

# Modern Materials - Contemporary Art Newsletter



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

Triennium 2021-2023 / Newsletter No 2 / Issue 13 / July 2022

## CONTENTS

<b>FROM YOUR COORDINATOR</b>	<b>3</b>
	<b>4 RECENT Conferences, Events and Courses</b>
<b>UPCOMING Conferences, Events and Courses</b>	<b>12</b>
	<b>16 NEW Research Projects and Programs</b>
<b>IN CONVERSATION WITH... Anita Quye</b>	<b>19</b>
	<b>21 THESES / DISSERTATIONS 2021 - 2022</b>
<b>RECENT Publications and Resources</b>	<b>26</b>
	<b>31 OPEN POSITIONS</b>
<b>MEMBERSHIP of ICOM-CC and our Working Group</b>	<b>31</b>

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**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

3D printed objects made at RIT's Center for Additive Manufacturing and Multifunctional Printing.

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## FROM YOUR COORDINATOR

Dear Modern Materials and Contemporary Art Working Group members,

Welcome to our 2022 Newsletter! I hope you will enjoy this issue which reports exciting new projects, conferences and course reviews, upcoming events, new excellent publications, and open positions, as well as our special section dedicated to recent theses and dissertations on modern and contemporary art conservation which aims to facilitate the dissemination of research studies and projects carried out by students and emerging professionals. We are delighted to see that the geographic diversity of this section's submissions is growing, and we hope it will grow even more in the following issues.

The Newsletter also includes a conversation with a great colleague, Anita Quye (Professor at the Kelvin Centre for Conservation and Cultural Heritage Research in History of Art at The University of Glasgow, Scotland) who shares with us her wonderful journey into the conservation of modern materials. Thanks, Anita, and thanks to all of you that have contributed to this 2022 Newsletter!

With this issue, we are also happy to inform you about recent and upcoming activities of our Working Group. During this second year of this Triennium, our Working Group – together with the Textile Working Group – successfully collaborated on the ICOM Solidarity Project 2021 *Clothing the Pandemic* led by the ICOM Costume International Committee. Within this project, we developed a virtual workshop titled *Conserving a symbol: Preservation of the facemasks from the Covid-19 Pandemic* and wrote guidelines to assist museum professionals by providing information on materials and manufacturing processes, material identification methods, proper handling, and preservation strategies including exhibition and storage solutions (for more info see [page 4](#)).

One of the upcoming events we are pleased to invite you to is the Virtual Joint Interim Meeting between our ICOM-CC Modern Material and Contemporary Art and Textiles Working Groups that will take place online on February 21-23, 2023. The meeting titled *Semi-synthetic and Synthetic Textile Materials in Fashion, Design, and Art* will be free and open to both members and non-members, and will include an online post-print publication. The Call for Papers & Posters for this event can be found on [page 12](#). The deadline for submitting abstracts is approaching... Monday, September 5th, 2022. So, hurry up! We hope this event will provide you with the opportunity to present and publish your research, practical experiences, and knowledge on this topic. We thank all of you who have already submitted and please share the Call for Papers and Posters and spread the word!

We are also pleased to announce our Virtual Gatherings *Topics Series* and *Emerging Professional Coffee Chats* and my thanks go to Assistant Coordinators Ellen Jansen, Helena

Ernst, and Flavia Perugini for organizing these upcoming events. The first *Topic Series Virtual Gathering* will explore the topic of Street Art, one of the themes our Working Group is interested in focusing on during this Triennium. The *Emerging Professional Coffee Chats* will provide students and emerging professionals an opportunity to introduce their work to our larger community and network with experienced professionals. For more information on our Virtual Gatherings see [page 12](#).

I would also like to give you an update on the 20th ICOM-CC Triennial Conference, which will be hosted by the Universitat Politècnica de València in the marvelous city of Valencia, Spain, on September 18-22, 2023. The conference will cover a variety of topics that are the focus of our twenty Working Groups, including sustainability which is the conference theme. The deadline for the submission of abstracts for papers was in spring and I would like to thank all the authors who submitted their work to our Working Group Session! Authors will be notified of the preliminary selection of papers by mid August and the Call for Posters will come out in the summer. So, stay tuned and visit the [conference website](#) for more details about this event. We are already looking forward to meeting you in Valencia!

I would also like to invite you to visit our new amazing [ICOM-CC website](#). If you haven't already done so, please renew your login and accept the new terms and conditions to join our member list. Additionally, I encourage you to join the [ICOM-CC Fund Mailing List](#) – the leading platform that supports conservation and restoration of cultural heritage around the world – at no cost in order to learn more about ongoing projects to support.

Finally, I'd like to thank all my fantastic Assistant Coordinators for their contribution to the activities of the Working Group. A huge thanks goes especially to Julia Langenbacher, Kendra Roth, and Helena Ernst for their extraordinary assistance in realizing another amazing Newsletter! Thanks so much for all your hard work, incredible support, and great teamwork! Another special thanks to Helena Ernst who is doing a great job managing our Facebook page and providing weekly content of useful information and events to our community of members and non-members. Our Facebook page now reaches more than 2,000 followers... unbelievable!

Please don't hesitate to reach out with your comments, questions, feedback, and suggestions. Also, follow us on [Facebook](#) to be kept informed of our activities as well as the latest news, online sources, and announcements on the conservation of modern materials and contemporary art.

I hope you enjoy this Newsletter and hope to see many of you at one of our forthcoming Working Group virtual events!

Anna Laganà  
ICOM-CC Modern Materials and Contemporary Art  
Working Group Coordinator

## RECENT Conferences, Events and Courses

### **CONSERVING A SYMBOL: Preservation of the facemasks from the Covid-19 Pandemic**

#### **Clothing the Pandemic Workshop - PART II:**

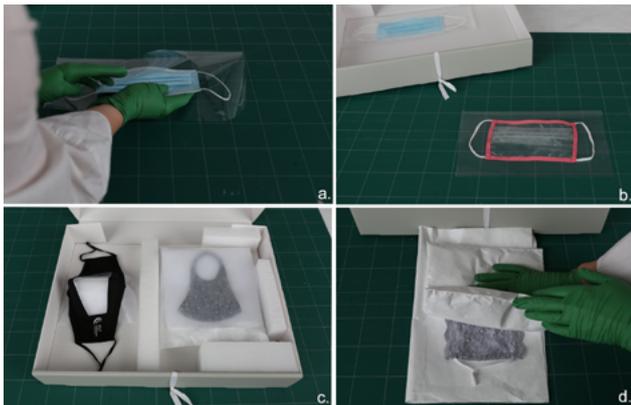
#### **CONSERVATION / PRESERVATION**

September 22, 2021

The workshop *Conserving a symbol: Preservation of the facemasks from the Covid-19 Pandemic* was one of the outcomes of the Solidarity Project 2021, *Clothing the Pandemic*, organized by ICOM Costume in partnership with the International Committee for Museums and Collections of Ethnography (ICME), ICOM-CC and ICOM-Canada.

Facemasks have become the iconic object and symbol of the pandemic representing humanity's resilience, community, and unity during this global tragedy. Since April 2020, all around the world, museums started collecting new and used facemasks to document this period of time and to explore their meanings for the people who make and wear them. To best preserve these iconic objects, providing knowledge of the materials, manufacturing processes and how they were used can be fundamental in how museums chose to conserve them. Therefore, one of the goals of this project was to develop a workshop in collaboration with ICOM-CC focusing on the preservation of Covid-19 facemasks to assist museum professionals.

The workshop was developed by Sarah Benson (Textiles Working Group Coordinator) and Anna Laganà (Modern Materials and Contemporary Art Working Group Coordinator), introduced by Corinne Thépaut-Cabasset (ICOM Costume Chair), and moderated by Kate Seymour (ICOM-CC Chair).



Images capturing ways to store facemasks a) Melinex folder for flat facemasks, b) Silicon release Matelina used for PVC facemasks, c) Folded facemask covered in Bondina, d) Embellished facemask protected with soft Tyvek pillow.

This workshop used a representative selection of masks collected by museums around the world, ranging from typical medical masks and home-sewn masks to masks made by artists and designers. The materials covered in the workshop included: cotton, silk, natural rubber, polyester, viscose, polyamide, polyurethane, polyvinyl chloride, polycarbonate, and blends.

These masks were used to guide participants through the processes that need to be considered for preserving them in the best way possible. The workshop provided information on the materials and manufacturing processes of facemasks, material identification methods, examination for contaminants, proper handling, material condition, and preservation strategies for storage and exhibition.

The workshop has also been written up as a guideline that will be published within the project's Handbook in 2022. The workshop was recorded and is available on the ICOM COSTUME YOUTUBE channel: <https://www.youtube.com/watch?v=U22wXyMZFp0&t=2547s>

Anna Laganà and Sarah Benson

### **II International Conference Hybrid Aesthetics of the Moving Image: Identity and Heritage**

October 20-22, 2022

Review

The public-funded Research Project *EshID: Hybrid Aesthetics of the Moving Image. Spanish Videoart and identity dynamics in the global map is a part of the more extensive initiative ARES Archive: Aesthetics, Identities and Audiovisual Practices in Spain*, a pioneer institution in Spain. The research group intends to encourage the appreciation of the Spanish video art produced since the '80s with an analysis of artworks that reflect on contemporary identity.

As part of its public activities, and always with an interdisciplinary approach, the *II International Conference Hybrid Aesthetics of the Moving Image: Identity and Heritage*, directed by Ana Martínez-Collado and Salomé Cuesta Valera, gathered in October 2021, a group of prestigious researchers from academic fields related to the appreciation and preservation of video art such as Dr Bernhard Serexhe, Dr Helia Marçal, Dr Ina Blom and Daniel Finn. Plenary lectures coexisted with papers and communications, round tables and discussions with artists. A call for papers was launched with blind peer review, ensuring a quality selection.



Speakers, Scientific Committee and Organizing Committee of the II International EshID Conference. © 2021 EshID Congress.

The conference discussed video art as a tool for inclusiveness, analysing the relationship between video and issues of indisputable social relevance such as feminism and sexual and gender diversity. The difficulties of collecting video art and the lack of educational programmes were also discussed.

The relationship between video art and the new conservation strategies was the event's second major topic of debate, with a keynote from Dr Bernhard Serexhe. Experts intended to establish a consensus to facilitate the decision-making process related to this type of work which is increasingly common in our institutions. This complex issue has gained international relevance in the field of conservation and restoration in recent years and was the topic of discussion at the round table with experts from international institutions such as the Smithsonian Museum of American Art and the Museo Nacional Centro de Arte Reina Sofia.

At the same time, a *Creative Room* was held in the Josep Renau Exhibition Hall of the Fine Arts Faculty of the UPV. A committee of experts selected videos from young authors and the *ARES Archive. Aesthetics, identities, and audiovisual practices in Spain*. This exhibition was shown for a month and attracted professionals and students from different backgrounds of expertise.

The conference was streamed online with English and Spanish live translation in order to be accessible to the international public. To ensure the transfer of all the knowledge that was gathered in the interesting panels, the recordings can be accessed online through the following link: <https://www.youtube.com/channel/UCr9mEWdIsPoGfQHdOMTtjew>

Paula Fernández Valdés

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### **Tech Focus IV: Caring of 3D-printed art**

October 25, 27 & 29, 2021

Review

The new edition of the [Tech Focus workshop series](#), organized by the American Institute for Conservation's Electronic Media Group, [Tech Focus IV: Caring of 3D-printed art](#), took place virtually due to pandemic restrictions. This time the 3-day symposium was dedicated to 3D printing and challenges related to the care of artworks based on this technology.

The conference organizers, Martina Haidvogel, lecturer at the Bern University of the Arts, Emily Hamilton, the Assistant Professor of Objects Conservation at Buffalo State College, and Alexandra Nichols, a Time-Based Media Conservator at Tate, succeeded in gathering a fascinating selection of speakers, who gave comprehensive insight into diverse aspects, both theoretical and practical, of this interesting topic. Among the speakers were conservators and curators as well as scientists and artists representing leading

cultural and academic institutions from North America, Europe, and China. These included the Cleveland Museum of Art, Cooper Hewitt Smithsonian Design Museum, Eames Collection, Los Angeles County Museum of Art, Museum of Modern Art, San Francisco Museum of Modern Art, Whitney Museum of American Art, Massachusetts Institute of Technology, Stony Brook University, Tate, Midwest Art Conservation Center, University College London, M+ Museum, and City University of Hong Kong.



