

PROGRAMME

INTERNATIONAL SYMPOSIUM

CONTEMPORARY

ART: WHO CARES?

Research and Practices in

Contemporary Art Conservation

9 – 11 JUNE 2010

ROYAL TROPICAL INSTITUTE, AMSTERDAM

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WELCOME

Welcome to the 2010 international symposium Contemporary Art: Who Cares? and thank you for taking part in this special event. Due to an overwhelming amount of eager participants, the organizers have had to accommodate 100 extra people; the plenary sessions will simultaneously be shown on screen in a room next to the main auditorium. The response has been beyond our expectations and illustrates the need for such a platform on this subject.

This long awaited event is the follow up of the successful 1997 symposium Modern Art: Who Cares? and brings together over 550 [up-and-coming] professionals, from diverse disciplines, who are connected to the conservation of modern and contemporary art. At Contemporary Art: Who Cares? participants will share, learn from and discuss the outcomes of recent research projects in contemporary art, with special attention to installation art. Through open discussion, interactive learning and networking sessions, participants will be contributing to the development of this profession.

The three-day programme is based upon three phases in the 'conservation continuum': different aspects of conservation that take place during the 'lifespan' of an artwork. Day one focuses on conservation in relation to the production of contemporary art as well as the transition process when a work of art enters a museum collection. Day two deals with conservation in a more familiar sense by looking to experience from practice and how theory is developed out of the restoration studio and collection management. Day three will look at how contemporary art can be made accessible to the public and the role of conservators and conservation information in this process.

A group of experts over 30 organisations who are working together under the umbrella project PRACTICs are responsible for creating the majority of the programme. Most of these people worked together during the EU project *Inside Installations* (2004-2007).

The enthusiastic response to the call for posters has resulted in a poster exhibition of 56 posters, 16 of which will be presented in a 'snapshot'. Networking sessions give participants the opportunity to meet new international peers and to strengthen existing professional relationships. Participants can of course also meet and share information with peers during one of the many informative parallel sessions. Don't forget to visit the installations on display at locations near the KIT that have been especially installed for the symposium. The event will close with an interactive plenary session during which a panel of experts, together with the audience, will reflect on what we have learned over the last decade and where to go from here.

We would like to take this opportunity to thank all of the speakers, session organisers and their guests for all of the hard work that has gone into the preparation for this event.

We wish you an enjoyable symposium!

PROGRAMME COMMITTEE

PAULIEN 'T HOEN SBMK

LYDIA BEERKENS SBMK / SRAL

KAREN TE BRAKE-BALDOCK ICN

TATJA SCHOLTE ICN

VIVIAN VAN SAAZE Maastricht University

DAY 1 WEDNESDAY, JUNE 9, 2010

ARTISTIC PRODUCTION

AND COLLECTION DEVELOPMENT

08:30 - 09:30 Registration

09:30 - 09:50 Opening speech by Henriëtte van der Linden director ICN and Evert van Straaten, director Kröller-Müller Museum, chair board SBMK
Special feature Joost Zwagerman, writer of the book 'Duel'

PLENARY LECTURES MODERATOR Bart Rutten

09:50 - 10:15 **THE POLITICS OF COLLECTING WITHIN THE POSSIBLE MUSEUM**, Charles Esche

10:15 - 10:35 **A QUESTION OF HOSPITALITY**, Deborah Cherry

10:35 - 10:55 **IS THE ARTIST ALWAYS RIGHT? NEW APPROACHES...**, Christian Scheidemann

10:55 - 11:10 QUESTIONS

11:10 - 11:45 BREAK

PLENARY LECTURES MODERATOR Gwynne Ryan

11:45 - 12:05 **EXPERIENCE HAS MADE ME RICH AND NOW THEY ARE AFTER ME...**, Marianne Parsch

