

Theory and History of
Conservation Working
Group

Newsletter #21



International Council of Museums Committee for Conservation Theory and History
of Conservation Working Group
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COORDINATOR:

Hélia Marçal

h.marc@campus.fct.unl.pt

ASSISTANT COORDINATOR:

Karen Henningsen

karenlise.henningsen@natmus.dk

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From the Coordinator

Hello my fellow members of Theory and History of Conservation Working Group! The last year was somehow convoluted for our Working Group. Rose Cull had to resign from the Working Group Coordination and, as a result, I have been designated the new Coordinator at the end of 2016. Without much time to promote new initiatives, I took this opportunity to re-group and to assess the possible futures of this ICOM-CC's Working Group. Since the beginning of this year, I've been contacting other Working Group Coordinators hoping to inaugurate contact networks that might be useful for the Group's future endeavours. The first step in that direction came with the joint Session of Theory and History of Conservation and Legal Issues Working Groups at the upcoming Triennial, to be held this September in Copenhagen. On page 17, you might find the fantastic line-up of papers and posters that will be presented on Thursday and Friday (7th and 8th of September). This Newsletter inaugurates a new design, which, I hope, can be used in the next publications. On the next section of this Newsletter, called *Perspectives*, three contributions explore different issues of great importance for this and other Working Groups: Joyce Stoner and Rebecca Rushfield give us an update on the FAIC Oral History Project, Davina Kuh Jakobi provides a detailed review of the Ship Model Conservation Course (held in the Rijksmuseum in 2016), and Brian Castriota offers his perspective on the new research network NACCA (New Approaches in the Conservation of Contemporary Art). I would like to thank all authors that kindly contributed to this Newsletter, without whom this publication would be much poorer. Looking at the theme of this Triennial Meeting – *Linking Past and Future*, I propose a quick look into the past in order to rethink the future of the Theory and History of Conservation Working Group. With the development of new conservation treatments and material characterization techniques, the advent of contemporary art and the growing interest in objects and not-so-objectual practices created by people from World Cultures, it seems that this Working Group has never been so relevant. Also, as time passes by and key-actors of this profession start to disappear, so does the irretrievable knowledge that is lost with them, making the development of a *recent* History of Conservation even more important. In my opinion, looking at the future of this Working Group means necessarily to look for more cooperation between professionals and fields, so that important research that might inform further studies on conservation ethics or history can be easily found by interested parties. It is also of utmost importance to growing the *corpus* of knowledge regarding conservation practices, which are contingent and contextual.

A few final thoughts... I would like to continue this project for the next three years, growing the relevance and presence of this group in various media – from Interim

meetings and Publications, to Webinars, or Workshops. The group already has some plans for the next Triennium, especially in collaboration with the Legal Issues Working Group, which I hope can come to fruition. There are two Candidates to be the Coordinator for the next Triennium, and they both (myself included) need your support in the upcoming Elections (see pg. 18 of this Newsletter). Although this is a cliché, more than the result, the importance of these Elections lies on *representativity*, which can only be achieved through member participation. I hope you all have the opportunity to vote for the Candidates for the Working Groups and the Directory Board. Last but not least, I have to thank the Assistant Coordinator, Karen Henningsen, for all the support during this journey, and all the work she has done for this Working Group in the last years.

Hélia Marçal, Portugal

Coordinator for the Theory and History of Conservation Working Group
2016-2017

Perspectives

Foundation of the American Institution for Conservation Oral History Project Updates

Joyce Stoner and Rebecca Rushfield

The FAIC oral history project began in 1975 following the guidance of R.J. Gettens and George Stout, and to date we have collected more than 325 interviews. More than 125 international volunteer conservators and students have assisted with conducting interviews with conservators, conservation scientists, technical art historians, art materials manufacturers, and framers in the archive.

In May 2016, Joyce Hill Stoner, project Director, and Rebecca Rushfield, Assistant Director, presented a talk at the annual meeting of the American Institute for Conservation on the uses of oral history in the documentation of the Florence Flood disaster and post-Flood conservation efforts. Interviews of international participants of the Florence Flood rescue have taken place in 2006 and 2016 (in connection to the 40th and 50th anniversaries of the flood). Joyce and Rebecca were interviewed by Emily Sharpe of The Art Newspaper about oral history

and the Florence Flood for an article published in the November issue.

The Oral History Project is working with The Eastman House/Photographic Materials group to transcribe and make available a series of more than forty video interviews with conservators of photographic materials conducted about 15 years ago.

The Project is interested in recording the personal stories of conservators around the world. To that end, we are pleased to announce that Judy Logan has become the Canadian liaison for the project and will coordinate interviews with Canadian conservators. The Project is always looking for individuals to act as liaisons in other countries. Interested individuals should contact Joyce Stoner (jstone@winterthur.org) or Rebecca Rushfield (wittert@juno.com) for more information, and we are pleased to provide past transcripts to researchers worldwide.