*TechFocus IV: Caring for 3D-printed Art, conference flyer, Image: Formlabs CC BY 2.0 formlabs.com/3d-printers/ modified to fit text.*

The symposium's program was aimed to help both caretakers and creators understand 3D-printing, its risks, and requirements. 3D printing is a rapidly evolving technology using a range of materials from plastic and metal to all kinds of experimental materials like food. Originally used as a rapid prototype-producing method, it is now widely applied by designers, architects, and artists. More and more 3D-printed artworks have been recently acquired by museums around the world.

The first day of the conference was dedicated to understanding the process of 3D printing technology in general. Different aspects were covered such as methods, materials, software, and post-production processes.

On the second day, the speakers shared their experience in the acquisition process of 3D-printed artworks, along with their display and care. An especially interesting aspect was the question of copyright as it relates to reprinting as an option for caretakers.

Finally, on the third day, several case studies were presented and discussed focusing on reprinting and its issues. Generally, all issues can be divided into two big blocks: related to printable materials and related to digital sources. Especially interesting was the case study presented by conservators of M+ Museum. Shirley Tse's installation *Negotiated Difference* has recently been acquired into the museum's permanent collection. The technology-driven materiality and complexity of its structure made the museum's efforts to preserve the piece very challenging. For instance, one of the challenges was related to the precarious conditions of the source files that were customized and conceptualized by the artist as the readymade of the digital times.

The conference organizers tried to provide some tangible experience to the event participants, by providing a complimentary 3D-print sample set, which was referenced during these three days.



3D printing sample kit sent to conference participants. Photo: Martina Haidvogel.

The goal of this virtual conference was to become a platform for developing guidelines for the long-term stewardship of both the printed object and accompanying digital files necessary for reprinting when it is a viable option. Such a platform will be a priceless source of knowledge and practical experience for professionals dealing with 3D-printed artworks. The symposium organizers created a successful workshop despite challenges and deserve the highest appreciation from all its participants.

Anastasia Alexandrova

## **FUTURE TALKS 021**

### **Smart Solutions in the Conservation of the Modern**

November 8-10, 2021

Review

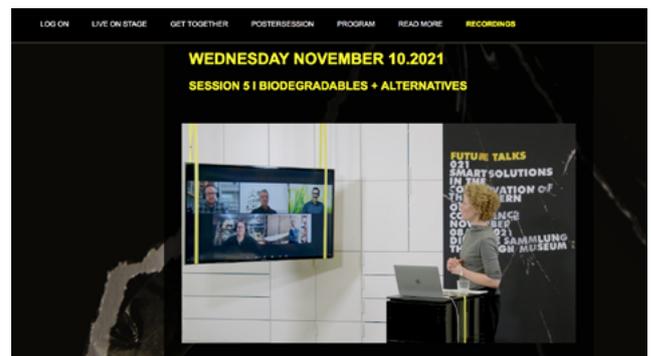
FUTURE TALKS 021 was held online between 8th to 10th of November, 2021. This was the seventh iteration of this successful and highly regarded international conference and was once again organised by Tim Bechthold and his team at Die Neue Sammlung - The Design Museum, Munich, Germany.

The FUTURE TALKS conferences have always encompassed a wide range of topics, materials, and object types, all of which can uncomfortably be gathered under the umbrella term ‘modern materials.’ Talks at this most recent event were grouped in 6 sessions: Sound, Plastics and More, Elastic Plastics, Installations, Biodegradables and Alternatives, Robots and Artificial Intelligence.

As at my first FUTURE TALKS in 2019, I was again blown away by the kaleidoscope of different object types and innovative treatments being discussed. There were, of course, also fascinating talks investigating new materials and techniques and their applications, along with original research. There simply isn’t sufficient space here to detail the myriad useful and inspiring talks presented by passionate and engaged conservators, and to pick favourites would feel insensitive to those not mentioned.

One of the hallmarks of the FUTURE TALKS conferences is the fostering of stimulating conversations between

conservators and professionals from other industries. Yet again the organisers excelled, preparing an enlivening and thought-provoking array of speakers on the cutting edge of industrial design and material development. Here I am less concerned to show favouritism, and can say that I was particularly fascinated by the talks of Renzo Vitale, the Creative Director of Sound at the BMW Research and Innovation Center, Munich, as he led us through the process of making the sound of doors closing and engines starting as rich an audiological experience as possible; and of Andreas Maegerlein, from the BASF Creation Center, Ludwigshafen, who’s talk on their development of a novel material that came to be used in the soles of trainers was so interesting that I felt my only option was to go out and buy a pair – and I am not a keen jogger.



Screenshot from Session 5 | Biodegradables + Alternatives. Moderator Karianne Fogelberg in conversation with Julia Lohmann, Designer, London | Beat Frank, Designer, Fluidsolids Zurich | Andy Wolf, conservator, MoMA New York | Michael Held, Designer, Steelcase Munich | Benoit Cugnet, AMSilk, Munich.

Of course any note on an event held over the last two years can’t go without mentioning the impact of the pandemic. This conference was held online, but despite some technical teething problems, the organisers had clearly worked very hard to make the conference as open, engaging and discursive as possible. The conference included: breakout rooms, poster session and a virtual reception. I was particularly impressed with the software used for realizing these interactive sessions, and was able to virtually move between and join smaller group conversations in what felt like an organic and fun way.



Screenshot from Postersession.

And so, of course, the FUTURE TALKS 021 conference was a profound success. I took away some interesting ideas for treatments, and an increased awareness of other

approaches and techniques. I also enjoyed reinforcing professional friendships and relationships. However as with so much during these last few years, my experience was heavily informed by the pandemic. And yet here the conference provided a final and unexpected result - the sense of joy I felt joining with so many wonderful colleagues again. I am already looking forward to 2023!

For more specific information about the conference and its programme: <https://dnstsdm.de/en/future-talks-021/>

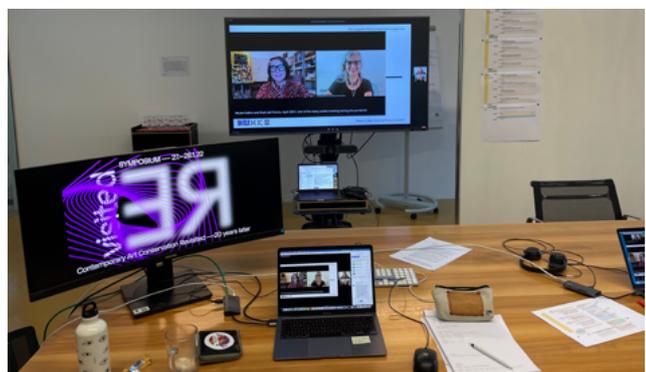
Alex Owen

**Contemporary Art Conservation Revisited—20 years later**

January 27-28, 2022

Review

The symposium, *Contemporary Art Conservation Revisited—20 years later*, was held online with an international group of presenters and attendees. It was convened for the occasion of the twentieth anniversary of the Modern Materials and Media (MMM) specialty in conservation at the Hochschule der Künste Bern (HKB, Bern Academy of the Arts) and hosted and organized by Martina Haidvogel and Martina Pfenninger Lepage, co-heads of the specialty’s program. The two days of talks were structured by themes that provided a narrative arc, along which the speakers offered their perspectives on changes in conservation training and practice that have been instigated by contemporary art and time-based media.



Behind the scenes, Credits: Kamilla Ødegard.

Beginning with the auspicious and timely establishment of the MMM specialty at HKB between 1999-2001, the first session, *Retracing our Path*, looked at how far both the program and the field have come over the years. Hélia Marçal gave an impressive overview of trends in the conservation field since 1950, highlighting the “intertwined lineages” of the broadcast industry, archival sciences, conservation theory, computer science, critical theory, media studies, media archaeology, and the history of art. Regional differences were represented in comparing and drawing out relationships between European and US developments. Glenn Wharton’s talk, “Focus on Sustainability, Collaboration, Diversity, Equity, and Inclusion

in Conservation” outlined the revised values and practices beginning to be implemented in training programs and set an optimistic tone for the changes afoot.

The second half of Day 1 framed *Changing Roles* in conservation, revealing the transition of conservators’ role from passive technicians and stewards to active advocates and collaborators through seemingly different areas of practice. Agathe Jarczyk related a personal history of working with video art, describing its traverses between the already-established field of professionals and artists doing film and video preservation, and the emerging field of media conservation.

The first day wrapped up with a panel delving further into advocacy, whose participants relayed struggles to create change within their institutions and client networks in order to properly care for contemporary art and media.

Day 2 of the symposium hosted a broad selection of presentations on *New Ways of Caring, Working, and Collaborating* in separate sessions. Issues of environmental sustainability re-emerged as a guiding principle in decision-making and choices of material.

Innovative approaches to the challenges of working with media works within institutional structures and ethical frameworks were also shared, from a bespoke media component cataloguing system, to acquiring and conserving artworks using cutting-edge and rapidly obsolescent technologies, to how replication is handled.

A range of approaches to collaboration itself, and incorporating collaboration into processes of artwork production, exhibition, and conservation were discussed. The practice of cultivating relationships with artists was shown to have mutual benefit and allowed for expanded conceptions of their relationships to artworks as well.



Closing remarks, screen shot, Credits: Kamilla Ødegard.

The symposium closed with a conversation between Pip Laurenson and Jill Sterrett on *Looking Forward*. Given their respective positions as founders and leaders in the field, their support for the next generation’s ideas and provocations for change was encouraging. They each reflected on how the notion of care has changed over the past decades, beginning a shift away from the Western colonial history of museums and material culture, toward involvement of the communities connected to collections.

The symposium offered a trove of histories, case studies, and emerging practices over these two days, and the range of presenters, from pioneers to current practitioners to students, was remarkable. It marked an important moment to reflect on where we have been and where we are going in the field. The impression was that the “wicked problems” we must grapple with will be approached thoughtfully and collaboratively by a bright and determined community.

Video recordings of the talks can be found on the symposium’s webpage: <https://www.hkb.bfh.ch/conscore>.

sasha arden



H K B

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**Street and Public Art: artists, communities and the conservation of history in the making.**

Panel discussion  
January 28, 2022

Despite the differences in scope and context between street and public art, the public often engages with both, experiencing strong reactions related to disavowal and aversion, enjoyment and adoration, with many artworks in the public space stirring controversy. Still, the importance of public and street art in the everyday life is often underestimated or ignored.



*The panelists and moderators during the discussion which was held over Zoom.*

The panel discussion focused on what makes an artwork in public areas - whether commissioned or not - worth preserving and examined the role of public institutions, artists, communities, and other stakeholders in establishing significance. Central to the discussion was public perception and its changing or evolving views of such artworks over time. These artworks encompassing the life of a community and the community it serves should be part of the discussion. The work of Carolina Falkholt was the starting point of the discussion. Carolina’s work *God giving a f\*\*\** was vandalised and restored by MFA students from HDK-Valand-Academy of Art and Design, University of Gothenburg, as an act of care. Issues of authorship, co-

authorship, the ever-evolving character of street art and its conservation, the public reactions and the conflicting views of different stakeholders were discussed.

The virtual panel included Carolina Falkholt (Artist), Marina Pugliese (Head of Public Art, City of Milan), Karin Hermeren (Head of Conservation, Moderna Museet, Stockholm), Tomas Örn (Rat and Dragon Production), Flavia Perugini (Senior Project Specialist, Getty Conservation Institute) and was moderated by Stavroula Golfomitsou (University of Gothenburg) and Austin Nevin (Courtauld Institute of Art) and Jacob Kimval (Stockholm University).



*Carolina Falkholt’s artwork God Giving a F\*\*\* in Gothenburg, Sweden was symbolically restored by Monique van der Wal, Andrea Giovanni Oded and Paul van Blaster following its vandalism.*

This was the second panel of three related to the field of street art and was part of the research project *A critical assessment of Wall Painting Conservation in Sweden* funded by the National Heritage Board, Sweden and coordinated by the University of Gothenburg. The discussions will continue and aim to explore more aspects of street art and public art and their conservation.

Stavroula Golfomitsou and Austin Nevin

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**Past/Present: Collecting, Exhibiting and Conserving Contemporary Art in Asia**

January 5-8, 2022  
Review

The virtual symposium *Past/Present: Collecting, Exhibiting and Conserving Contemporary Art in Asia* constitutes an unprecedented event in the East and Southeast Asia region for both the topic covered by the symposium, the ambition and quality of its program, and for the number and diversity of the participants attending it.

Organised under the lead of Shu-Wen LIN, hosted by the [Taoyuan Museum of Fine Arts \(TMOFA\)](#) and supported by the Asian Cultural Council (ACC) 2021 project grant, the online symposium featured 16 talks to provide an overview of regional efforts to collect, install, preserve, and document contemporary art in Asia. The symposium

panellists included practitioners from Japan, Korea, Hong Kong, Malaysia, the Philippines, Indonesia, Vietnam, Myanmar, Singapore, Australia, the United States, and Canada, as well as local speakers in Taiwan. About 800 colleagues pre-registered for the symposium resulting in more than 500 unique visitors in attendance.

