julie Wolfe, with contributions by Clare Bell and technical analysis by Alan Phenix and Rachel Rivenc.

The first book-length study to examine the materials and techniques used in the fabrication and painting of the American pop artist Roy Lichtenstein's outdoor sculpture.

Vibrant color was essential to the paintings of the American pop artist Roy Lichtenstein (1923–1997), and when he began exploring the creation of outdoor sculpture in the late 1970s, vivid hues remained an important part of his artistic vocabulary. Today, preserving these remarkable works after they have endured decades in outdoor environments around the world is an issue of pressing concern.



This abundantly illustrated volume is based on extensive archival research of Lichtenstein's studio materials, interviews with his assistants, and a thorough technical analysis of the sculpture *Three Brushstrokes*. The book concludes with a chapter showing various options for the care, conservation, and restoration of his sculptural works, making this an essential resource for conservators, curators, and others interested both in the iconic artist and modern sculpture in general.

Julie Wolfe is conservator of decorative arts and sculpture at the J. Paul Getty Museum.

You can order the book at the [Getty Museum Store](#).

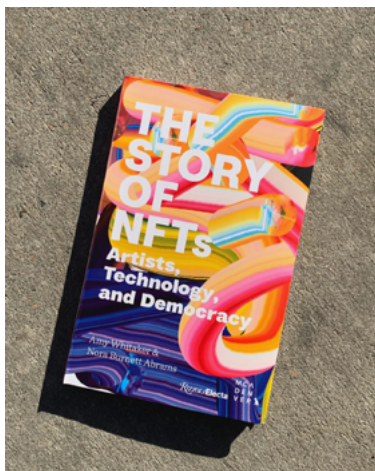
Amy Whitaker, Nora Burnett Abrams
The Story of NFTs: Artists, Technology, and Democracy
 2023

NFTs, or non-fungible tokens, exploded into the art space last year, no doubt because Beeple (a digital artist) sold his NFT at Christie's auction house for a staggering \$69 million. Yet the story of NFTs is much more interesting, significant, and subtle than that sale. This book explains NFTs in the art world—and the ways they might not only democratize the arts but enliven our larger democracy.

Since the NFT phenomenon took over the art world, useful information that isn't too reductive is in short supply. Artists, collectors, arts professionals, art lovers, and museumgoers are still trying to understand what NFTs are, how to benefit from or engage with them, and what they mean for the art world in the future. This book is precisely for this audience.

The authors take the reader through the basic concepts of NFTs and the underlying technology of blockchain, including their origins, their surprising connections to the history of artmaking and art collecting, and their potential to radically reshape the art world. The book invites the reader to engage with this new technology, to understand its connections to the longer arc of art history, and to help shape its future.

The volume is structured around four key chapters: Origin Stories (where NFTs come from), Artists + Making (how artists are currently engaging with the technology and minting NFTs logistically and conceptually), Collectors + Buying (what does it mean to collect an NFT and other advice for current and soon-to-be collectors), and Future States (how NFTs will upend and democratize the arts). In addition to the authors' extensive knowledge, the book draws on a wide range of interviews with leading contributors to the NFT story.



The Story of NFTs is an inventive, elegant, and not insufferable book on a topic that matters more than most people think, in ways that are surprising and at odds with the one-dimensional cryptocurrency story. The many intersecting stories of NFTs in this book—knowledge

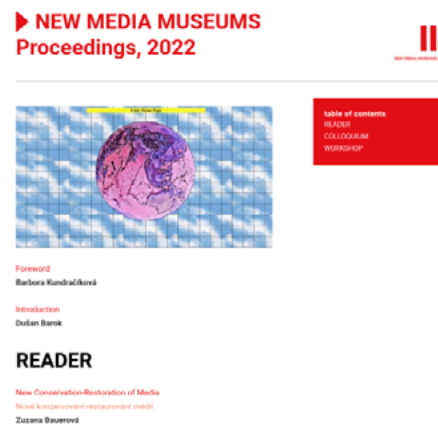
stories, artist stories, democracy stories—center how we know what is true in an age of digital records and how we build collaborative and equitable structures for the future.

You can order the book [here](#).

Ed. by Dušan Barok
New Media Museums: Collecting and Preserving Media Arts
 2022

An [open-access digital publication](#) dedicated to the presentation and preservation of media art, with a focus on Central Europe, has been launched

The New Media Museums project provides a platform for knowledge exchange and collaboration in the collection, preservation and presentation of media arts and culture. Its members include art museums and other organisations working in these fields in Central Europe. The initial phase was designed as a practice-oriented research. The aim was to identify possible scenarios for the participating institutions to shape their preservation strategies and workflows in order to better incorporate new art forms. This was achieved through case studies carried out by each partner on selected works from their collections.