Review of the Ship Model Conservation Course: Understanding Techniques for Research and Conservation at the Rijksmuseum

Monday 7 November to Thursday 10 November 2016

Rijksmuseum, Amsterdam, the Netherlands

Davina Kuh Jakobi, Junior Conservator for Ship and Scale Models, Rijksmuseum

Over the past two years, the Rijksmuseum and the National Maritime Museum in Greenwich have been working collaboratively to develop initiatives and programmes to promote educational outreach and professional development as

well as object-based research and conservation in the specialised field of ship model conservation. Ship models represent a particular collection of objects that are often difficult to interpret, research, and conserve and therefore require technical

understanding, general materials experience, and cross-disciplinary collaboration. However, this is complicated by the fact that there are few object-based educational opportunities for trained conservators and curators to familiarise themselves with these specialised collections as well as relatively little specialised literature and research relating to the conservation of ship models (Jakobi and Smith, 2016). In this instance, specialised short courses can be a particularly ideal method for the individual, institutional, and generational exchange and dissemination of skills and knowledge as they provide a structured delivery platform as well as an interactive environment to encourage participation and promote understanding.

Previously, the National Maritime Museum has organised (with International Academic Projects Ltd.) a three-day ship model preservation course at their Conservation Centre in Greenwich and stores at Chatham Historic Dockyard called *Ship Models: Care, Conservation, Display*. This course has been offered three times over the past six years. Aimed at the collections managers, curators, and conservators of ship model collections, it has served as a primer of ship model conservation, and examines various issues relating to handling and movement, display, and storage conditions. With support from partners such as the National Maritime Museum in Greenwich, the Scheepvaartmuseum (the National Maritime Museum of the Netherlands), and the Netherlands Institute for Conservation, Arts, and Science (NICAS), the Rijksmuseum organised and hosted a four-day course from Monday 7 November to Thursday 10 November entitled *Ship Model Conservation Course: Understanding Techniques for Research and Conservation* at the Rijksmuseum Atelier building in Amsterdam, the Netherlands. Aimed at a similar audience, the course was offered as an extension of the course offered by the National Maritime Museum in Greenwich.

The Rijksmuseum's *Ship Model Conservation Course: Understanding Techniques for Research and Conservation* examined a range of scientific and instrumental analysis techniques that may be considered to be of particular use for the research, examination, and conservation of ship models. The course included a combination of informative presentations, interactive discussions, and practical demonstrations given by an inter-institutional and multidisciplinary team of conservators, curators, and scientists. The techniques were primarily illustrated with ship models from the Navy Model collection of the Rijksmuseum. As a result, participants gained first-hand experience about the possibilities and limitations of scientific analysis as well as a better understanding of which questions can potentially be answered by particular research and analytical techniques. This type of course is particularly significant as an object-based research approach has previously only sporadically been undertaken on ship models by a handful of institutions and many institutions and professionals are just beginning to understand the research potential and practical application of these techniques on ship models.

Within a week of announcing the *Ship Model Conservation Course: Understanding Techniques for Research and Conservation*, all available spots were fully booked out, indicating the overwhelming need for and enthusiasm for this type of course. The first day, which served as an introductory study day and networking event, was attended by 25 participants representing 15 different institutions from 9 countries. The morning took place at the Rijksmuseum Atelier where a welcome message was given by Paul van Duin, the Head of the Furniture Conservation Department (Rijksmuseum) and general introductory talks were given by Davina Kuh Jakobi, the Junior Conservator for Ship and Scale Models (Rijksmuseum) and Jeroen van der Vliet,



Participants examine three ship models at the Scheepvaartmuseum ship model restoration workshop.

the former Curator for Maritime Collections (Rijksmuseum). Participants were then taken on a tour of the Furniture and Ship Models, Metals, Paintings, and Textile Conservation Departments. After lunch, the day continued at the Scheepvaartmuseum Depot, with a tour of the Ship Model Conservation Department and the storage facilities by Oskar Brandenburg, the former Head of Collections Management (Scheepvaartmuseum) and Ton van der Horst, the Conservator for Ship Models (Scheepvaartmuseum). Introductory talks in the Scheepvaartmuseum auditorium were given by Ton van der Horst as well as Louis Sicking, Professor of History at the Vrije Universiteit Amsterdam and Universiteit Leiden (previously a research fellow of the Scheepvaartmuseum), and

emphasised the importance of object-based research and multidisciplinary collaboration. This was followed by a gallery talk and tour of the yacht model display by Elisabeth Spits, former Curator for Ship Models and Technical Models (Scheepvaartmuseum). Afterwards, participants took part in a lively discussion and networked over drinks provided at the Scheepvaartmuseum.