The speakers had the possibility to deliver their presentations in their native language. Consequently, talks were available for attendees in four languages (Mandarin, Korean, Japanese, and English) with English and Chinese subtitles. All publications associated with the symposium are available in English and Mandarin to promote the development of multilingual literature on care of contemporary collections.



Preprints of the symposium available online in Mandarin and English.

The first two days focused on acquisition and exhibition policies in the museum setting and included talks on collection management in contemporary exhibition space and artist- in-residence programs. The third and last days included presentations by conservators about their current practices in the museum setting as well as talks by archivists at artist foundations/studios, with a specific focus on documentation. Case studies from contemporary art centers, artist archives and estates, advocacy groups, university gallery spaces and independent art studios were used to illustrate the presented content.

Each day included one-hour moderated panel-discussion which allowed for audience participation and was simultaneously translated, once again with multilingual options. This helped to further address the emerging, yet urgent challenge of caring for contemporary materials across the diverse linguistic, cultural, and political landscape. It initiated a collective reflection on some aspects related to the specific contribution of each country's unique ecosystem of societal reform, colonial history, museum structure, culture policy, and funding mechanisms while also identifying common needs in the SEA region.

Considering the quality of the content the symposium should without any doubt be considered a remarkable achievement. Also contributing to the success of the symposium were the efforts made by the organizers to

provide free of charge access and a flawless online and multilingual communication among all participants.

The symposium revealed and confirmed the existence of a multitude of practitioners over the South East Asia region dedicated to caring for contemporary collections and provided the opportunity to identify some common needs. This will hopefully lay the groundwork for the next stage – the stabilization and consolidation of a robust and effective knowledge-based network to help construct regionally feasible workflows and strategies for the care of contemporary and time-based media art conservation throughout Asia.

For more information about the symposium programme please visit:

[https://event.culture.tw/TMOFA/portal/Registration/C0103MAAction?useLanguage=en&actId=10049&request\\_locale=en](https://event.culture.tw/TMOFA/portal/Registration/C0103MAAction?useLanguage=en&actId=10049&request_locale=en)

Christel Pesme

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***New Media Museums Colloquium: Collecting and Preserving Media Arts***

March 24 - 25, 2022

Review

The *New Media Museums Colloquium: Collecting and Preserving Media Arts*, one of the first hybrid events of the year 2022 (held partially online and partially in-person), took place in the spectacular scenery of Olomouc Old Town. It was a closing event of the pilot phase of an 18 months project [New Media Museums: Creating Framework for Preserving and Collecting Media Arts in V4](#) (where V4 stands for the Visegrád Group, a political alliance between 4 Central European countries: Czechia, Slovakia, Poland and Hungary), that started in January 2021.



Closing roundtable of the *New Media Museums colloquium*, held at the *Flora Exhibition Centre, Olomouc*. Photo Zdeněk Sodoma.

The project was initiated by the [Olomouc Museum of Art](#) and [Dušan Barok](#), an artist and researcher who is currently completing his dissertation on the intersection of art preservation and experimental publishing at the University of Amsterdam. It was conceived as a platform

for sharing knowledge about building collections of media art and developing infrastructure for its presentation and care across different types of institutions in the region. The project was launched in response to the issue of the under-representation of media art in Central European collections and the related risk of losing this important part of cultural legacy.

The main purpose of the colloquium was to present the work that has been done during the last months within the overall framework of the project by the partner institutions. The event offered a fascinating overview of the many different ways media art is collected, presented and perpetuated in the different types of institutions across the region, the impact of the project on institutional practices and the challenges to be met. It was inspiring to hear how complex preservation strategies can be creatively implemented in low-budget environments that lack preservation professionals. In times when the sustainability of preservation practice is one of the main challenges for the field, those are often places to search for innovative ideas for the wealthier, established institutions, that might trigger a critical revision of their practices and strategies. The organiser's decision to invite professionals and thinkers working outside of Central Europe allowed to situate the project in a wider context and facilitated a lively exchange of ideas and visions. The colloquium concluded with a public round table discussion about [collecting and preserving video art and moving image](#) hosted by PAF Spring Olomouc, a renewed art festival presenting performance and media art.



*Ela Wysocka presenting at the New Media Museums colloquium in the Archdiocesan Museum, Olomouc Museum of Art. Photo: Zdeněk Sodoma.*

Presentations are available online at: <http://cead.space/Detail/project-news/3841>

Aga Wielocha

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### **The Big Picture Workshop**

June 12-17, 2022

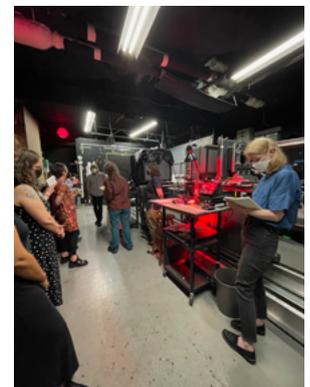
Review

*The Big Picture Workshop*, hosted by the Museum of Modern Art (MoMA) in New York, took place on June 12-17, 2022. It brought together eighteen conservators and

at least a dozen more allied professionals who focus on the unique challenges in the presentation, display, and collection care of large-scale photographic works. The organizers, Lee Ann Daffner, Krista Lough, Craig Kamrath, and Sara Saetren created a vibrant and informative four-day program.

The first day consisted of presentations by curators and conservators in both institutions and private practice, with particular attention given to several cases involving the treatment, display, and preservation of large-scale photographs.

On the second day, the participants were given the opportunity for hands-on experience, with a specific focus on over-sized print rolling and archival storage (given by Katie Sanderson and Meredith Reiss), as well as instruction and practice infilling surface damages (scratches and chips) on photographs face-mounted with PMMA (led by Anna Laganà and Sarah Freeman).



*Left: PMMA Infilling Session, MoMA, NY. Right: Darkroom, Hanks Photographic Services, Inc., Mt. Vernon, NY. All images courtesy of Lee Ann Daffner.*

On the third day, we had the privilege of hearing from contemporary artists themselves on their challenges and processes behind making large photographs. The artist panel consisted of Tina Barney, Richard Learoyd, Laurel Hauge of Vera Lutter studio, Lola Flash, and Mariah Robinson, followed by a discussion. We had the additional experience of visiting Hank's Photographic Services in Mt. Vernon to witness a mural-sized silver gelatin print being exposed, developed, and mounted. For many, this was certainly a highlight as it provided the opportunity to see this process firsthand and interact with fabricators of the works they are sometimes tasked with taking care of.

On the last day, we were graciously invited to visit the MoMA Queens storage facility to learn more about these large artworks' storage, housing, and crating. Our workshop was completed in the afternoon with a panel on *Duplicates, Reprinting, and Exhibition Copies*, resulting in a lively discussion among the participants.

This workshop was further proof that scale of an artwork presents a unique set of challenges, skills, and approaches to preservation and exhibition. It requires collaboration between conservators and allied professions. The

presentations illustrated unique approaches to handling and storing large photographic images. Much like the experience of viewing large artworks, the subsequent care for them is also a communal experience.

As a participant, I can only hope that more workshops of this caliber, scope, and focus take place in the future as the field evolves in response to current contemporary photograph production, which is often the creation of 'Big Pictures.'

This program is part of the Collaborative Workshops in Photograph Conservation made possible by the FAIC and The Andrew W. Mellon Foundation. The reviewers attendance was made possible by funding from FAIC.

Luca Ackerman

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***Reflections and Projections: Time-based Media Art Conservation Education and Outreach***

June 30 - July 1, 2022

Time-based Media (TBM) artworks are characterized by having a durational element, such as sound, performance, light, or movement, which unfolds to the viewer over time via slide, film, video, software, or the internet. Preserving them presents particular challenges, given their conceptual nature and use of components that extend well beyond traditional categories of art materials.

In order to meet the ever-increasing complexities of TBM art conservation, the next generation of media conservators must cross over the disciplinary boundaries of computer science, material science, media technology, engineering, art history, and conservation.

Thanks to generous funding from the Mellon Foundation, the Conservation Center of the Institute of Fine Arts at New York University has designed and implemented the Time-based Media (TBM) Art Conservation Education and Training Program, the first of its kind in the US.

With its MA/MS dual degrees, specialized faculty, networks within the University, and close working relationships with museums and private collections, the Conservation Center has established itself as a key player in TBM art conservation education.

This webinar presented teaching concepts developed by instructors, as well as student perspectives over four years of curriculum implementation. Educators and professionals from other programs were invited to discuss their teaching approaches in the classroom and beyond. Resources developed at the Conservation Center were shared to promote TBM art conservation education and training and to inspire others embarking on similar initiatives.

Recordings will be available through their website: <https://www.tbmatnyu2022.com/program>

Organizers and moderators:

Dr. Hannelore Roemich, Hagop Kevorkian Professor of Conservation, and Christine Frohnert, Research Scholar and TBM Program Coordinator, at the Conservation Center, Institute of Fine Arts, New York University.

Contact for further information: [hr34@nyu.edu](mailto:hr34@nyu.edu)

## UPCOMING Conferences, Events and Courses

### Call for Papers and Posters

#### ICOM-CC Modern Materials and Contemporary Art and Textiles Virtual Joint Interim Meeting: *Semi-synthetic and Synthetic Textile Materials in Fashion, Design and Art*

February 21-23, 2023

Free online event

#### Deadline for receipt of abstracts: 09/05/2022

Collections from the 20th century, especially those that focus on fashion, design and art, have semi-synthetic and synthetic textile materials. Since their discovery in the late 19th century, developments and new innovations have continued throughout the present day.

The degradation, preservation and conservation of these materials are in need of constant research, as many behave and degrade in unknown ways when compared to natural textiles and to synthetics used in three-dimensional objects.

This meeting brings together two conservation disciplines, Textiles and Modern Materials & Contemporary Art, to merge knowledge and increase awareness on the technology, identification, degradation, and conservation of semi-synthetic and synthetic textile materials.

The meeting will be virtual, open to both members and non-members, and will include an online post-print publication. We are looking for submissions from conservators, conservation scientists, curators, scholars, and students. We hope this event provides you with the opportunity to present and publish your research, practical experiences, and knowledge on this topic.

#### Theme and suggested related topics:

Semi-synthetic and synthetic textile materials (particularly fibres, elasticised textiles, coated and foam-laminated textiles, as well as films):

- Innovative manufacturing processes (eg.: 3D printed textiles and high-tech/high performances fabrics)
- Surface treatments
- Material identification
- Research into degradation factors
- Treatment studies
- Case studies
- Preventive conservation issues and solutions

#### Post-prints

Authors will be required to submit a final paper to the organizers before the conference. The papers will go through peer-review and editing. Selected papers will be published as digital post-prints. They will be available after the meeting on the ICOM-CC Publications Platform.

#### Key dates:

- September 5th: Deadline for receipt of abstracts.
- Beginning of October 2022: Selected authors will be notified.
- Mid-January 2023: Deadline for presentation submission.
- February 24, 2023: Submission of papers for the post-prints and start of the conference

#### Instructions for submission of papers and posters:

- The full title of the paper/poster
- Full names, job title, institution, and e-mail address of the contact author
- Abstract of the paper (between 300 and 500 words)
- Abstract of the poster (max 250 words)
- Biographies of authors (max. 100 words)
- Graphs, pictures, tables, or references should not be included
- All works submitted must be original and not have been published elsewhere.

#### Contact:

Anna Laganà, ICOM-CC Modern Materials and Contemporary Art Working Group Coordinator

Sarah Benson, ICOM-CC Textiles Working Group Coordinator

Email address:

[icomcc\\_synthetictextiles\\_meeting@gmail.com](mailto:icomcc_synthetictextiles_meeting@gmail.com)

#### Event link:

<https://www.icom-cc.org/en/calendar/event/icom-cc-modern-materials--contemporary-art--textiles-virtual-joint-interim-meeting->



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

#### ICOM-CC Modern Materials and Contemporary Art Virtual Gatherings:

##### Topics Series and Emerging Professional Coffee Chats

As announced in the [Triennial Programme](#), the ICOM-CC Modern Materials and Contemporary Art Working Group will hold a series of virtual gatherings.

The [Topic Series](#) are virtual chats on specific themes to create opportunities to share projects, experiences,

expertise and ideas, to pose questions, and discuss issues related to each theme.