12:05 - 12:25 **THE ROLE OF THE CONSERVATOR IN AN EVOLVING ACQUISITION PROCESS**, Susan Lake

12:25 - 12:45 **EIJA-LIISA AHTILA'S INSTALLATION ARTWORKS AND CONSERVATION ASPECTS**, Eija-Liisa Ahtila

12:45 - 13:00 QUESTIONS

13:00 - 14:00 TAKE-AWAY LUNCH (INSTALLATIONS ON DISPLAY: PETER STRUIJCKENS PROJECT I-'90 STUDIO K SEE PAGE 20 AND JOAN JONAS' ORGANIC HONEY'S VISUAL TELEPATHY/ORGANIC HONEY'S VERTICAL ROLL RIJKSAKADÉMIE SEE PAGE 46)

14:00 - 15:00 **PLENARY POSTER SNAPSHOTS**

MODERATOR Agnes Brokerhof

15:00 - 17:00 **PARALLEL SESSIONS** [including coffee/tea break]

01 **A TASTE OF PLASTICS***

ICN, ATELIERGEBOUW

02 **ACCESS TO CONTEMPORARY ART CONSERVATION**

KIT, EMMA CHAMBER

03 **ARTIST PARTICIPATION**

KIT, CLAUS CHAMBER

04 **ASSESSING RISKS TO INSTALLATIONS**

NH TROPEN HOTEL, ROOM INDONESIA

05 **AUTHENTICITY AND MEANING**

KIT, MAIN AUDITORIUM

06 **BEHIND THE SCENES: ICN AND THE ATELIERGEBOUW***

ICN, ATELIERGEBOUW

07 **COORDINATES AND PLANS: GEODETIC MEASUREMENT OF INSTALLATION ART**

KIT, REGENCY CHAMBER / UNDERNEATH THE ARCHES

08 **DECISION-MAKING IN CONTEMPORARY ART CONSERVATION****

STUDIO K

09 **EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT THE INCCA DATABASE***

ICN, ATELIERGEBOUW

10 **HOW TO PERFORM AN ARTWORK?**

KIT, MAURITS CHAMBER

11 **INTERVIEWING TECHNIQUES**

KIT, BOARD ROOM

12 **RETHINKING EDUCATION IN CONTEMPORARY ART CONSERVATION**

KIT, COUNCIL CHAMBER

* PARTICIPANTS WILL BE TAKEN BY BUS TO ICN, LEAVING KIT AT 15:00

** STUDIO K IS ABOUT 10 MINUTES WALK FROM KIT. PARTICIPANTS IN THIS SESSION WILL LEAVE AS A GROUP AT 15:00

DAY 2 THURSDAY, JUNE 10, 2010

CARE & CONSERVATION

PLENARY LECTURES MODERATOR Agnes Brokerhof

09:30 - 09:55 **CASES OF WHAT? ON MAPPING THE MIDDLE RANGE**, Renée van de Vall

09:55 - 10:15 **TIME-BASED MEDIA CONSERVATION**, Pip Laurenson

10:15 - 10:35 **CONSERVING THE CONTINGENT OBJECT: EMERGING MODELS OF COLLABORATION**, Glenn Wharton

10:35 - 10:50 QUESTIONS

10:50 - 11:30 BREAK

PLENARY LECTURES MODERATOR Barbara Sommermeyer

11:30 - 11:50 **WALKING THE LINE**, Reinhard Bek

11:50 - 12:10 **DOCUMENTATION OF CHANGE - CHANGE OF DOCUMENTATION**, Gunnar Heydenreich

12:20 - 12:30 **IN YEARS TO COME**, Jill Sterret

12:30 - 12:45 QUESTIONS

12:45 - 14:00 TAKE-AWAY LUNCH (INSTALLATION ON DISPLAY: JOAN JONAS' ORGANIC HONEY'S VISUAL TELEPATHY/ORGANIC HONEY'S VERTICAL ROLL RIJKSAKADEMIE SEE PAGE 46)

14:00 - 16:00 **PARALLEL SESSIONS** (including coffee/tea break)