The following three days of the course were attended by 15 participants representing 10 different institutions from 7 countries. The second day was opened with a welcome message from Glen Smith, the Senior Organic Conservator (National Maritime Museum, Royal Museums Greenwich). The second day focussed on the topic of imaging and lectures, provided



Davina Kuh Jakobi sets up the equipment to examine the tool marks of a ship model from the collection of the Rijksmuseum. On the right, Jolanda van Iperen demonstrates digital microscopy using the Hirox RH-2000 in the furniture and ship model conservation atelier at the Rijksmuseum.



Rob Erdmann demonstrates an interactive stitched image of a ship model from the collection of the Rijksmuseum in his lecture.

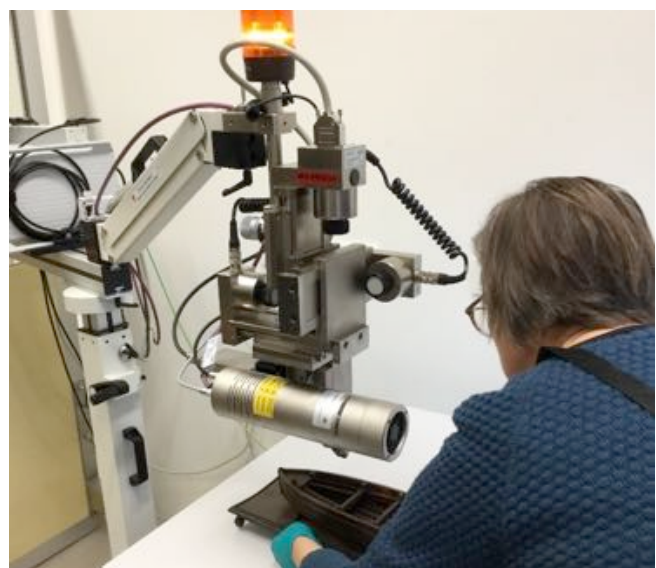
to introduce the theory of each technique was followed by practical demonstrations. A talk about endoscopic examination was provided by Simon Stephens, Curator of Ship Models and Boats (National Maritime Museum, Royal Museums Greenwich) and an introduction to microscopy was provided by Jolanda van Iperen, Conservation Technical Analyst (Rijksmuseum), and was followed by a demonstration of digital microscopy using Hirox RH-2000, provided by Davina Kuh Jakobi and Jolanda van Iperen. During this time, the various features of the Hirox were discussed and participants had the opportunity to use the equipment themselves.

After lunch, a lecture and demonstration of Reflectance Transformation Imaging (RTI) was provided by Martin Jürgens, Photographic Materials Conservator (Rijksmuseum) using an example of decorated leather wallpaper.

Two final lectures discussed 3-D imaging techniques: a lecture on browser-based interactive and side-by-side imaging and mapping was provided by Rob Erdmann, Senior Scientist (Rijksmuseum) and a lecture discussing a computer modelling

project at the National Maritime Museum was provided by Nick Ball, Assistant Curator of Ship Models. This was followed by a gallery talk and tour of the Navy Model Room (on display in Special Collections of the Rijksmuseum) by Jeroen van der Vliet.

The third day focussed on non-destructive imaging and analytical techniques, again with lectures provided to introduce the theory of each technique followed by



Sara Creange demonstrates XRF (ARTAX) using a ship model from the collection of the Rijksmuseum



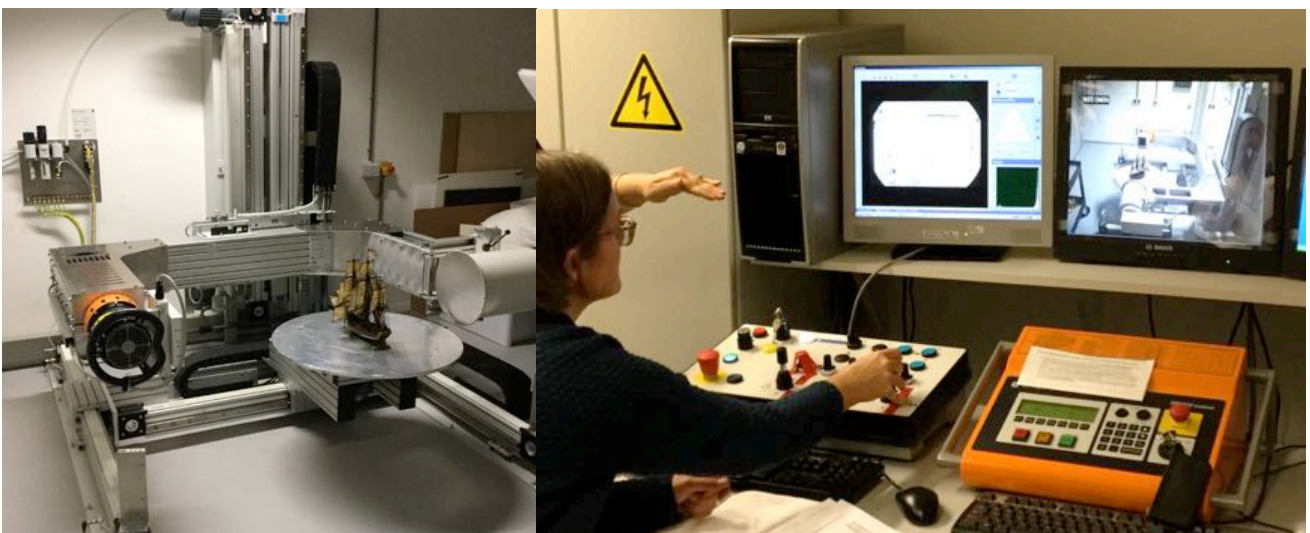
Arie Pappot demonstrates portable XRF (Bruker) using a ship model from the collection of the Rijksmuseum.