The first *Topic Series* virtual gathering, organized by the Working Group Assistant Coordinator Flavia Perugini (Getty Conservation Institute), will explore the topic of Street Art. During this event – titled *Street Art: the role of the conservator and the collaboration with the artist* – a panel of international experts will address the relationship between conservators and artists, report on a multitude of initiatives created to promote and advocate for Street Art, address educational needs, and propose collaborations aimed at securing the future of Street Art conservation.

The *Emerging Professional Coffee Chats* are a series of virtual gatherings organized by the Working Group Assistant Coordinators Ellen Jansen (University of Amsterdam) and Helena Ernst (Cologne Institute of Conservation and Science / Die Neue Sammlung – The Design Museum) to inform our Working Group members as well as non-members of the many interesting research projects carried out every year in our field by students and other researchers, and to provide the latter an opportunity to introduce their work to our larger community, facilitate connections and network with experienced professionals.

For the dates of these upcoming events please follow our [Facebook](#) page or [join the Modern Materials and Contemporary Art Working Group](#).

Anna Laganà




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### **ICOM Prague 2022: The Power of Museums 26th ICOM General Conference**

August 20-28, 2022

Prague, Czech Republic

#### Purpose: Museums and Civil Society

In recent times, many voices have been raised regarding the role cultural institutions should play within their own local communities. The democratic battles fought worldwide in the name of human rights urge museums to take an active stance towards a fair advancement of civil society. Believing that the cultural sector can remain neutral in the face of exclusion and discrimination would endanger museums' own relevance. This plenary session stimulates a wider debate on projects and ideas capable of enabling museums to take on a key role as agents of social change.

#### Sustainability: Museums and Resilience

Climate change, natural disasters and a wide range of environmental concerns call for the implementation of more effective actions from global institutions. Moreover, the COVID-19 pandemic dramatically underlined the need to develop more sustainable funding models for museums and other cultural institutions. In this context,

can museums, through their activities and programmes, actively participate in the creation of sustainable models for contemporary societies? A varied group of panellists will provide an opportunity to share experiences and innovative ways to move towards a sustainable future.

#### Vision: Museums and Leadership

Disruption is emerging as a key factor for contemporary museum leadership. Museum directors are faced with the difficult tasks of encouraging their colleagues to find new solutions to unprecedented issues, as they seek ways for their organisations to endure and survive. Expert panellists from renowned international institutions will debate on the challenges faced by museum leaders today, including the integration of physical and digital, the need for new business models, a greater engagement with the social role of museums and more.

#### Delivery: Museums and New Technologies

New technologies for museums are not only precious tools for creating digital exhibitions and improve audience engagement, but also effective resources to protect and store collections, reduce organisational costs and expand accessibility in cultural institutions. The application of digital instruments accelerated due to the recent forced closures of most museums worldwide: several museums have resorted to the use of digital tools to maintain contact and engage with their publics remotely. This plenary session addresses the potential of new technologies to meet the different needs of contemporary museums.

Within this conference, ICOM-CC will provide a significant contribution by leading sessions and collaborating with other ICOM International Committees on conservation risk assessment, sustainability and resilience, disaster and emergency responses. ICOM-CC will also present a collaborative workshop together with ICCROM on the ICCROM's *Our Collections Matter Toolkit* for implementing sustainability within collection care and conservation practices, as well as offer technical visits and excursions.

For further information, please visit:

- <https://prague2022.icom.museum>
- <https://prague2022.icom.museum/committees-meetings/international-committees/icom-cc>



**Conference Reshaping the Collectible: When Artworks Live in the Museum**

September 14-16, 2022

We are delighted to invite you to a conference that provides an opportunity to come together to share our research at the end of the three-year project, *Reshaping the Collectible: When Artworks Live in the Museum*, funded by the Mellon Foundation. The conference will bring together different voices from within and outside the museum to explore the work that has been done and to look to the future from where we are now.

In January 2018 Tate was awarded a major grant from the Mellon Foundation for a programme of research to examine and develop our practice in response to the conservation and management of recent and contemporary works of art, in particular time-based media, performative, live and digital art. The research focuses on works that unfold over time, that question the boundaries between the artwork, the archive and the record, and that have complex social or technological dependencies within networks outside the museum.

The project has brought together conservators, registrars, curators and archivists, and throughout the course of our research has been shaped by the wider events of the past three years. These encounters have challenged our inherited practices, inviting us to think anew. The conference will explore artworks that generate archives, the relationship between memory and the future, radical hospitality and love, replication and the carbon impact of exhibition copies, what is at stake in making the practices of conservation and collection management more visible, and what it means to learn an artwork.



The core conference will run from 12:00 to 17:00 UK time on the 14, 15, 16 September, with a few additional events in the morning and early evening. A full programme will be available shortly via the following webpage:

<https://www.tate.org.uk/whats-on/online-event/reshaping-the-collectible-learning-through-change>

If you have any queries about the event, or have any problems registering, please contact Jess Sully at [jess.sully@tate.org.uk](mailto:jess.sully@tate.org.uk)

**XVII COLOR CONFERENCE + 2nd Colour Photography and Film Conference**

September 12-13, 2022 + September 15-16, 2022  
Florence, Italy and online

XVII COLOR CONFERENCE

The [Gruppo del Colore – Associazione Italiana Colore](#), in collaboration with the “Nello Carrara” Institute of Applied Physics of the [IFAC-CNR National Research Council](#), is announcing the XVII edition of the Color Conference. The conference aims to promote the multi-disciplinary and interdisciplinary aggregation of all the realities dealing with color and light from a scientific, educational and professional point of view.

Due to the uncertainty about the evolution of the Covid-19 pandemic, it was decided to deliver the conference in mixed mode. Therefore, it will be possible to participate in person (except for any lockdowns) or online in a manner that will be declared as soon as possible on this site.

2nd Colour Photography and Film Conference  
Colour Photography and Film: analysis, preservation, and conservation of analogue and digital materials

The first edition of the conference, which was held at the end of March 2021 and organized online due to the pandemic, was a great success thanks to the approximately 140 participants and 50 presentations from 12 different countries. [...] The presentations have been collected in the proceedings and in the first volume of the Research Culture and Science Books series (RCASB), which is available at the following link, free of charge: <https://www.rcasb.eu/index.php/RCASB/catalog>

At the request of many colleagues, the second conference will be organized in mixed mode (virtual and physical participation) during two days, 15-16 September 2022, in Florence.

Contributors are encouraged to share their recent research and experiences on analogue and digital colour materials. Highlights on history, preservation, conservation, restoration, digital migration of colour photographs and film are particularly welcome, as are interdisciplinary views on how colour photography and film technologies have impacted society and culture. For more information, please visit their webpage: <https://www.gruppodelcolore.org/?lang=en>



**Sustaining Art: People, Practice, Planet in Contemporary Art Conservation**

9-11 November 9-11, 2022  
Dundee, Scotland and online

*Sustaining Art 2022* is a three-day conference, based in Dundee, Scotland, and partially streamed online, that seeks to address sustainability in its widest sense in relation to contemporary art conservation. It will be a forum to challenge assumptions, examine practices and pursue equity and sustainability in conservation networks of care.

This conference is an affiliated SBMK and INCCA project in partnership with the DJCAD University of Dundee and Dundee & Angus Convention Bureau.

This conference seeks to address sustainability in its widest sense in relation to contemporary art conservation and acknowledges that this is dependent upon an expansive ecology of individuals and practices of care.

For further information, please visit their [webpage](#).




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**ICOM-CC 20th Triennial Conference  
Working Towards a Sustainable Past**  
September 18-22, 2023  
Valencia, Spain

Sustainability can be understood in many ways. We often think of it in ecological and economic terms, which are indeed relevant to our field and are already altering how we work. However, we must also consider sustainability from other vantage points, such as cultural sustainability, institutional sustainability, and even professional sustainability. In 2000, a satirical US journal warned that ‘We may be running out of past’. Well into the digital age two decades later, that warning should perhaps be taken more seriously. Is the past – and its material symbols – at risk of becoming an unsustainable commodity? If the past, and its manifestations and associated values, becomes less relevant to today’s society, what are the implications for those entrusted with caring for cultural heritage? And what are the consequences, if future generations are unaware of our shared past and unable to draw inspiration from it?

Join us as we explore these and other important issues, such as how conservation can become greener, more efficient and how it might remake itself to become a more sustainable undertaking all around. The 20th ICOM-CC Triennial Conference is a unique venue and opportunity for sharing and discussing ideas, findings and achievements on this crucial topic.

For more information, please visit the webpage: <https://icom-cc2023.org>.




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**INCCA Cafés and INCCA Talks**

In 2021, [INCCA](#) launched two new event series; the INCCA Cafés and INCCA Talks. The [INCCA Cafés](#) are an opportunity for members to connect and discuss topics of interest, as well as to present current projects. They are discussion-based, loosely moderated forums where information and experiences can be shared. In this first year, we have explored topics such as the preservation of Light Art, activities within the [INCCA South Korea](#) regional group, as well as the “[death of an artwork](#)” together with AIC’s CAN!

In the first part of our new programming series *Revisiting Interviews*, we will discuss the ‘artist’s assistant interview’ on **August 31, 2022**.

[INCCA Talks](#) is a series of conversations and panels exploring current issues in contemporary art conservation. They include talks by artists and authors. We’ve had the opportunity to hear media artist [Rafael Lozano-Hemmer](#) speak about his work, as well as [Fernando Domingues Rubio](#) talk about his book *Still Life: Ecologies of the Modern Imagination* at the Art Museum. The Talks are recorded and can be found on the INCCA website. Sign up for our newsletter to stay informed of upcoming Talks and Cafés! If you would like to contribute or propose an event, feel free to contact our new coordinator Paula Chang at [info@incca.org](mailto:info@incca.org).

Josephine Bobeck



## NEW Research Projects and Programs

### Construction-bound technical systems with gas-filled tubes in post-war architecture of the former GDR – Examination, documentation and evaluation of the preserved examples under conservational viewpoints

During the second half of the 1950s, numerous letterings and ornaments with gas-filled tubes – colloquially called “Neon-tubes” – were installed on architectural surfaces all over the territory of the former GDR which colourfully illuminated and shaped the appearance of the urban space. Made with materials typical of their time and with the highest level of craftsmanship, they were often individually coordinated to their architectural context in form and content, creating an aesthetic unit with it. The façade of the former “Tanzcafé Milchbar” in Wurzen, Germany, for example, shows a well-conceived design concept not only with regard to the colour-matched individual elements, but also in regard to its surface qualities, allowing the former artificial light to be reflected by the shiny glaze of the ceramic tiles.

Since the post-reunification era, technical advances inter alia caused the gas-filled tubes to be replaced by more efficient lighting techniques and subsequently began to disappear. The very few remaining examples are currently endangered by the invasive handling, which in most cases results in a complete replacement of the historical substance in favor of functionality and could be described best by the term “technical reparation”. This contradiction between the common practice and the goals and methods of modern scientific conservation-restoration gave rise to the topic of this dissertation project, which will run from 2020 to the end of 2024 at the Technical University of Munich, Department of Architecture, Chair of Restoration, Art Technology and Conservation Science (supervision: Prof. Dr. Th. Danzl).



„Tanzcafé Milchbar“ in Wurzen, Germany, source: AutorInnenkollektiv: *Plaste und Elaste, Leuchtreklame in der DDR, Berlin 2010*, p. 92-93.

In order to pave the way for the development of a conservation approach that considers preservation of original materials moving forward, the project firstly is aimed at evaluating this kind of architectural decoration. Specifically, the development and usage history of gas-filled tubes as well as the historical working techniques

– including materials, fabrication processes and their protagonists – are investigated and described. Secondly, the preserved examples in the territory of the former GDR are systematically examined and documented according to scientific standards in the field of conservation-restoration. This also requires the elaboration and practical evaluation of examination methods for the capture of the basic variables of lighting without delocalizing parts of the object. Thirdly, the results of the practical examination, build the foundation for the formulation of overarching conservational objectives. For this purpose, guidelines for theoreticians and practitioners in monument conservation will be compiled. Located at the interface between arts, natural and engineering sciences, the doctoral thesis hopefully opens an interdisciplinary discussion as well as new research approaches concerning the future handling of construction-bound technical heritage and the immaterial medium “Light” as an important, yet currently little noticed, historical architectural design medium.

For more information please contact Sarah Gschlecht: [sarah.gschlecht@posteo.de](mailto:sarah.gschlecht@posteo.de).