13 **ACCESS TO CONTEMPORARY ART CONSERVATION**
KIT, EMMA CHAMBER

14 **ARTIST PARTICIPATION**
KIT, CLAUD CHAMBER

15 **BEHIND THE SCENES: ICN AND THE ATELIERGEBOUW***
ICN, ATELIERGEBOUW

16 EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT THE INCCA DATABASE*

ICN, ATELIERGEBOUW

17 NEW CONCEPTS IN ART - NEW CONCEPTS IN CONSERVATION?

KIT, MAURITS CHAMBER

18 NO GHOST JUST A SHELL

KIT, REGENCY CHAMBER

19 OBSELETE EQUIPMENT AND/OR EMULATION*

NETHERLANDS MEDIA ART INSTITUTE / NIMK

20 RECORDING THE EPHEMERAL [starts at 13:30]

KIT, COUNCIL CHAMBER

21 REPLICAS: A NECESSARY EVIL?

KIT, BOARD ROOM

22 THE ROLE OF SCIENCE IN THE CONSERVATION OF CONTEMPORARY ART

KIT, MAIN AUDITORIUM

23 THE KNOWLEDGE TREE: INCCA CENTRAL AND EASTERN EUROPE**

NH TROPEN HOTEL, ROOM INDONESIA

NETWORKING SESSIONS / DRINKS

16:00 - 17:30 **INCCA EDUCATION** KIT, MAIN AUDITORIUM

INCCA ITALY KIT, CLAUS CHAMBER

INCCA NORTH AMERICA KIT, MARBLE HALL

INCCA SCANDINAVIA KIT, COUNCIL CHAMBER

INCCA SPANISH SPEAKING COUNTRIES KIT, BOARD ROOM

PHD AND POSTDOCTORAL RESEARCHERS NETWORK KIT, MAURITS CHAMBER

* PARTICIPANTS WILL BE TAKEN BY BUS TO THE LOCATION, LEAVING KIT AT 13:00. THE SITE-VISIT STARTS AT 13:30 AND ENDS AT 15:30 SO THAT THE GROUP CAN RETURN TO KIT FOR THE NETWORKING SESSIONS AT 16:00

** THIS SESSION EXTENDS INTO THE LATE-AFTERNOON NETWORKING SESSION ENDING AT 17:30

DAY 3 FRIDAY, JUNE 11, 2010

ACCESS, PRESENTATION AND THE PUBLIC

10:00 - 12:00 **PARALLEL SESSIONS** [including coffee/tea break]

- 24 **A TASTE OF PLASTICS** [starts at 9:30] *
ICN, ATELIERGEBOUW
- 25 **ACCESS TO CONTEMPORARY ART CONSERVATION**
KIT, EMMA CHAMBER
- 26 **BEHIND THE SCENES: ICN AND THE
ATELIERGEBOUW** [starts at 9:30] **
ICN, ATELIERGEBOUW
- 27 **BEHIND THE SCENES: NETHERLANDS MEDIA
ART INSTITUTE** [starts at 9:30] ***
NETHERLANDS MEDIA ART INSTITUTE / NIMK
- 28 **CASE STUDIES ON ACCESS: SPANISH AND
PORTUGUESE SPEAKING COUNTRIES**
KIT, CLAUS CHAMBER
- 29 **CROSSOVERS BETWEEN PRACTICE AND THEORY**
KIT, MAIN AUDITORIUM
- 30 **DECISION-MAKING IN THE CONSERVATION OF
CONTEMPORARY ART** ****
RIJNSAKADEMIE
- 31 **DOCUMENTATION AND VISUALISATION OF
INSTALLATION ART**
KIT, COUNCIL CHAMBER
- 32 **EVERYTHING YOU ALWAYS WANTED TO KNOW
ABOUT THE INCCA DATABASE** *****
ICN, ATELIERGEBOUW
- 33 **INTERVIEWING TECHNIQUES**
NH TROPEN HOTEL, ROOM INDONESIA
- 34 **RE-INSTALLING A SITE SPECIFIC WORK OF
OLAFUR ELIASSON**
KIT, BOARD ROOM

12:00 - 13:00 TAKE-AWAY LUNCH (INSTALLATION ON DISPLAY: JOAN JONAS' ORGANIC HONEY'S VISUAL TELEPATHY/ORGANIC HONEY'S VERTICAL ROLL RIJNSAKADEMIE SEE PAGE 46)

PLENARY LECTURES MODERATOR Glenn Wharton

13:00- 13:25 **RETURN ON INVESTMENT**, Nicole Delissen

13:25 - 13:45 **A WORK OF ART IN A MUSEUM IS A WORK OF ART IN A MUSEUM**, Peter van Mensch