practical demonstrations. A lecture introducing ultraviolet (UV) light and infrared (IR) spectroscopy was provided by Erma Hermens, Technical Art Historian (Rijksmuseum) and followed by a demonstration of the techniques by Rik Klein Grotink, Photographer (Rijksmuseum) using half models from the collection of the Rijksmuseum. After lunch, a lecture discussing the potential and limitations of X-Ray Fluorescence (XRF) by Arie Pappot, Ph.D. candidate and trained metals conservator, was followed by a demonstration of the technique using both the standing (fixed) Bruker AXS Microanalysis GmbH ARTAX as well as the

portable Olympus DELTA (Premium) Handheld XRF Analyzer units on metal elements from the Capelle and Thetis ship models from the collection of the Rijksmuseum with Arie Pappot and Sara Creange, Metals Conservator (Rijksmuseum).

Finally, a talk about X-Ray was followed by a practical demonstration of the technique using the GE Eresco 280 MF tube head with Seifert DP435 manipulator system with C-arm and the Thetis ship model was imaged by Sara Creange.

The fourth and final day of the course focussed on sampling and interventive analysis techniques in a series of lectures. A lecture discussing sampling taking and embedding techniques was provided by Katrien Keune, Paintings Research Scientist (Rijksmuseum) and illustrated with samples taken from the ornate stern carvings of the *William Rex*, a large-scale 17th century ship model on display at the Rijksmuseum. The stratigraphy of the samples were analysed and imaged using digital microscopy and Scanning Electron Microscopy (SEM) and results were presented. Then, an introduction to pyrolysis Gas Chromatography Mass Spectrometry (py-GC/MS) was provided by Henk van Keulen, Senior GC/MS Specialist (Cultural Heritage Agency of the Netherlands) and illustrated with examples of surface coating from various ship models



In the image above, a ship model from the collection of the Rijksmuseum is awaiting X-Ray. Below, in the control room, Sara Creange provides a demonstration of X-Ray.

belonging to the collection of the National Maritime Museum in Greenwich. In the afternoon, an introduction to wood identification and analysis was provided by Jan Dorscheid, Junior Furniture Conservator (Rijksmuseum). Then, an introduction to Dendrochronology was provided by Marta Domínguez Delmás, Researcher (Universidad de Santiago de Compostela) as well as radiocarbon (C-14) dating by J. Hans van der Plicht, Professor (Rijksuniversiteit Groningen). Finally, an introduction to fibre identification and analysis techniques was provided by Suzan Meijer, Head of Textile Conservation (Rijksmuseum). Afterwards, participants evaluated the course and decompressed over drinks provided at the Rijksmuseum. Ultimately, the course has provided a platform for curators, conservators, and researchers for ship models to gather together and gain a better understanding

of the potential and limitations of various analytical techniques for the object-based research of ship models. It received positive reviews from participants and can be regarded as an overall success. Most importantly, the format for this course can be modified for application in other fields of conservation as well. The Rijksmuseum is looking forward to hosting this course again in the future, on a rotating basis with its sister course at the National Maritime Museum in Greenwich.

References:

Jakobi, D.K. and G. Smith, 2016. *We're all in the same boat: Using ship models to promote collaboration*. In: *Museological Review* 20. Leicester, UK: School of Museum Studies. pp. 27-35. Available: <http://www2.le.ac.uk/departments/museumstudies/PhD-Students/museological-review-1>.



Participants enjoy a traditional family-style Dutch/Indonesian "rijsttaffel" together.

New Approaches in the Conservation of Contemporary Art and Beyond

Brian Castriota

Conservator and Ph.D. Candidate, University of Glasgow

Many works of art produced in the last several decades present ongoing practical and philosophical challenges to our profession. These include artworks incorporating technology or other ephemeral materials, works with a distributed authorship, process-based works, works involving live performance, and works that incorporate "traditional" media in a manner that throws into question when its creation has ceased. Despite great advances in our theoretical frameworks in recent years, there remain so many instances of contemporary artworks that still test our capacity to approach their preservation according to our professional guidelines, codes of ethics, and institutional conventions.