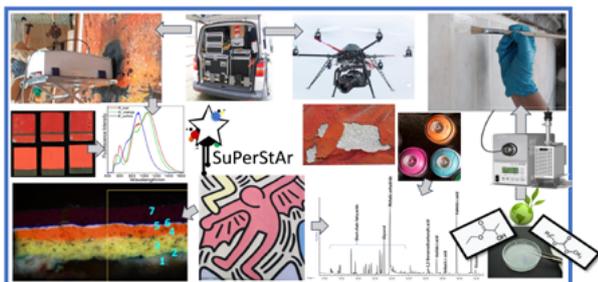
Sarah Gschlecht



### ***SUPERSTAR - Sustainable Preservation Strategies for Street Art: An Italian project on the safeguard and preservation of street art***

Street art is a contemporary expression of urban societies, now widely recognized as an important part of modern heritage. The ephemeral character, free access, and exposure to the environment and anthropic actions, make public paintings vulnerable to neglect, removal, vandalism, and degradation. Beyond that, the strategies aimed at their preservation and fruition are still rather unclear or lacking.

The project *PRIN-2020 SUPERSTAR Sustainable Preservation Strategies for Street Art (2022-2025)* sets as a goal the definition of innovative guidelines for the preservation strategy of street art, aimed at safeguarding its powerful social and cultural message in the urban context. The cooperative consortium for the Project SUPERSTAR is composed of University of Pisa (Project Coordinator Prof. Francesca Modugno); University of Bologna (Principal Investigator, Prof. Silvia Prati), Politecnico di Milano (Principal Investigator, Prof. Lucia Toniolo), University of Turin (Principal Investigator, Prof. Dominique Scalrone) and CNR -Perugia (Principal Investigator, Dr. Laura Cartechini). The proposal has been funded after the national call for scientific research projects PRIN 2020 (deadline 26.01.2021), financed by the Ministry of University and Research.



Graphical abstract of the project SUPERSTAR Sustainable Preservation Strategies for Street Art, 2022-2025. Copyright: University of Pisa.

The combination of non-invasive and micro-invasive techniques will shed light on the chemical-physical properties and vulnerable aspects of modern paint materials that constitute street artworks. The studies performed in the laboratory on reference materials will be supported by research performed on case studies, focused on the materials used by the artists, the environmental risks and anthropic stress. Relevant case studies have been selected, located in different environmental urban contexts in Milan, Torino and Pisa (Italy), in collaboration with municipalities and urban art curators.

Thanks to the effective collaboration among a wide team of researchers with complementary expertise involved in the various participating units, and to the interaction with conservation institutions and entities engaged in safeguarding public urban art, the project will contribute to define future preservation strategies. The following outputs are expected: optimized innovative cleaning procedures for the restoration of outdoor murals and for the removal of vandalistic graffiti; selected protective coating materials with particular attention to durability aspects; and an integrated protocol for long-term sustainable monitoring and conservation.



SUPERSTAR project: work packages, workflow, and interactions. Copyright: University of Pisa.

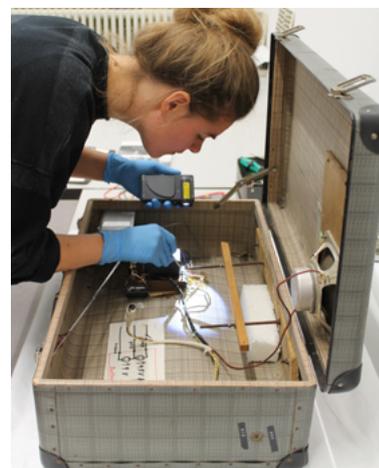
For more details about the project please visit the project websites: <https://prin2020superstar.dcci.unipi.it/>.

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 Ilaria Degano: [ilaria.degano@unipi.it](mailto:ilaria.degano@unipi.it)

## Research Initiative for Evaluating the Decision-Making Model

Within this project, the applicability of the [Decision-Making Model for Contemporary Art Conservation and Presentation](#) has been tested through practical applications, yielding an updated version of the model that now incorporates the research results. As a further outcome of this research, two case studies were published to share the applicability of the model when developing strategies for conservation and presentation.

The first case study elaborates and implements a conservation and presentation strategy for the interactive electroacoustic environment *T.E.K. (Thermo-Elektronischer Kaugummi)*, 1970, created by the German artist Wolf Vostell and owned by the Museum Ostwall at the Dortmund U. The study also investigated questions regarding the original technical functionality and the intended interactive use of the environment.



Assessment of the electronic devices of the Thermo-Elektronischen Kaugummi (T.E.K.), 1970 by Wolf Vostell. Image: TH Koeln - CICS - Julia Giebeler.

The second case study addresses the conservation and future presentation of the iconic wall integration *Canopus* (1965) by Victor Vasarely, a leading figure in the Op-Art movement. In the past, the painting was extensively overpainted and removed from its original architectural context. [The study](#) documents the decision-making process while developing a conservation strategy and plan for display.

The research results pertaining to Wolf Vostell's *T.E.K. (Thermo-Elektronischer Kaugummi)* will be included in the upcoming publication "Bridging the Gap. Theory and Practice in the Conservation of Contemporary Art", edited by Renée van de Vall and Vivian van Saaze, Springer International.

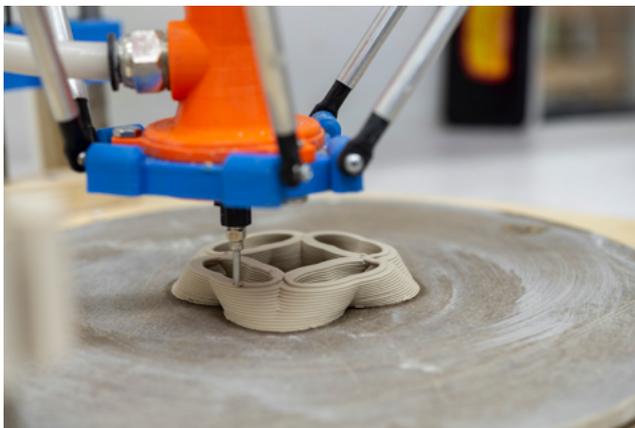
The project was organised by Cologne Institute of Conservation Sciences and generously funded by the Wüstenrot Stiftung from 2019-2021.

Julia Giebeler, Andrea Sartorius, Gunnar Heydenreich

## Foundational Research to Inform Preservation Guidelines for the Creation, Collection, and Consumption of 3D Printed Objects in Museums

Sept. 2021 – Aug. 2024

The first three-dimensional printers were introduced in the 1980s, but three-dimensional printing did not become commercially viable until the twenty-first century, and as a result 3D printed objects have seen a growing presence in museums within the past twenty years. Today, 3D manufacturing is a well-established field that permeates many aspects of industry and culture. While the market is driven primarily by manufacturers interested in prototyping and production of quality goods, market growth and availability of 3D printing technologies have also had a substantial impact on collecting institutions. Many collecting institutions are already consumers of 3D printing technology, using it in applications such as preservation activities, storage, display, and transit of objects, and education and engagement. Collecting institutions are also experiencing an increased presence of 3D printed objects in collections, amplifying the critical need for preservation guidelines and resources for the 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.



*Ceramic object being 3D printed through material extrusion. ©Rochester Institute of Technology, Grace Walker.*

The Image Permanence Institute (IPI), a preservation research laboratory located at Rochester Institute of Technology (RIT) in Rochester, NY, recently received a National Leadership Grant for Museums from the Institute of Museum and Library Services to support a three-year project that will conduct fundamental research aimed at answering: What are the most common 3D printed materials found in museums, and what is the range of materials in use? What are the field's greatest concerns and questions regarding the preservation of 3D printed

objects? What are the current and future trends in how museums utilize 3D printing? Where should preservation research agendas and future funding be directed to best support museums as more and more 3D printed materials become available?



*3D printed objects made at RIT's Center for Additive Manufacturing and Multifunctional Printing. IPI will collaborate with the Center to create a research collection. © Rochester Institute of Technology, Elizabeth Lamark.*

To help answer these questions, IPI conducted a field-wide survey in May and June of 2022 to identify critical preservation challenges associated with the most common 3D printed materials and technologies found in collecting institutions. Survey results will be available on IPI's project website before the end of the year. Other major project activities include: 1) Interviews with 3D printing industry leaders to inform the development of a web-based resource that will support the preservation of 3D printed objects and 2) manufacture of a series of 3D printed objects to create research collections that will both inform the project and provide continued research and educational opportunities to build upon the project's knowledge base.

All resources developed from this research will provide a platform for the development of preservation guidelines and will be made available for free, immediately benefiting the global community of museum professionals responsible for preserving objects created by these emerging technologies.

For more information about this project, please visit IPI's project website. Updates and future resources will be added to this webpage as they are developed: <https://www.imagepermanenceinstitute.org/research/3d.html>.

Meredith Sharps Noyes

## IN CONVERSATION WITH...

**A journey into the conservation of modern materials with Anita Quye**

Anita Quye, Professor at the Kelvin Centre for Conservation and Cultural Heritage Research in History of Art at The University of Glasgow, Scotland.

Anita was interviewed by Anna Laganà, ICOM-CC Modern Materials and Contemporary Art Working Group Coordinator.



*Anita Quye looking at industrial synthetic dyeing manuals for natural and synthetic fibres from 1920s to 1950s from the Getty Research Institute Special Collection, during her 2021-22 Conservation Guest Scholarship at Getty Conservation Institute (GCI). © J. Paul Getty Trust.*

**Anna Laganà (AL):** Hi Anita, welcome to our second newsletter of this 2020-2023 Triennium! Could you briefly introduce yourself, your research focus and background to our members?

**Anita Quye (AQ):** I am Professor at the Kelvin Centre for Conservation and Cultural Heritage Research in History of Art at The University of Glasgow, Scotland, and former head of History of Art. My teaching and research focus on the chemical history, analysis and conservation science of decorative arts in museum and archive collections, particularly eighteenth and nineteenth century commercial production of natural and synthetic dyes, plastics and fibres in textiles and artefacts.

My background is a degree in chemistry from the University of Strathclyde, Glasgow, and Ph.D. in forensic toxicology (University of Glasgow) and from 1989 to 2010 I was analytical scientist at National Museums Scotland (NMS), Edinburgh.

**AL:** You are well known for being one of the first scientists who focused on the conservation of modern materials. Could you tell us how did you become interested in plastics?

**AQ:** I joined NMS at a pivotal point of plastics preservation awareness thanks to conferences by the Canadian Conservation Institute (CCI), the American Institute for Conservation (AIC) and the Scottish Society for Conservation and Restoration, as well as the 1992 plastics survey of museum and private collections by the UK's Conservation Unit of the Museums and Galleries Commission (MGC) and the Plastics Historical Society (PHS). These got me thinking about NMS's many post-1860s decorative arts and science and technology artefacts. After talking about it with conservation and curatorial colleagues, I started a materials assessment and FTIR identification project of NMS' plastics and unsurprisingly found issues with cellulose nitrate (CN), polyvinyl chloride (PVC), and cellulose acetate (CA).

The randomness of degradation intrigued me, especially with imitation tortoiseshell and clear CN, and the generally better condition of the imitation ivory and other opaque CN types, and this got me wondering if past CN manufacture might be a breakdown factor as well as environmental conditions.

My musings led to Robbie Stewart's PhD in 1993 that I supervised with my former University of Strathclyde (UoS) chemistry professors, Dick Pethrick and David Littlejohn. Robbie combined historical industrial literature and lab recreations with ageing studies and chemical analysis – one of the first like this for plastics, I think – and linked trace levels of residual sulfate compounds from CN synthesis to instability. Since then, my research has leaned into the inherited chemistry of historical synthetic materials from their industrial making and commercial production into objects.

In those early days I was very fortunate to connect with conservation scientists Yvonne Shashoua (British Museum, London), Brenda Keneghan (in the Victoria and Albert Museum's unique post for plastics) and Thea van Oosten (Netherland Institute for Cultural Heritage, Amsterdam), and curator Sue Mossman (Science Museum, London). Our enthused discussions were so interesting that I started the Historical Plastics Research Scientists Group (HPRSG) in 1993 so that we could meet every six months to share our collections research, exchange samples and involve Robbie and other researchers in solving real-life practical issues. I invited the Plastics Historical Society (PHS) too, which is how our mutual friend Colin Williamson - plastics technologist and expert - joined us. By 1996 the HPRSG had expanded to 14 or so members including design historian Silvia Katz, and Tom Learner, Derek Pullen and Don Sale who were working on modern materials in contemporary art. Those meetings were seriously good fun!

**AL:** I can imagine! And how did the iconic book *Plastics: Collecting and Conserving* come about? This book was the first manual on the care and conservation of plastics and a guide for many conservators, myself included. So, could you tell us about how this came about?