13:45 - 14:05 **BACKSTAGE AND FRONTSTAGE IN CONTEMPORARY ART MUSEUMS. ON DOING ARTWORKS AND GOING PUBLIC**, Vivian van Saaze

14:05 - 14:30 QUESTIONS

14:30 - 15:00 BREAK

CLOSING PLENARY SESSION

MODERATOR Tom Learner

The closing session of the symposium starts with the highlights of the three-day event. This will be followed by the screening of a trailer of the documentary film titled Installation Art: Who Cares? This film is currently in production and due for completion by the end of 2010. The final part of the session will include a panel discussion where experts from diverse backgrounds will reflect on where the profession needs to go from here.

PARTICIPANTS IN THIS SESSION ARE TO MAKE THEIR OWN WAY TO THE LOCATION IN THE MORNING. PLEASE BE THERE A FEW MINUTES AHEAD OF TIME.

* IN CASE OF DELAY CALL THEA VAN OOSTEN ON +31 20 305 47 73. PARTICIPANTS WILL LEAVE AT 11:30 FROM ICN AND BE TAKEN BY BUS TO KIT

** IN CASE OF DELAY CALL ANGENIET BOEVE ON +31 20 305 46 55. PARTICIPANTS WILL LEAVE AT 11:30 FROM ICN AND BE TAKEN BY BUS TO KIT

*** IN CASE OF DELAY CALL THE NIMK RECEPTION ON +31 20 623 71 01. PARTICIPANTS WILL LEAVE AT 11:30 FROM NIMK AND BE TAKEN BY TRAM TO KIT

**** THE RIJNSAKADEMIE IS 3 MINUTES WALK FROM KIT. IN CASE OF DELAY CALL THE RECEPTION OF THE RIJNSAKADEMIE +31 20 527 0300. DOORS OPEN AT 09:00 TO VIEW INSTALLATION.

***** IN CASE OF DELAY CALL KAREN TE BRAKE - BALDOCK ON +31 20 305 47 15. PARTICIPANTS WILL LEAVE AT 11:30 FROM ICN AND BE TAKEN BY BUS TO KIT

DESCRIPTIONS

DAY 1 WEDNESDAY, JUNE 9

PLENARY LECTURES

THE POLITICS OF COLLECTING WITHIN THE POSSIBLE MUSEUM

KEYNOTE LECTURE DAY 1 WEDNESDAY, JUNE 9, 09:50 - 10:15

CHARLES ESCHÉ director Van Abbemuseum

Talking on collecting within a museum, there are several simple starting questions; what should a museum look like today? How does it behave towards the art of the present moment? How does it respect and animate its past? I had the feeling that the Van Abbemuseum was starting from a story of art and its place in the world that was no longer so recognisable to its society and intended visitors. In 2004, the new building had just opened and entered a world that was very different from the order under which it had first been planned. Those changes have come to be symbolised by the year 1989, which represents both the 'end' of ideology and history, as well as accelerating, new forms of globalisation. The modern art museum, by virtue of its contemporary ambitions, needed to reflect these changes in terms of geography, time and thinking about the public sphere. Perhaps only now can we begin to take a more detached view of what we think happened then, as a way to help explain why 'the thing itself' stopped being the main focus and why making contexts visible seems such an urgent task today.

A QUESTION OF HOSPITALITY

LECTURE DAY 1 WEDNESDAY, JUNE 9, 10:15 - 10:35

DEBORAH CHERRY professor modern and contemporary art University of Amsterdam

We live in a culture shaped now and in the past by migrations and diasporas, by the movements of people, objects, goods and resources, and by inter-cultural and transnational encounters and exchanges. The contemporary art world and its markets are increasingly globalised, with artists, materials, curators and art works on the move. How then can our institutions of culture and national heritage acknowledge these transformative shifts? How can collections, acquisitions, public programming, curating and conservation respond to these social and cultural changes? What conditions of hospitality are needed not only to open doors but also, more radically, to rethink the museum and its collections as locations that welcome and foster cultural diversity and difference? All these questions prompt reflection on the legacies of this transformative moment that we will leave for the future.