Beginning in January of 2016, I along with fourteen other Early Stage Researchers (ESRs) embarked on doctoral research projects hosted at various universities and collecting institutions across Europe under the Marie Skłodowska-Curie Innovative Training Network "New Approaches in the Conservation of Contemporary Art" (NACCA). Within this PhD-level research consortium, we are investigating the most persistent issues posed by contemporary works of art that now constitute a significant part of European cultural heritage. Several projects, including my own, seek to advance the state of current thinking with regard to artist's intent and sanctions, artwork valuation, identity, and perceptions of authenticity. Other projects analyze the shifting professional distinctions within institutions such as the relationships between conservators, curators, and artists. Some are more medium-specific in their focus and examine conservation issues in contemporary

photography, the role of audiences in live art, the conservation challenges posed by computer-based artworks, as well as the similarities and differences in conservation approaches to ethnographic collections and collections of contemporary art.

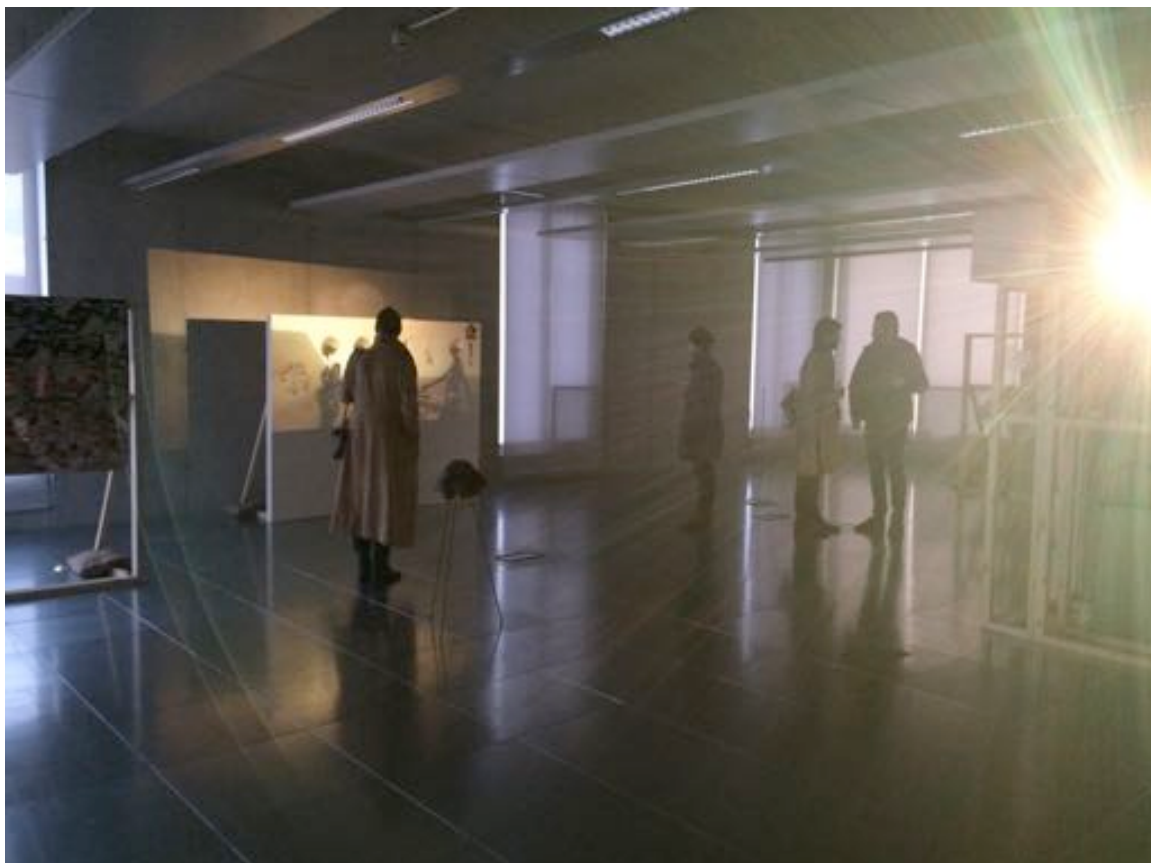
Having accepted the reality that preservation for many works of contemporary art entails much more than maintaining the physical stability of a discrete material assemblage, these NACCA research projects consider a host of complex and interrelated questions that remain unresolved in our discourse. Is it sufficient to ascertain a fixed set of guidelines to ensure a work's "authentic" preservation? How might such a dogmatic approach to authenticity impact a work's continuity? Are there situations when a work's episodic (re)presentation is less the implementation of a finished product and more a chapter in an ongoing process of creation? What roles do audiences play in "making" the work, or determining how a work should be preserved into the future? In what circumstances do traditional notions of replication and re-fabrication fail to accurately characterize the status and value of an object? How is our terminology defined and agreed upon? What is gained by forcing works of art into our existing theoretical frameworks and museological conventions, and what do we risk losing by doing so? What tools might we need to add to our "toolkits" and what skills should be taught in our conservation training programs to effectively steward these works into the future with the sensitivity afforded to other works of art?