**AQ:** The book grew out from a public event. HPRSG inspired me to propose something jointly with NMS and PHS for the 1997 Edinburgh International Science Festival, and I conceived and organised the *Classic Plastic Clinic*. We invited the public to bring their plastic antiques to us for historical and analytical diagnosis and conservation advice, see iconic exhibits, and hear talks and read about research for heritage collections. Our team of thirty included Jane Ballany, another UoS PhD student who researched cellulose acetate, and Amanda Pagliarino who came, rather marvellously, all the way from Australia to participate. We had the generous support of Nicolet Instruments for FTIR analysis, and cartoonist Kate Charlesworth of *New Scientist* magazine fame who created fabulously quirky artwork, some of which is in the book. The exciting event was incredibly successful with nearly 1000 visitors over two days, and they brought fabulous objects to analyse including a musician's prized plastic saxophone and an amber-like necklace that turned out to be expensively real but disappointed the owner because it wasn't a CN imitation. As we packed up, I said to Colin that the poster boards would make a great practical book for conservation, what did he think? He needed no persuasion and between HPRSG, PHS and NMS Publishing, the excellent contributions were put together and in 1999 the book came out.

The good times didn't stop there. In 1998 the *Classic Plastic Clinic* won the MGC-Jerwood Foundation *Communicating Conservation* award, announced at a fancy ceremony in London. I couldn't join Colin because I was very pregnant with my first child, so he dialled me in on his cell phone instead. His roar of delight when we won was priceless! My husband had to stop me jumping up and down our hallway so that our night didn't end in the hospital maternity unit.

Amanda Young, conservator of the Smithsonian Institution's NASA spacesuits, reached out to HPRSG for advice, which is why there is a spacesuit photo on the book's cover and led to me meeting NASA astronaut John Young on July 4th 2000 in Edinburgh. It was a thrilling time, and colleague connections made back then have lasted through the years. It is also wonderful that the book has stood the test of time with a positive impact on new conservators and scientists coming into the fold.

**AL:** Indeed, it is. What an amazing story! Thanks for sharing it with us, Anita. And how did your work and research develop over the years?

**AQ:** By the late the 2000s, my research interests had edged towards early synthetic fibres and dyes, and in 2010 I started this new chapter when I left NMS to take up a conservation science lectureship at the University of Glasgow and to join the teaching team of the Masters programme in Textile Conservation led by Frances Lennard.

There is much to do for synthetics textiles materials and their colour, even the basic reliable identification and documentation that is foundational for practical conservation. It seems overwhelming to tackle everything

textile from the earliest rayon fibres and first aniline dyes to modern uses, but I believe that their care and preservation material factors need different thinking and approaches, particularly an understanding of past industrial production and the innovations behind commercial purposes. Also, we're starting from a different place than plastics which had obvious degradation problems.



*Anita Quye examining a selection of objects and synthetic dyeing manuals for plastics from the GCI Plastics Reference Collection donated by Colin J. Williamson, during her 2021-22 Conservation Guest Scholarship at Getty Conservation Institute (GCI). © J. Paul Getty Trust.*

**AL:** How do you think research on synthetic fibres and dyes should proceed in our field to advance conservation?

**AQ:** We could and should make better use of connecting modern fibres and synthetic colours in objects to the history of their commercial use and performance. I do think that material investigations uniting scientific analysis with decorative arts and fashion history are an important way forward at this moment in time. It is really encouraging to see this taking shape. I am excited to be supervising research like this and using marvellous resources like the University of Glasgow's archives and library special collections, and to be involved in collaborations with NOVA University, Lisbon (PlasCO2), the UK's Plastics Subject Specialists Network and Dress and Textile Specialists (Synthetic Garments Project) and the analytical heritage science group at the University of Pisa.

Being in academia to develop and support the next generation of conservators and conservation scientists is a privilege and a great responsibility, and for me, collaborations and connections at all levels are vital and enriching.

**AL:** And what's next? Could you share with our members what you are currently working on and give us an update on the postgraduate courses on modern materials you are planning?

**AQ:** Right now, I am busy writing a new book on the material history and properties of commercial modern materials as 'everyday' decorative art and fashion artefacts, connecting

materials information about dyes, fibres and plastics to help with object documentation, identification and care.

I have just finished a fabulous scholarship at the Getty Conservation Institute (GCI) in LA, researching the part of the GCI Plastics Reference Collection donated by Colin J. Williamson and the Getty Research Institute Special Collection, and forging research collaborations.

Modern material postgraduate and skills development courses at the University of Glasgow are still planned, although taking longer to get underway than expected, but things should take shape in the coming year. In a wonderful way all things modern materials in my life seem to be coming full circle, I am excited to see where they lead next.

**AL:** It definitely seems so! Thanks so much, Anita for sharing your wonderful journey into the conservation of modern materials. We look forward to hearing where things for you will lead next and reading your new book!

## THESES / DISSERTATIONS 2021 - 2022

Academy of Fine Arts Vienna, Austria

**Paula Gaßmann**

***Plasticized PVC and minced mutton meat – challenges in conserving an artwork by Dieter Roth***

Diploma thesis, 2022

This diploma thesis focusses on the multiple *POEMETRIE* (1968) by Dieter Roth. The object is a book made of different plasticized polyvinyl chloride (PVC-P) components. A PVC-P plate forms the cover, while bags are forming the pages. Text is printed on the outside of the bags while being stuffed with minced mutton. Due to plasticizer migration, as well as fat diffusion and leakage, the text now floats on a sticky brownish surface layer and is at massive risk of being lost.

Dieter Roth's use of an intended decay was questioned in regard to this artwork and scientific investigations were done on surface cleaning of different types of PVC-P. Experiments on ageing behavior, artificial soiling, and surface cleaning using various surfactants were carried out on model sheets. The results gained from the experimental section were then applied to the conservation treatment of the object.

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Academy of Fine Arts Vienna, Austria

**Paulina Potel**

***Materiality and immateriality - conservation of a matte-white painted light object***

Diploma thesis, 2022

The light object *Lichtbesen - broom up your life* (2010) by Gerry Ammann consists of polymer optical fibers that are installed as broom-brushes in a construction of a polyvinyl chloride (PVC) tube and wood, covered with polystyrene (PS) and matte white paint. The electronic parts, including the LED-lighting, are inaccessible. The object shows various damage phenomena such as cracks, broken optical fibers as well as powdery and flaking paint.

As part of this diploma thesis, a conservation strategy was developed focusing on preventive measures. A consolidation concept for the matte paint was developed and carried out. Furthermore, the function and intended appearance of the artwork was examined and documented, including an artist interview and methods of capturing the light properties. Since most of the electronic components cannot be exchanged in case of malfunction, recommendations for future display are suggested.

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Autonomous University of Zacatecas, Mexico

**Raúl Gerardo Ibarra Varela**

***The conservation of cultural heritage as a humanistic discipline and its role in the cultural valorisation of Street Art as urban heritage of the 21st century in the city of San Luis Potosí: analysis of 6 cases***

Master's thesis, 2022

Street Art has different conditions that reflect the complexity of today's urban environments, which conservation-restoration as a discipline focused on cultural valuation still struggles to understand. This study focused on carrying out the comparative analysis of 6 case studies and 40 participants and resulted in new considerations that could help in the future to generate and strengthen different and innovative perspectives on heritage preservation.

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Buffalo State College, US

**Lindsay Cross**

***The Technical Study and Conservation of a Multiplex Hologram***

Master's thesis, 2022

*The Kiss II* is a Multiplex hologram created by Lloyd Cross in 1975. Conservation treatment was sought out to address condition concerns that included instability and dust and dirt accumulation. In addition to completing conservation treatment, this project aims to improve upon the imaging and preventive protocol for Multiplex holograms. Although there is much research available on the technology of holograms, there is very little information available on conservation treatment of Multiplex holograms. The steps taken throughout the course of this project have been thoroughly documented to lay the groundwork for a potential protocol for documenting and treating Multiplex holograms.

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Buffalo State College, US

**Kaela Nurmi**

***Material Analysis and Conservation Treatment of Louise Nevelson's sculpture Dawn's Image, Night, 1969***

Master's Project, 2022

Louise Nevelson's large-scale, matte black assemblage sculpture *Dawn's Image Night*, 1969, is owned by and currently on display at SUNY Buffalo State College in Buffalo, NY.

Extensive scientific analysis and archival research were utilized to design an appropriate treatment and long-term preservation plan. The project also investigates the ethics surrounding the removal of original components in regard to safety considerations, as well as the overall obstacles of treating a large uncoated, matte monochrome sculpture outside of a lab studio space.

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CICS - Cologne Institute of Conservation Sciences, Germany

**Deborah Heinrich**

***Polyvinyl chloride and rubber in fashion - conservation of 20th century raincoats made of soft polyvinyl chloride and rubberized fabric***

Master's thesis, 2022

Soft polyvinyl chloride (PVC) films and rubberized fabrics are now a common component in textile collections and raise new challenges for textile conservators. These modern materials are among the most fragile plastics in museum collections due to their low material thickness and the chemical instability characteristic of PVC in particular. In order to approach the treatment of textile objects made of modern materials, five raincoats made of soft PVC and rubberized fabric were examined regarding their manufacturing methods and materiality, and concepts for museum storage were developed. These were provided by the LVR Industrie Museum and the Kunststoffmuseum e.V.. This thesis focuses on cleaning two soft PVC coats soiled with water from a fire extinguisher. To develop a cleaning concept, a series of tests based on various measurement methods (among others FTIR spectroscopy and gloss measurement) was carried out.

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CICS - Cologne Institute of Conservation Sciences, Germany

**Hannah Schürmann**

***The Conservation and Restoration of Three Animal Figurines from South America - An Examination of the Condition, Cause of Damage, Significance, and Preservation of Natural Rubber from the 19th century***

Master's thesis, 2022

Latex, a naturally occurring cis-1,4 polyisoprene found in plants, has been processed into elastic (unvulcanised) natural rubber in South America for over 3000 years. The existence of ethnological rubber objects from the 19th century is therefore just as unsurprising as the poor state of preservation of these objects, which is mainly due to the oxidation of the material.

The animal figurines discussed in this thesis are also made of natural rubber and will be examined in detail. The

indigenous manufacturing process was researched and analyses about the material and the object's condition were carried out. In the preservation concept the preventive conservation and the restoration of the figurines through cleaning and bonding of broken parts are discussed and assessed by empirical testing.

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CICS - Cologne Institute of Conservation Sciences, Germany

**Franziska Timmermann**

***Plastics in a Natural History Context - Recording, Condition Survey, and Considerations for Conservation for Inclusion Specimens Made of Poly(methyl methacrylate) and Unsaturated Polyester***

Master's thesis, 2022

The Stiftung Ruhr Museum Essen accommodates 89 biological inclusion specimens, which it took over in 2010 from the collection of the former Fuhlrott -Museum in Wuppertal. The reason for a conservational examination were conspicuous changes in the embedding materials poly(methyl methacrylate) and unsaturated polyester, e.g. yellowing, cracks, crazes and loss of transparency. In addition to research on the manufacturing technique, historical context, and the significance of this type of object to natural history collections, the thesis includes a detailed condition analysis. Based on the resulting conservation concept, methods to clean these objects were explored as well as possibilities for attaching inventory numbers was carried out.

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Istituto Centrale per il Restauro, Rome, Italy

**Eleonora Cervelli**

***Studying and conserving an artwork made of poly(methyl methacrylate) (PMMA): the case of Idrologia (1968) by Emilio Villa.***

Master's thesis, 2022

This research was focused on the conservation of a large sculpture made by two PMMA silk-screened semi-spheres containing some PMMA objects originally floating in water. Several conservation issues affected the artwork, such as breaks, scratches and abrasions. After a thorough study, conservation treatments were tested on PMMA samples. Specifically, a suitable coating material to minimize the appearance of abrasions on PMMA was investigated as an alternative to polishing procedures. Materials and methods for coating were tested considering the interaction with PMMA and water, and were later evaluated with gloss and color measurements after artificially light-aging.

The intervention allowed recovering the PMMA, the aesthetic values and functionality of the artwork and its future maintenance.

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New York University, Institute of Fine Arts, Conservation Center, US

**sasha arden**

***Temporal Instability in Incandescent Light-Based Artworks***

Master's thesis, 2022

Incandescent bulbs have been used as an artistic medium since the early twentieth century, but their obsolescence threatens the stability of many light-based artworks. The common practice of substituting LED (light emitting diode) bulbs is examined through three case study artworks, illustrating how threats to stability can be manifested and the potential impact to artwork integrity.

New strategies to assess and document the significances found across their tangible material supports and intangible aesthetic qualities are introduced, aiming to minimize or prevent temporal instability in incandescent light-based artworks.