IS THE ARTIST ALWAYS RIGHT? NEW APPROACHES IN THE COLLABORATION BETWEEN ARTIST AND CONSERVATOR

LECTURE DAY 1 WEDNESDAY, JUNE 9, 10:35 - 10:55

CHRISTIAN SCHIEDEMANN senior conservator Contemporary Conservation Ltd, New York

The contemporary artist, as the creator of an artwork, has to make endless decisions regarding the concept, context, choice of often non-traditional material and experimental technique for its realisation. Whatever he or she does is right – even if it is ‘technically’ wrong! As conservators, we are bound to respect this artistic attitude without prejudice and take flaws as a challenge rather than as a ‘problem’.

Collaboration between the artist and the conservator in this ‘pre-natal’ stage of the artwork has since long been beneficial for both, artist and conservator. It can help the artist to understand the physical properties and aging behaviors of the materials used, and it will help the conservator to learn about the particular choice, significance and application of unknown materials, performative aspects and context within the work. Once the work is authorized by the artist it goes out into a world of admiration, interpretation, transportation, and disintegration.

But is the artist always right? As soon as it comes to the first signs of unexpected or ‘unintended’ behavior of the physical object, the artist may not always be the best advisor for the work to collect ‘history’. This talk will investigate in the early stages of the life of an artwork, from the creation and fabrication throughout its infancy and puberty, and discuss the interrelation between artist and conservator, until it reaches the sanctuary of the museum.

EXPERIENCE HAS MADE ME RICH AND NOW THEY ARE AFTER ME - INGVID GOETZ’S PASSION FOR ART AND THE MANAGEMENT OF HER COLLECTION.

LECTURE DAY 1 WEDNESDAY, JUNE 9, 11:45 - 12:05

MARIANNE PARSCH conservator Goetz Collection

Ingvid Goetz’s passion for art means a permanent stable incoming of new works into the collection with stable loan requests. As a result of this increase the logistical management is enormous: the focus lies on documentation and conservation needs with the processing of the international loan requests. No special restoration studios are set up. The investment is correlated to a reasonable cost / performance ratio. Some examples of the last years show how a small and flexible team deals with these needs in individual coordination without a rigid standardised approach. Ingvid Goetz’s management of her collection is self-confident, individual and free from justification with regard to society – contrary to public collections. This can serve as a model for asking some general questions about the conservation of contemporary art.

THE ROLE OF THE CONSERVATOR IN AN EVOLVING ACQUISITION PROCESS

LECTURE DAY 1 WEDNESDAY, JUNE 9, 12:05 - 12:25

SUSAN LAKE director of collection management and chief conservator Hirshhorn Museum and Sculpture Garden

Between 2005 and 2007, the Hirshhorn Museum and Sculpture Garden of the Smithsonian Institution adopted a new strategic plan and underwent a major reorganization, both acts which had an impact on acquisitions and acquisition policies. The strategic plan reoriented the Museum from one known best for its modern sculpture collection to one that has prioritized collecting and presenting international contemporary art in all media, including major installations and time-based media.

The reorganization consolidated the conservation lab, registrar's office, photography, and archives into an overarching collection management department. The changes in orientation and organization required conservators to reconsider some of our common preservation strategies for museum collections and initiated several changes in the acquisition process. This talk looks at examples of previous acquisitions and compares those with current, evolving practices.

EIJA-LIISA AHTILA'S INSTALLATION ARTWORKS AND CONSERVATION ASPECTS

LECTURE DAY 1 WEDNESDAY, JUNE 9, 12:25 - 12:45

EIJA-LIISA AHTILA artist

The film installations Ahtila produces deal with individual identity, with human relationships, sexuality, and the difficulty of communication. The 'human dramas' in her films are based on research, on real and fictive events, on the experiences and memories of herself and others. The installations and films are produced in long term cooperation with a professional production company with the aim for a high quality original material which can then be transferred and worked into a presentable format without losing much of the image quality.

The presentation format has changed during the years VHS / S-VHS / DVD / HD-file in order to present the work in the best possible quality available. Co-working with a Helsinki AV company the artist carries through the requirements for each installation in the various exhibitions; guidance and supervision when put on display guaranteed by specific loan agreements to achieve f.i. the same image quality on multi-screen installations.