Before I developed a specialty in the conservation of contemporary art and

time-based media artworks at the end of my graduate studies, much of my training and practical experience as a conservator had been in the conservation of archaeological materials. While contemporary works of art that inhere in the absence of a fixed or finite material presence pose acute challenges to conventional conservation frameworks, these questions are no less present for the “conventional” objects that contemporary artworks are so often contrasted with. In my own experience, I have found that an archaeological artifact may be similarly mutable in nature, and its anatomy and boundaries may be very difficult to discern. In many of these instances, the questions I might ask of a time-based media installation take a literal and material shape: how are the boundaries of a particular assemblage identified? When does an object’s soil or corrosion layers end and its information layer begin? To what extent am I shaping and determining this “object” with my interventions? For whom am I conserving the object – specialists interested in analyzing the material fabric,

those interested in forensically investigating traces of inscription or decoration, a picture for publication that tells a particular story? With both archaeological objects and contemporary works of art I have frequently found myself tasked with getting an object to perform a particular function, where the various stakeholders involved do not always agree about what that intended function should be. In some cases it may be just too much to expect a single spatiotemporal object to satisfy the desires and expectations of such diverse audiences.

Moving back and forth between specializations in archaeological conservation and time-based media art conservation I recognize that in many ways the practical and theoretical questions posed by contemporary artworks, with respect to their conservation, are no less pertinent in the case of other more “traditional” objects of cultural heritage. The heightened material variability of certain contemporary artworks only throws these questions into stark relief. As such, I



Opera Autonoma, *As You Were*, presented at Glasgow International, 2016. Photo: B. Castriota.

believe that the doctoral research carried out by NACCA will have resonance across other sectors of cultural heritage preservation, museum studies and curatorial practice, and these new approaches could be brought to bear on many other objects of cultural heritage.

The Marie Skłodowska-Curie Innovative Training Network 'NACCA' is funded by the

European Union H2020 Programme (H2020-MSCA-ITN-2014) under Grant Agreement n°642892 and is coordinated by the Faculty of Arts and Social Sciences at Maastricht University. For more information about NACCA's doctoral research projects and public events please visit <http://www.nacca.eu>.

Opportunities

Call for papers

Object - Event – Performance Art, Materiality, and Continuity since the 1960s

College of Art Association Conference, Los Angeles February 21-24, 2018

[Send applications to:] Chair: Hanna B. Hölling, University College London, h.holling@ucl.ac.uk, **DEADLINE: August 14, 2017**

In the 1960s, the art world and its objects began to experience a dramatic shift in what and how art can be. New modes of artistic expression articulated through Fluxus activities, happening, performance, video, experimental film and the emerging practices of media art questioned the idea of a static object that endures unchanged and might thus be subject to a singular interpretation. Different from traditional visual arts, the blending genres and media in art since the 1960s began to transform not only curatorial and museum collecting practices, but also the traditional function and mandate of conservation, now augmented to accept the inherent dynamism and changeability of artworks. How do these artworks endure over time despite their material and conceptual changes? How do their identities unfold contingent on ruling knowledge, values, politics, and culture? Forging an examination of the physical and immaterial aspects of artworks at the intersection of art history and theory, material culture studies, and conservation, our session proposes to interrogate artworks that evade physical stability and fixity familiar

from traditional works often conceived in a singular medium and meant to last "forever." Intrinsically changeable and often short-duration, these artworks challenge art, conservation, and museological discourses. Not only do they test the standard assumptions of what, how and when an artwork is or can be, but they also put forward the notion of materiality in constant flux that plays a significant role in the creation and mediation of meaning.

The deadline for submissions is **August 14, 2017**. Please consult general guidelines for participants listed in the 2018 CAA Call for Participation. Selected contributions might be considered for publication.

Call for papers and/or posters

2018 AIC's 46th Annual Meeting: Material Matters

American Institute for Conservation of Historic and Artistic Works (AIC) Annual Meeting, Houston, United States, 29 May, 2018 – 02 June, 2018

DEADLINE: 15 September, 2017

Online Submission Portal Open – Abstract Submission open until 11:59 pm, September 15, 2017.