The publication documenting the project is divided in two parts. The first, the reader, contains commissioned essays presenting different approaches to media conservation. The second part contains video recordings of a colloquium organised as part of the project at the Olomouc Museum of Art in March 2022. The presentations are divided into three blocks, focusing on case studies of the project partners, different museum practices, and the archiving of video art and moving image. Many of the colloquium participants took part in a concluding round table discussion.

A closer look at the case studies is provided by the video documentary, which was produced on the occasion of a workshop at the Slovak National Gallery in September 2021.

Contributors: Dušan Barok, Zuzana Bauerová, Jina Chang, Michal Čudrnák, Márta Czene, Dagmara Domagała, Kateřina Drajsajtlová, Jakub Frank, Márk Fridvalszki, Jitka Hlaváčková, Michal Klodner, Agnieszka Kubicka-Dzieduszycka, Barbora Kundračíková, Marie Meixner, Sonia Milewska, Sylva Poláková, Anna Schäffler, Morgane Stricot, Matěj Strnad, Anna Tüdős, Petr Válek, Aga Wielocha.

DATS in partnership with Plastics SSN
Curating Semi-Synthetic and Synthetic Fibres and Fabrics
 2022

This [guide](#) is the result of a collaboration between the Dress and Textiles Specialists (DATS), led by the Victoria and Albert Museum and Glasgow Museums, and the Plastics Subject Specialist Network (PSSN), led by the Museum of Design in Plastics (MoDIP). Its development has been made possible by an Art Fund Curatorial Networks Grant with additional funding from the British Plastics Federation, Worshipful Company of Horners, and the Plastics Historical Society. The purpose of this guide is to enable participants to improve the documentation and interpretation of collections and make them accessible to the widest audience. It is intended to be used at DATS and Plastics SSN workshops and as a means of sharing the knowledge communicated in the workshops with colleagues and the wider public. It is also intended as a stand-alone guide for basic synthetic textile identification.

Project dates: April 2020 – July 2022.
 Version 1: 27 July 2022.

Virtual symposium
TechFocus IV: Caring for 3D-Printed Art
 2022

3D printing, also known as rapid prototyping or additive manufacturing, is being utilized by architects, designers, artists, and consumers, and is becoming increasingly common and technically sophisticated. In short, it describes the process of creating a three-dimensional object via computer-aided design (CAD) programs and digital files, printing it using a range of materials from plastic to metal more conventionally, to all kinds of experimental materials like chocolate or shrimp shells. Originated as a technology to rapidly produce prototypes, 3D-printed artworks are now progressively entering collections. While long-term condition prognosis still awaits discovery, some printing materials are known to quickly yellow and degrade. At the same time, the inherent reproducibility of the technology challenges us to rethink appropriate preservation measures for cases where the boundaries of what constitutes the “original object” may not be as clearly defined.

The goal of this program is to address caretakers and creators alike and help them understand these objects’ technology, risks, and requirements. In this way, the virtual

symposium will serve as a platform to develop guidelines within the community towards the long-term stewardship of both the printed object and accompanying digital files necessary if reprinting becomes a viable option.

You can find the videos [online](#).

Survey results
3D Printed Materials

Museums are experiencing an increased presence of 3D printed objects in collections and higher instances of use in preservation activities, amplifying the critical need for preservation guidelines and resources for the museum professionals caring for these objects. An incredible variety of materials can be printed with 3D technologies, and new developments within the 3D printing industry continue to push boundaries. This material diversity presents major challenges to collections stewardship given that very few studies have investigated the preservation of 3D printed objects, let alone identified the extent of material variety found within museums.

A grant from the Institute of Museum and Library Services awarded in August 2021 is supporting IPI’s foundational research in this area. Project outcomes, including resources for 3D printing and preservation, will continue to be added and updated on this page throughout the project period, September 2021 – August 2024. IPI’s research aims to lay a foundation for 3D print preservation by identifying the most common 3D printed materials found in museums, the range and variety of those materials, and how each is being used within a museum context, with a special focus on objects entering collections and materials used in preservation activities.

Read the full survey results on their [website](#).

OPEN POSITIONS

Assistant object conservator, modern and contemporary art

Preservation Arts
Oakland, USA

Preservation Arts is expanding and offering a full-time position of Assistant Objects Conservator to join our existing objects and sculpture team. This position will focus primarily on the treatment of modern and contemporary objects and sculpture both in the studio and outdoors, and is designed to be a heavily mentored position for a graduate of a Master's level conservation program. The position will primarily be supervised by our senior objects conservator within a creative, positive, and supportive team environment.

Preservation Arts is a large conservation company based in Oakland, California with an excellent national and international reputation for exceptional quality work, documentation and client services. The interdisciplinary team consists of ten conservators, most of whom are Professional Associates of AIC, in the departments of paintings, murals, objects, outdoor sculpture, and works on paper, supported by comprehensive collections, project management, technician, and admin departments.

