

ANNOUNCEMENT
For The ICOM-CC Paintings Working Group Virtual Interim Meeting

Work In Progress
October 6th & 20th 2021

“Work in Progress” is a programme designed to bring ICOM-CC Paintings Working Group members together to present aspects of their work in context with recent shifts affecting our ‘normal’ practice. Each session will consist of three oral presentations, approximately 15 minutes in length, followed by questions and discussion so that knowledge and ideas are shared.

These meetings are exclusively designed for ICOM-CC members ONLY, free of charge. Zoom links to the events will be sent out to all members prior to the event. No registration or RSVP necessary. Please note that the meetings will NOT be recorded.

[Session I]

Date: October 6th (Wednesday)

Time: Seoul 20:00; Mumbai 16:30; Moscow 14:00; Paris 13:00; London 12:00; New York 07:00

Kyu Sung Kang Conservator, Traditional Korean Painting Department at Leeum Samsung Museum of Art, South Korea

Amitabha Buddha’s Preaching Assembly: Bringing it back to its original form

The Leeum conservation department has been conducting research to restore Korean paintings back to their original form. One reason why this is needed is that traditional Korean mounting techniques of the Joseon Dynasty (17th century) were supplanted by the Japanese techniques during the period of colonization by Japan. This talk will examine how a traditional mounting technique of the Joseon Dynasty was practiced. The conservation treatment of the scroll painting Amitabha Buddha’s Preaching Assembly will illustrate how a scroll painting is being restored to its original, mounted form.

Helena Loermans Owner of Lab O, Portugal

The Textile Layer of Paintings

Helena Loermans will share how she has approached reconstructing different textiles used by painters as canvas. Helena has used technical studies and x-radiograph images to reconstruct weave patterns in order to re-create them. While art historians and paintings conservators have meticulously studied the paintings of the Old Masters, Helena has found there is a comparative lack of information on the characteristics of the canvas itself as a textile. Helena has recently presented her approach to studying historic canvases at the Conserving Canvas symposium at Yale and to participants in the Conserving Canvas Initiative of the Getty Foundation.

Josefina López Founder and director at Conservarts, Chile

Sewing and recycling during lockdown: tailor-made protective covers for paintings

In February 2020, Conservarts was commissioned to document and provide care for a large private collection, mainly comprised of modern and contemporary paintings. The primary objective was to photograph and condition check the entire collection, which involved unwrapping and re-wrapping for storage, after documentation. There were growing concerns around the visible damages on the paintings inflicted by the previous packaging methods, as well as the environmental impact on using disposable/single-use materials for packaging. When faced with the restrictions due to the pandemic, our main priority swiftly shifted into finding a solution for protecting the paintings, which resulted in a positive outcome of designing a more eco-oriented protective cover that provides easy access for future study of the collection.

[Session II]

Date: October 20th (Wednesday)

Time: Seoul 20:00; Mumbai 16:30; Moscow 14:00; Paris 13:00; London 12:00; New York 07:00

Omkar Kadu Conservator-restorer, The Museum Art Conservation Center at Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), India

COVID-19 Pandemic and the Care for Collection at the CSMVS Museum

Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) is a 99 -year-old museum located in Mumbai, India. In preparation for the centenary celebrations in January 2022, a massive project of the building's conservation and restoration treatment had commenced in 2019. Due to the pandemic, the museum was closed to visitors, the building restoration project was abruptly paused and a national lockdown posed additional challenges to the collection care. Facing the crisis, the museum was quick and proactive in their response to the pandemic by seeking avenues to increase its digital engagement with the communities isolated at homes and formulating cross-departmental strategies for its collections' safety and security.

Ja Hyun Cho Head Conservator at ZENA Art Conservation, South Korea & **Zeeyoung Chin** Conservator of Modern and Contemporary Art at Leeum Museum of Art, South Korea

Archiving Artist's Materials and Techniques for a Digital Database

Artist Kim Tschang-Yeul (1929-2021) was internationally renowned as a pre-eminent figure in the establishment of Korean contemporary art. Over forty years, he nurtured an iconic body of work on a single motif: the drop of water. His waterdrop paintings have been repeatedly forged and circulated in the art market. In 2017, the Korean Arts Management Service undertook a full survey of the artist's works for future authentication. Along with validating their provenance based on literature, conservators were tasked to gather information about the materials and techniques used by the artist. The project was completed in 2018 with the collaboration of the artist himself, his assistants and family. This work was a pilot project in the context of building a digital database called "The Digital Archiving of Korean Modern and Contemporary Artists".

Sabrina Meloni Paintings Conservator at Royal Picture Gallery Mauritshuis, The Netherlands

Facelifts & Make-overs

The Mauritshuis, with its renowned 17th-century collection of Dutch Masters, its busy conservation department gained international attention in 1994 by carrying out conservation treatments in public of two famous Vermeer paintings -The Girl with the Pearl Earring and The View of Delft. To celebrate its anniversary, an exhibition was planned for the summer of 2020, unveiling some intriguing restorations of the past 25 years. 20 case studies have been selected for this exhibition, each painting highlighting one aspect of conservation treatment. We aim keep the balance of not overloading visitors with technical information but to keep a birds-eye view, and make sure we attract diverse and younger audience; hence the catchy title of the exhibition: Facelifts & Make-overs. Due to the pandemic the exhibition was postponed twice. It will now take place in the fall of 2021 taking on the challenge of making it an interesting exhibition that is completely corona proof and yet not compromising our story.