The 46th AIC Annual Meeting will be held in Houston, TX, May 29-June 2, 2018. The theme for the main conference is: "Material Matters 2018." Papers are solicited that demonstrate the impact of material studies – or studies of materials – on the conservation profession, including the emergence of innovative treatments, new ways of "looking" and "seeing," shifts in decision-making and desired outcomes, and changes in collection care strategies. Also welcome are explorations of the impact of trending "materiality" studies in related disciplines including archaeology, museum and

curatorial fields, and art history among others. Topics can include, but are not limited to: cutting-edge imaging and analysis techniques of materials, new materials having conservation applications, revelations about the meaning and significance of materials within an artist's work, and improved methods of authentication. Four concurrent general session sub-themes have been identified with more to be identified based on the submissions. To view the subthemes and to submit an abstract for either the general or a specialty session, please visit the Call for Papers webpage at: <http://www.conservation-us.org/annual-meeting/call-for-submissions>

Call for papers

Re-theorising Heritage and Religion in East Asia

Association of Critical Heritage Studies 4th Biennial Conference, Hangzhou, China, 01-06 September, 2018.

DEADLINE: 30 September, 2017

Thanks to the establishment of world heritage system and the rise of global tourism, the discourse of heritage and religion have witnessed revival in recent decades. In countries such as China, Korea and Japan, both heritage and religion revived with the economic reform and have been used by the government as strategies to maintain social stability; and, both have become "commodities" people consume when they confront with identity crisis, and anxiety of loss due to the rapid transition of urban or rural environment in recent years.

While religious heritage occupied one fifth world heritage sites, very little research examines the interrelationship between the two (heritage and religion). In this panel, we would like to focus on how religious heritage can play across national boundaries in Asia. The inscription of these religious items as World Heritage has accelerated the interactions among religious practitioners across borders, and has boosted more tourist-followers to join the modern pilgrimage routes. For example, the panelists discuss about the making of a common ancestral genealogy and national/official ceremony in Chinese society (Shu-Li Wang),

intangible heritage and the worship of deity Mazu across China and Taiwan (Hsun Chang), Christian missionaries network building between China and southeast Asia (Jifeng Liu), and the cultural effects of ethnic heritage tourism at the borderlands of mainland China (Yujie Zhu). It is these diversity and vibrancy that make religious discourse in East Asia unique.

Moreover, we would also like to look at: How do heritage sites become places of pilgrimage to people who ascribe deep meaning to them? How do religious communities negotiate and contest their religious identity when their temples or churches become authorized heritage sites with new regulations on conservation and management? How were local religious practitioners in minority areas revitalized as "intangible heritage inheritors" in the context of cultural commercialization? Theoretical reflections include the relationship between heritage and religious practices and the dissonances between religious and secular claims on heritage sites.

The panel will focus on, but not limited to, the following subject areas:

- The link between heritage and religious sites

Call for oral communications Authentication in Art Congress 2018

The Hague, The Netherlands, 07-08 June 2018

DEADLINE: 01 November, 2017

Authentication in Art (AiA) invites submissions of proposals of 500–700 words (up to 3000 characters) for oral presentations, to be given at the AiA Congress in The Hague, The Netherlands, 7-8 June, 2018. The congress language is English. The Topics of the 2018 AiA Congress will be: - Technical Art History, The Center of it all: The Object and the AiA/NAI Mediation Board (Art & Law). Please select one of the above

- Theorising heritage and religion
- Religious practices and interactions across borders
- Value claims on religious/heritage sites in East Asia
- Religious and ethnic implications for heritage
- Management implication for sites of both religious and heritage value
- Nationalism and religion at heritage sites
- Pilgrimage sites in East Asia
- Religious tourism in East Asia
- Tangible and intangible elements of religious heritage
- Performance, Ritual, and Festival

Website:

www.criticalheritagestudies.org/hangzhou-conference/

Abstract Submission

An abstract in English (up to 300 words) can be sent to shuliwang@gate.sinica.edu.tw by 30 September 2017. The submission should also include an abstract title, the author's name, and affiliation. As well as contact details (including email address). Successful applicants will be notified by 1 November 2017.

mentioned topics, to submit your paper for consideration. If you have a paper of a broader theme, you are welcome to submit it as an unallocated paper; however, space for such unallocated papers is strictly limited. Please submit your proposal to info@authenticationinart.org before 1 November 2017.

Authors will be informed whether their work has been selected for further consideration

by 1 January 2018. If selected, you will be invited to develop the proposal into a synopsis of 1,000–1,200 words, which will be required for printed conference abstracts by 1 March 2018. A publication of conference papers in the form of digital publication is planned.