The conservator will have a unique opportunity to further skills and knowledge into modern and contemporary sculptures, objects, installations, and time-based media art, while working in the fast-paced private sector. They will gain experience with a wide variety of artist materials and techniques, condition issues, and treatments. Our projects routinely involve and are informed by interactions with artists, artist studios and foundations, as well as diverse stakeholders which include major museums, galleries, corporate, public and private collections nationwide.

The conservator will primarily work with the object and outdoor sculptures departments, although interdisciplinary projects with other Preservation Arts departments such as the paintings and mural department are likely.

Responsibilities:

Carry out a range of treatments to the highest professional standards and in accordance with the AIC Code of Ethics. Produce thorough and accurate documentation and photo documentation. This may include on-site condition reporting.

The conservator will participate in collections management recommendations, collections maintenance, research into artists and materials, collection surveys and disaster remediation.

Participate in collaborative treatments, as necessary, with conservators in other departments.

For further information and how to apply, please visit this [website](#).

Conservation Scientist (Modern Materials)

V&A
London, Great Britain

Expiry date: **August 10, 2023**

This is a part time role: 0.5FTE- 18hrs per week

The V&A is the world's leading museum of art, design and performance, housing a collection of over 2.8 million objects that document 5,000 years of human creativity from across six continents. The Museum holds many of UK's designated National Collections, including sculpture, ceramics, metalwork, textiles and furniture, and including extensive collections of prints, drawings, posters, photographs and portrait miniatures. It is also home to the National Art Library, which holds the UK's most comprehensive public reference library for the fine and decorative arts, as well as special collections of the art of the book ranging from the Middle Ages to the present day. The V&A's Archive Collections hold extensive archives of over 1,000 individuals, associations and companies involved in the fields of art, design and performance, documenting process and practice.

As Conservation Scientist you will have the exciting opportunity to work in our newly-refurbished laboratory, where a AHRC £2.3 million grant has enabled the purchase and upgrade of a wide range of microscopes, spectrometers and X-radiography equipment. With experience in the analysis of materials from cultural heritage contexts, as Conservation Scientist you will undertake the analysis of both traditional and modern materials in museum objects, using FTIR, X-ray fluorescence, SEM-EDX, UV-vis-NIR, optical and digital microscopy, Raman microscopy and other appropriate techniques. You will undertake scientific analysis, enabling the delivery of the museum's Public Programme and strategic objectives in care of collections and research. You will be active in publications, presentations, and contribute to the V&A's blog and public events.

For further information and how to apply, please visit this [website](#).

Assistant or Associate Paintings Conservator

The Menil Collection
Houston, USA

Application deadline: **August 31, 2023**.

The preferred start date is December 2023.

The Menil Collection in Houston, Texas, is seeking an Assistant or Associate Paintings Conservator to join the Department of Conservation, which consists of a Director of Conservation, four full-time conservators, a shared Andrew W. Mellon Postdoctoral Fellow in Conservation Science (together with the Museum of Fine Arts, Houston), a Conservation Imaging Specialist, a Matter/Framer, an Andrew W. Mellon Fellow in Paper Conservation, and three

support staff. Integrated within the iconic Renzo Piano-designed Menil Collection, the conservation facilities comprise shared and dedicated studios for the conservation of paintings, objects, and works of art on paper, as well as analysis and imaging. Since its founding in 1987, the Menil Collection Conservation Department has distinguished itself by publishing treatments and materials research. Of particular note is the department's ongoing commitment to working with living artists, including establishing the Artists Documentation Program (ADP), which interviews artists and their close associates to understand better their materials, working techniques, and intent for conserving their works.

General Responsibilities

The Assistant Paintings Conservator undertakes research, condition assessments, environmental monitoring, and treatments related to the care and preservation of paintings and painted objects in the care of the Menil Collection. All work must be performed in accordance with the American Institute for Conservation's Code of Ethics and Guidelines for Practice.

For more information, please visit the following [website](#).

MEMBERSHIP of ICOM-CC and Modern Materials and Contemporary Art Working Group

How to join

For those of you who are already ICOM-CC members but without an ICOM-CC web account, all you need to do is request an online account at www.icom-cc.org and then choose Modern Materials and Contemporary Art as one of your working groups. You can also send an email to [Joan Reifsnyder](mailto:Joan.Reifsnyder) and request log-in details. If you already have an ICOM-CC web account, then just go to the Modern Materials and Contemporary Art Working Group page and click on the "Join This Working Groups" button.

Here some of the benefits of joining ICOM-CC:

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

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

A temporary alternative is to participate in ICOM-CC activities for one calendar year under the "Friend of ICOM-CC" scheme. Please note that "Friend" participation is not membership and does not get you an ICOM card. It is also only limited to one calendar year, after which full membership is expected.

If you experience any problem joining, please [contact us](#).