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Opificio delle Pietre Dure, Florence, Italy

**Gabriele Vigilante**

***The contemporary art system in relation to the climate crisis: is sustainable art possible?***

Master's thesis, 2022

Climate change concerns all of us. The art system is dealing with the same questions, doubts, and fears that burden activists, economists and society at large. Contemporary artists are employing sustainable materials to reduce the pollution caused by the excessive use of plastics. Yet, museums are still adopting unsustainable materials for the packaging of the artworks displayed in temporary exhibitions. Brand-new resources are invested in the ecological transition and the promotion of a circular economy. In Italy, these politics have just come into being. The art system is finally developing new technologies to play its role in the containment of the climate crisis.

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Opificio delle Pietre Dure, Florence, Italy

**Marianna Fonzo**

***Study and some restoration of the artist's abstract work Blu Concentrico by Carla Accardi***

Master's thesis, 2022

This study was carried out in collaboration with Luciano Pensabene Buemi, Conservator of the Guggenheim Collection in Venice, and focused on the application of new treatment techniques for the conservation of matte painted surfaces of *Blu Concentrico* by Carla Accardi, and the investigation of storage solutions in order to prevent mould formation – one of the main issues that the painting presented.

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Opificio delle Pietre Dure, Florence, Italy

**Valeria Villa**

***For a strategic conservation and management of contemporary artistic heritage. Spirit of peace and the Bottega collection: a case study***

Master's thesis, 2022

Culture, like a powerful antibody, has responded to the pandemic virus by producing a beneficial transformation – in part thanks to digitization – that has resulted in a profound change in how cultural venues are enjoyed and managed.

In this study, views have been exchanged with distinguished scholars that have resulted in defining a management and conservation strategy within the context of a cultural process using predictive vision and a recognition of values.

This strategy employs preventive, planned and integrated conservation, includes all protection and enhancement activities in a sustainable form, and generates value and intrapsychic well-being. In turn this translates into social well-being and cohesion, with positive territorial repercussions and creates employment and redistribution of wealth.

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Opificio delle Pietre Dure, Florence, Italy

**Roberta Roma**

***Experimentation of a method of color fixing on a fragment of Cette obscure clarté qui tombe des étoiles by Anselm Kiefer***

Master's thesis, 2022

The thesis focuses on the evaluation of a suitable method of paint adhesion for *Cette obscure clarté qui tombe des*

*étoiles* by Anselm Kiefer, a site-specific artwork of the Fattoria di Celle – Gori Collection. The artwork shows extensive paint detachment from the lead plates that go beyond the concept of transformation as intended by the artist. The aim of this study was to identify a paint adhesion method compatible with the unconventional materials of the artwork and with the artist's ideology. For this research, the fragments from the resizing of the artwork carried out by the artist were used for the execution of adhesion tests which aimed to develop a specific conservation treatment..

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Opificio delle Pietre Dure, Florence, Italy

**Sara Balercia**

***Study for the conservation of a 20th century collection exhibited in a house museum in Milan***

Master's thesis, 2022

The Boschi Di Stefano collection includes sculptures, musical instruments, design furniture, and paintings by important 20th century Italian artists (Balla, Boccioni, De Chirico, Manzoni etc.). All these heterogeneous art objects are conserved in a house museum with no traditional conservation parameters.

This thesis outlined the peculiarity of the context and studied the collection and its conservation status; the risk assessment helped understanding the weaknesses and the threats for the artworks. Data integration between risks and conservation status allowed creating a risk index for each object to indicate the extent of danger and the intervention priority.

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Opificio delle Pietre Dure, Florence, Italy

**Francesca Cialoni**

***Reconstructing Silvio Craia's vigorous visions: a preliminary project to establish the Silvio Craia artist's archive and the case study of the Idrologie series***

Master's thesis, 2022

Thanks to the collaboration with a contemporary artist this thesis presents a hands-on methodology to start building an artist's archive. Information is given on collection management software available on a budget, on relevant data necessary to store, and on the significance of having quantitative data to formulate an effective preventive conservation strategy for artworks deposited in non-museum storage.

A conservation case study is also presented to show the complexity of the materials used by this artist and the creative interaction that happened between

them and the rising culture of the industrial design of polymethylmethacrylate products in Italy in the 1960s.

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Opificio delle Pietre Dure, Florence, Italy

**Gaia Cugini**

***Media art: a reflection on issues of conservation and management through the analysis of the works of Yara Piras***

Master's thesis, 2022

This research has the dual intent of investigating time-based media, starting from an art historical framework and the related problems of obsolescence and degradation of such materials employed in contemporary art. This is followed by two case studies on Italian artists Yara Piras and Jacopo Martinotti, and related interviews, where Marco Pagni Fontebuoni's experience as a conservator and audiovisual heritage specialist is reported. The project illustrates the artists' modus operandi and gives guidelines for audiovisual conservation to be adapted to each work.

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School of Fine Arts of the Federal University of Minas Gerais

**João Henrique Ribeiro Barbosa**

***Lygia Clark's Bichos and Trepantes series: materials, techniques and deterioration***

PhD thesis, 2022

This research discusses the relevance of documentation and preservation in modern metal art. Four aluminum and two stainless steel sculptures from the *Bicho* and *Trepante* series by Lygia Clark (1922-1988) were selected for this study. Two main approaches were developed. The first is the elemental analysis (EDXRF) of the alloys and their visual characterization based on properties like surface color and brightness, the thickness of the metal sheet, and general form. The second is the construction techniques used and the distinction between manufacturing defects and deterioration. Risk management was used to help identify the main risks and make decisions for preservation.

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University of Amsterdam, The Netherlands

**Marieke Kruithof**

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

Advanced Professional Program thesis, 2022

Most 3D-printed artworks in museum collections are made of polyamide-12 (PA-12) and produced by the selective laser sintering (SLS) print technique. Because of their rough surface structure, these artworks retain dust easily. Cleaning them can be a challenge due to the lack of information on the conservation of SLS-printed objects. This study examined the effects of eight cleaning methods on aged and unaged surfaces of SLS-printed PA-12 test samples that were artificially soiled. The most suitable cleaning methods were then evaluated on 3D-printed objects. Based on the findings of the experiments, several recommendations for cleaning 3D-printed PA-12 artworks were presented.

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Winterthur / University of Delaware Program in Art Conservation, US

**Kris Cnossen**

***The Efficacy of Anoxic Storage for Automobile Tire Rubber***

Master's thesis, 2022

Anoxic, or oxygen-free, environments can help in the long-term preservation of rubber. However, the implementation of anoxia is sometimes forgone due to concerns of sustainability and feasibility, especially if the rubber object is large. The question of whether anoxic storage is an effective preservation storage solution for tire rubber is explored through comparing the condition of artificially aged automobile tire rubber stored with AGELESS® oxygen scavenger and without. Condition is assessed through visual examination, two methods of headspace SPME-GC-MS, and liquid extracted GC-MS. Some of the data demonstrates that anoxia did have an effect on the tire rubber.

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Winterthur / University of Delaware Program in Art Conservation, US

**Katelyn Rovito and Magdalena Solano**

***Investigation of Jean-Michel Basquiat's Hidden Fluorescent Paint Materials***

Graduate fellows Katelyn Rovito and Magdalena Solano are researching materials used by Jean-Michel Basquiat through an independent study guided by conservators Dr. Joyce Hill Stoner, Dr. Kristin DeGhetaldi, Emily Macdonald-

Korth, and Christine Daulton with partners including the Andy Warhol Museum and the Winterthur Museum's Scientific Research & Analysis Laboratory. The project focuses on the UV-fluorescent inscriptions and imagery that have been recently discovered on several Basquiat paintings and related works by Warhol. The project aims to identify and document materials and techniques used by Basquiat and contribute to the literature via academic publications.

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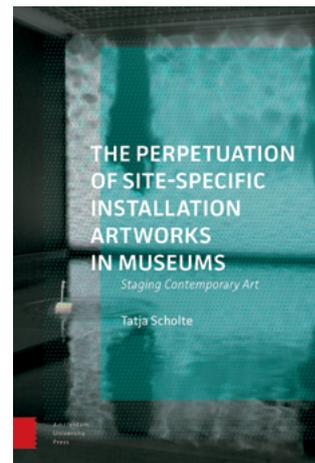
## RECENT Publications and Resources

**Tatja Scholte**

***The Perpetuation of Site-Specific Installation Artworks in Museums. Staging Contemporary Art***  
2021

Site-specific installations are created for specific locations and are usually intended as temporary artworks. The Perpetuation of Site-Specific Installation Artworks in Museums: Staging Contemporary Art shows that these artworks consist of more than a singular manifestation and that their lifespan is often extended. In this book, Tatja Scholte offers an in-depth account of the artistic production of the last forty years. With a wealth of case studies the author illuminates the diversity of site-specific art in both form and content, as well as in the conservation strategies applied. A conceptual framework is provided for scholars and museum professionals to better understand how site-specific installations gain new meanings during successive stages of their biographies and may become agents for change in professional routines.

Available as hardback via [Amsterdam University Press](https://www.amsterdamuniversitypress.com/) or as a free download at [library.open.org](https://library.open.org/).



**Yvonne Shashoua, Margherita Alterini, Gianluca Pastorelli, Louise Cone**

***From microfibre cloths to poly(vinyl alcohol) hydrogels – conservation cleaning of plastics heritage***  
2021

In 2012, the EU 7th Framework Programme project *Preservation of Plastics Artefacts in Museum Collections (POPART)* used optical- and scanning electron microscopy, changes in surface energy and gloss to conduct an exhaustive evaluation of cleaning techniques for their effectiveness at removing sebum and carbonaceous soils from cellulose acetate, polyethylene, polyvinyl chloride, polystyrene and poly(methyl methacrylate). POPART concluded that applying anionic and nonionic detergent solutions with polyester microfiber cloth cleaned more

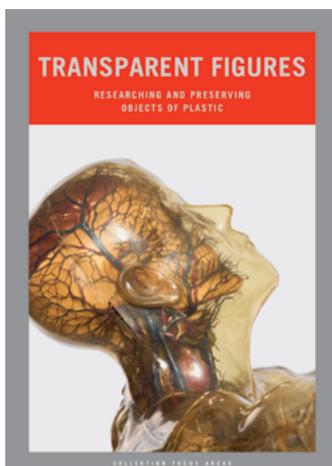
effectively and produced fewer scratches than using dry, cleaning tools. Polyethylene and polystyrene were the plastics found most vulnerable to scratching. In 2018, the Horizon 2020 research project *Nanomaterials for the Restoration of Works of Art (NANORESTART)* had added hydrogels and -gums to the cleaning tools examined in POPART and infrared spectroscopy to the suite of evaluation instruments. The present study compared on an equal basis, the materials, model soils and most effective cleaning techniques examined by the POPART and NANORESTART projects and concluded that hydrogels induced significantly less damage than traditional cleaning tools and that sebum soil proved more resistant to removal from plastics than carbonaceous soils.

Purchase article via [Journal of Cultural Heritage](#).

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**Ed. Julia Bienholz-Radtke; Susanne Roeßiger; Stiftung Deutsches Hygiene-Museum**  
***Transparent Figures. Researching and Preserving Objects of Plastic***  
 2022

The Transparent Figures are the most well-known exhibition objects of the Deutsches Hygiene-Museum and were presented to millions of people in the 20th century in the most varied exhibition formats. The transparent models were primarily made of the plastic cellulose acetate, which is subject to pronounced ageing processes. The body models were examined and a concept for their long-term preservation was created in the conservation science research project *Transparent Figures – Exhibition Icons of the 20th Century*. The knowledge concerning the production and material history acquired, as well as of ageing processes and possibilities for conservation are presented in this publication. This is joined by recommendations for dealing with three-dimensional cellulose acetate objects in museums and collections.



In addition to this, more than 60 historical objects from the *Transparent Figures* collection set will be presented. The focus is thereby on the curricula vitae of the twelve complete figures found in the Deutsches Hygiene-

Museum, which were manufactured between 1935 and 2000 and have all undergone the transformation from the display model to the historically important object. The evaluation potential of other object groups with regard to manufacturing technology and the exhibition history of the figures, as well as to the presentation and advertising strategies are also illuminated.

Purchase via [Sandstein Verlag](#).

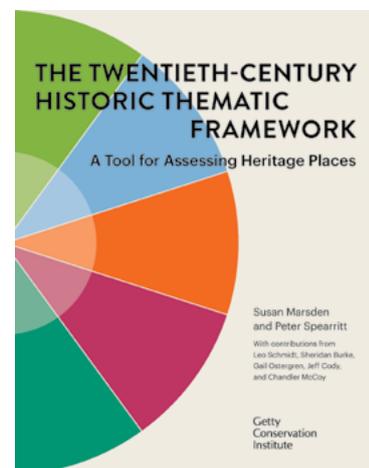
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**Susan Marsden and Peter Spearritt**  
***The Twentieth-Century Historic Thematic Framework: A Tool for Assessing Heritage Places***  
 2021

With contributions from Leo Schmidt, Sheridan Burke, Gail Ostergren, Jeff Cody, and Chandler McCoy.