Papers presented at and published as a result of the AiA Congress will all undergo a peer review process. To this end, the AiA Working Groups are appointing a Committee of international experts who will make selections from the proposals received and selected authors will be invited to develop the proposal into a synopsis. Authors may then be requested to refine the synopses as necessary, and the versions will be edited for

publication by the Congress Editorial Committee. Please bear in mind that submissions of papers should not address topics that have been presented and/or published elsewhere before the date of the Congress in June 2018, or which are slated for publication at a later date. Should an author be invited to present a paper, the conference organizers will provide for travel and accommodation for speakers at the Congress. The Selection Committee can also decide, with approval of the submitter, that the paper will be presented in the form of a poster presentation.

Please contact us at info@authenticationinart.org for any questions or more information.

ICOM-CC's 18th Triennial Meeting: Theory and History of Conservation + Legal Issues Working Group Sessions

The following papers and posters will be presented in the joint session of Theory and History of Conservation and Legal Issues Working Groups in the upcoming ICOM-CC's Triennial Meeting:

Papers

- **Ashley-Smith, Jonathan**: A Role for Bespoke Codes of Ethics
- **Brajer, Isabelle** : The effect of credentialism on the cost of conservation treatment
- **Ekelund, Stina and Esther van Duijn**: Red, white or blue – an evacuation priority marking system on paintings in Dutch museums and its applicability in conservation today
- **Hölling, Hanna B.**: Time and Conservation
- **Marçal, Hélia and Rita Macedo**: From the periphery to the centre: Community engagement and justice in conservation decision making
- **O'Grady, Caitlin** : The Model Conservator - Unpicking the Past – How Archaeological Conservation Developed as a Field and University Discipline
- **Scaturro, Sarah** : A materials- and values-based approach to the conservation of fashion
- **Stoner, Joyce Hill and Muriel Verbeeck-Boutin**: The Impact of Paul Philippot on the Theory and History of Conservation/Restoration
- **te Marvelde, Mireille, Liesbeth Abraham, Herman van Putten, and Michiel Franken**: Past Treatments With a View to the Future: Early Twentieth-

Century Restoration and Scientific Investigation of the Eight Group Portraits by Frans Hals in Haarlem

- **van Duijn, Esther:** Changing views, altering practices – a brief overview of two hundred years of paintings conservation at the Rijksmuseum in Amsterdam
- **Lacerda Bachettini, Andréa, Carla Rodrigues Gastaud, and Juliane Conceição Primon Serres:** Legal Aspects Concerning the Storages in Brazil
- **Nilsen, Lisa:** Implementing European standards for conservation of cultural heritage in Sweden
- **Robinson-Calver, Sharon and Jon Readman:** Crime and the Conservator: Exhibiting a Body of Evidence

Posters

- **Lunau, Marcelle:** Linking Museum Visitors with Technical Studies of Artists Techniques
- **Moioli, Rossella, and Anthoula Konsta:** Royal Villa and Park of Monza: a knowledge based strategy for a preventive conservation approach and for a systemic vision of the site management.
- **Szmelter, Iwona:** ART IN PROCESS- PROCESS IN ART ; towards a new philosophy in the care of contemporary of art
- **Timbart, Noelle, Geneviève Delalande, Anne Courcelle, Béatrice Dubarry-Jallet, Anne-Claire Hauduroy, Patrick Jallet, Françoise Joseph, Marie-Noëlle Laurent-Miri, Marta Garcia-Darowska, Anne Portal, and Fleur Morfoisse:** The metamorphosis of Lady Ibet Coffin (L1651 to L1655): restoration stories

ICOM-CC's Elections

Elections for the 2017–2020 triennium will be conducted by electronic voting during a two-week period preceding and ending at the 18th Triennial Conference in Copenhagen. **Voting will open on Monday 21 August 2017 at 9:00 CEST and will continue until Monday 4 September 2017 at 14:00 CEST for Directory Board; 18:00 CEST for Coordinators.**

Only voting members of ICOM-CC (with an open and active ICOM-CC web account) on the opening date of electronic voting will be eligible to vote. Please make sure:

- 1) you are a current 2017 member
- 2) are a voting member in ICOM-CC
- 3) have an open web account on the ICOM-CC website; the e-mails to access the ballots are sent to the e-mails associated with your web account, so please ensure that your account has an e-mail address that does not filter out/block electronically-generated e-mails. You can change you e-mail under the "My Tools" tab on your account.
- 4) no new web accounts will be open or modified during the voting period (21 August-4 September 2017)

For any questions on voting, or web accounts, please contact secretariat@icom-cc.org

To check on the **Candidates for ICOM-CC Directory Board 2017-2020**, click here: <http://www.icom-cc.org/352/elections-2017/candidates-for-icom-cc-directory-board-2017-2020/#.WYJ0fopJneR>

To check on the **Candidates for ICOM-CC Working Group Coordinators 2017-2020**, click here: <http://www.icom-cc.org/353/elections-2017/candidates-for-icom-cc-working-group-coordinators-2017-2020/#.WYJ0hlpJneR>