The *Twentieth-Century Historic Thematic Framework: A Tool for Assessing Heritage Places* promotes broad thinking about the historical processes that have contributed to the twentieth-century built environment worldwide.

It identifies and analyzes the principal social, technological, political, and economic drivers that have shaped the buildings, cities, industries, and landscapes of the twentieth century, emphasizing global forces, trends, and phenomena that have shaped the built environment.



Themes

The Framework uses ten succinct themes to organize and define history, helping to identify heritage sites and place them in context:

1. Rapid Urbanization and the Growth of Large Cities
2. Accelerated Scientific and Technological Development
3. Mechanized and Industrialized Agriculture
4. World Trade and Global Corporations
5. Transportation Systems and Mass Communication
6. Internationalization, New Nation-States, and Human Rights
7. Conserving the Natural Environment, Buildings, and Landscapes

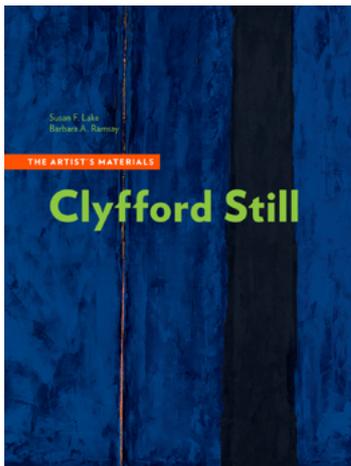
8. Popular Culture and Tourism
9. Religious, Educational, and Cultural Institutions
10. War and its Aftermath

Commissioned by the Getty Conservation Institute working in collaboration with the ICOMOS Twentieth-Century Heritage International Scientific Committee, this publication is an outcome of the Conservation Institute's Conserving Modern Architecture Initiative.

The publication is available as a Free Download or Print on Demand in English and French at <https://www.getty.edu/>. It is also forthcoming in Spanish.

**Susan F. Lake and Barbara A. Ramsay**  
***Clyfford Still: The Artist's Materials***  
 2022

This groundbreaking book provides the first detailed account of the materials and techniques of perhaps the most radical—and, until now, least studied—major American Abstract Expressionist.



Among the most radical of the great American Abstract Expressionist painters, Clyfford Still has also long been among the least studied. Still severed ties with the commercial art world in the early 1950s, and his estate at the time of his death in 1980 comprised some 3,125 artworks—including more than 800 paintings—that were all but unknown to the art world. Susan F. Lake and Barbara A. Ramsay were granted access to this collection by the estate and by the Clyfford Still Museum in Denver, which houses this immense corpus today.

You can order the book at the [Getty Museum Store](https://www.getty.edu/).

**Corina E. Rogge with Zahira Véliz Bomford**  
***Franz Kline: The Artist's Materials***  
 2022

This book offers the most detailed investigation thus far of the materials and methods of this key American Abstract Expressionist artist.

This volume, the newest addition to the Artist's Materials series from the Getty Conservation Institute, looks closely at both Kline's life and work, from his early years in Pennsylvania to his later success in New York City. Kline's iconic paintings are poised on a critical cusp: some have already undergone conservation, but others remain unaltered and retain the artist's color, gloss, and texture, and they are surprisingly vulnerable.

The authors' presentation of rigorous examination and scientific analysis of more than thirty of Kline's paintings from the 1930s through the 1960s provides invaluable insight into his life, materials, and techniques. This study provides conservators with essential information that will shape future strategies for the care of Kline's paintings, and offers readers a more thorough comprehension of this underappreciated artist who is so central to American Abstract Expressionism.

You can order the book at the [Getty Museum Store](https://www.getty.edu/).



**Julia Travers**  
***Essentials: What Tapes to Use for Art and Conservation***  
 2022

Tape is a household staple that is easy to take for granted, but its versatility is truly astounding. Since the surgeon Horace Day created the first pressure-sensitive tape in 1845, these adhesive strips have expanded widely in variety and are now used in everything from fine art to airplane construction. Tape makes notable appearances in numerous collages, sculptures, and interdisciplinary works, as well as in street art around the globe.

You can find an introduction to some of the tapes artists and conservators use in their work here:

<https://www.artnews.com/art-news/artists/the-right-tapes-for-art-and-conservation-1234616052/>

**Ed. Rachel Rivenc and Kendra Roth**

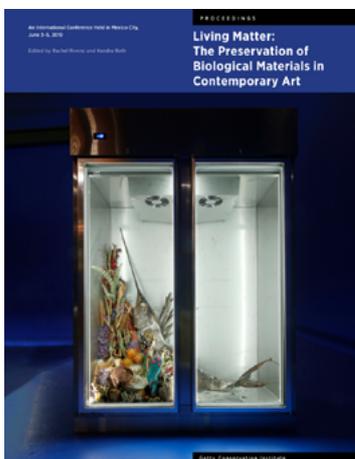
***Living Matter: The Preservation of Biological Materials in Contemporary Art, An International Conference Held in Mexico City, June 3–5, 2019***

2022

Eggshells, flowers, onion peels, sponge cake, dried bread, breast milk, bacteria, living organisms—these are just a few of the biological materials that contemporary artists are using to make art. But how can works made from such perishable ingredients be preserved? And what logistical, ethical, and conceptual dilemmas might be posed by doing so?

Because they are prone to rapid decay, even complete disappearance, biological materials used in art pose a range of unique conservation challenges. This groundbreaking book probes the issues associated with displaying, collecting, and preserving these unique works of art. The twenty-four papers from the conference present a range of case studies, prominently featuring artists’ perspectives, as well as conceptual discussions, thereby affording a comprehensive and richly detailed overview of current thinking and practices on this topic. *Living Matter* is the first publication to explore broadly the role of biological materials in the creative process and present a variety of possible approaches to their preservation.

Reflecting Getty’s commitment to open content, *Living Matter: The Preservation of Biological Materials in Contemporary Art* is available online at [www.getty.edu/publications/living-matter](http://www.getty.edu/publications/living-matter) and may be downloaded free of charge in multiple formats. For readers who wish to have a bound reference copy, this [paperback edition](#) has been made available for sale.



**Thea B. van Oosten**

***Properties of Plastics: A Guide for Conservators***

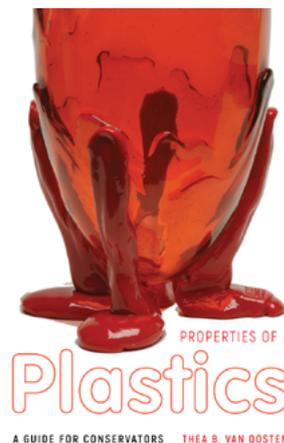
2022

A practical, comprehensive resource on the complex behaviors of plastics written expressly for conservation and cultural heritage professionals.

Almost every museum in the world is confronted with plastics in their collections. Research initiatives and knowledge concerning the conservation of heritage objects made of plastics have proliferated over the last twenty-five years, necessitating this up-to-date, comprehensive resource. Intended as a highly practical guide for the conservation community, this authoritative book offers information essential to understanding plastics, polymers, and rubber/elastomers and their behaviors in the cultural heritage context.

Numerous graphs, diagrams, and illustrations allow readers to compare the mechanical, physical, thermal, and optical properties of these substances during conservation. Aimed at the hands-on museum practitioner, this book will assist professionals in choosing the appropriate methods and materials for preserving and treating plastic objects.

Purchase via [Getty Museum Store](#).



**VoCA Talks**

2021

[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.

As part of their series, Artist [Dell Marie Hamilton](#) speaks with curator Sam Toabe about the many layers of material and meaning that comprise a selection of her drawings, photography, performance, video, and multimedia installations. In this Talk, Hamilton breaks down the stages of her artistic process and her studio practice, walks through various iterations of her seminal performance

work, *Blues/Blank/Black* (2018), and pays homage to the scholars and mentors who helped shape her voice.

On October 26th, 2021 a [panel discussion](#) with the artist followed. A virtual program hosted in partnership with Boston Center for the Arts featuring a live conversation and audience Q&A with artist Dell Marie Hamilton, curator Sam Toabe, and conservator Jennifer Hickey.

You can subscribe to the [VoCA Newsletter](#) for announcements about all upcoming programs.

Transcripts of past VoCA Talks are available upon request. Please direct all queries to [margaret@voqa.network](mailto:margaret@voqa.network).




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**ConNext Session 3 - State of the Art**  
2021

The conservation departments of the University of Antwerp (UAntwerp), University of Amsterdam (UvA), Cologne Institute of Conservation Sciences (CICS) of the TH Köln – University of Applied Sciences, University of Applied Sciences and Arts Hildesheim (HAWK), the University of Applied Sciences Potsdam (FHP) and the University of Lincoln (UoL) are collaborating to bring their students together. Our goal: to get to know each other and to learn from each another by means of an international student conference: *Conservation by the Next Generation* or *ConNext*.

This conference focusses on the field of wood conservation and is created for and by the Bachelor, Master, PhD students and recent alumni of the above mentioned institutes. The *Conservation by the Next Generation* is pleased to present to you the [recording of Session 3](#) with the theme *State of the Art*.




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**Lisa Rovner**  
**Takesada Matsutani: Glue**  
2022

In a new feature exploring the physical matter of art-making, 'Ursula' invited filmmaker Lisa Rovner into the Paris studio of artist Takesada Matsutani to respond to a single material used by the artist.

Born in Osaka just before the Second World War, Matsutani was a key member of the 'second generation' of the influential post war Japanese art collective, the Gutai Art Association. This innovative group was focused on the merging human and material properties to concretely comprehend abstract space. During this time and in the years since, Matsutani has developed a unique visual language of form and materials.

Inspired by the plastic quality of vinyl glue, the artist began working with this material in 1961—when it first became widely available in Japan—and has gone on to master it, transforming this commonplace substance into something magical that straddles the line between painting and sculpture. By applying the glue to canvas, letting it partially dry to form a skin and then manipulating it with air blown through a straw, hairdryers or fans, Matsutani brings the material to life—a principle central to Gutai. In some works, he leaves swollen convex shapes, while in others allows the glue to rupture and wrinkle, exploring the wide range of possible forms and tactile qualities of the substance. 'The idea was something three dimensional, on the canvas,' the artist explains. 'An organic kind of shape.'

The film is available at [HAUSER & WIRTH](#).

## OPEN POSITIONS

### Assistant Conservator, Time-Based Media

Regular Full-Time Permanent (35 hours per week)  
Toronto, ON

Are you energized by the idea of working in Canada's leading art museum, surrounded by great art, award-winning programs and big ideas? Would you thrive working with colleagues who are leaders in their field, from a variety of professional backgrounds? Do you believe art has the power to spark conversation, create community and change lives?

Located in Toronto, the Art Gallery of Ontario ("the AGO") is one of the largest art museums in North America, with a collection of close to 100,000 works. Through the collection as well as collaborations with leading museums around the world, the AGO presents wide-ranging exhibitions and programs. With more than 1 million visitors in 2017/18, the AGO is further broadening its reach by deepening relationships with existing members and visitors, attracting new and diverse audiences, and flexibly responding to the changing environment. With an operating budget of over \$60 million, over 600 employees, and 400 volunteers, the AGO continues to build a high-performance culture as an employer-of-choice, with strong staff and volunteer satisfaction and engagement aligned to the AGO's compelling mission to bring art and people together to see, experience and understand the world in new ways.

The AGO is at a critical and exciting moment of growth and change. We are seeking a Regular Full-Time Assistant Conservator, Time-Based Media to join our Conservation team. Under the direction of the Head of Conservation, the incumbent will prolong the physical and aesthetic life of works of time-based media (TBM) art through documentation. Promote and advocate the preservation of works in the collection or in the temporary custody of the Gallery. The incumbent will also provide advice and expertise concerning the aesthetic, conceptual and physical characteristics of works of art. He/She/They shall have excellent interpersonal, communication and problem-solving skills. English language proficiency is required for this position.

The ideal candidate will be a passionate professional with a deep knowledge and strong interest in all aspects of Conservation.

For further information and how to apply, please visit:  
<https://jobs.jobvite.com/ago/job/oDfqifwk>

We thank all applicants but must advise that only those selected for interviews will be contacted.

**Application Deadline: 08/19/2022**

## 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](http://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](#).