When an installation is sold to a collection [private / public / museum] they receive a package including all essential material connected to the work as a Digibeta [or the equivalent original format] master, two sets of exhibition DVDs [new sets can be made from the master when required], preview material and also information on the artist

[CV, bibliography, press, catalogues]. The actual conservation issues with Eija-Liisa Ahtila's works are questions with the changes of the original technical devices and the preservation of the original and raw material [S-16 mm film, Betacam SP, DigiBeta, SR, HD etc.]. Does the nature of the work change as the presentation formats are adapted to the match the present technical equipment, and what entails the production company plans for digitizing original / raw material in order to ensure their preservation.

PARALLEL SESSIONS

01 A TASTE OF PLASTICS

WORKSHOP DAY 1 WEDNESDAY, JUNE 9, 15:00 - 17:30

THEA VAN OOSTEN senior conservation scientist, Netherlands Institute for Cultural Heritage / ICN and **ANNA LAGANÀ** researcher of modern materials / conservator Netherlands Institute for Cultural Heritage / ICN

LOCATION ICN, ATELIERGEBOUW, Hobbemastraat 22, Amsterdam [PARTICIPANTS WILL BE TAKEN BY BUS TO ICN, LEAVING KIT AT 15:00]

This [short] workshop will take participants on a journey into the world of plastics. What are plastics? What types are there? How do they behave? How does one conserve and restore plastics? The practical workshop will include a demonstration as well as hands on cleaning and adhering of plastic objects. This session is specifically designed for people who never have learned about plastics but always wanted to know more...

02 ACCESS TO CONTEMPORARY ART CONSERVATION

WORKSHOP DAY 1 WEDNESDAY, JUNE 9, 15:00 - 17:00

JUHA VAN 'T ZELFDE and **MICHEL VAN IERSEL** Non-Fiction, Office for Cultural Innovation

LOCATION KIT, EMMA CHAMBER

During the successful *Inside Installations* exhibition in Kröller-Müller Museum (2006-07), the visitor was given a unique 'behind-the-scenes' the look into the working practice of the conservator of modern and contemporary art. Visitors witnessed a conservator at work on an installation in the exhibition room. This approach is just one of the many ways to educate the public about the conservation of contemporary art. Multi-media and internet technology are also often used by museums to create visitor tours or online learning courses. It would seem however that [whatever the chosen medium] issues on the conservation of contemporary art are not often dealt with. This is an interesting fact given that when such issues are made accessible, the public's understanding and appreciation of the artwork increases. Participants of this session will learn about how organisations (in and outside of cultural heritage) are using new media and emerging technologies to engage with audiences. In addition, the guest speaker will discuss how their museum has attempted to educate the public on issues of conservation of contemporary art. The workshop part will then focus on how new media strategies can be deployed in the domain of contemporary arts conservation.

GUEST TON QUIK Bonnenfanten Museum

Ton will talk about a recent multi-media tour on the collection from 2008, taking a documentary entry of a Sol LeWitt wall drawing as an example. He will discuss practical implications of the decision to offer that kind of information to the audience and lessons learned from that experience. To stay with the Sol LeWitt example, he will also discuss

current plans to inform the public on the forthcoming reinstallation of LeWitt Wall drawing # 801 in the cupola of the museum.

03 ARTIST PARTICIPATION

WORKSHOP DAY 1 WEDNESDAY, JUNE 9, 15:00 - 17:00

FREDERIKA HUYS conservator Stedelijk Museum Aktuele Kunst / S.M.A.K., Ghent

GUEST NEDKO SOLAKOV artist and **ULRICH LANG** conservator Museum für Moderne Kunst Frankfurt

MODERATOR PHILIPPE VAN CAUTEREN artistic director Stedelijk Museum Aktuele Kunst / S.M.A.K., Ghent

LOCATION KIT, CLAUS CHAMBER

Artists often cooperate with conservators to integrate their works into the collection properly. This collaboration results in documentation that is specific to the installation and forms the basis for the display and management of the work. This process is viewed as a new practice in the conservation and management of works of contemporary art. The work's continued existence, meaning, the correct form of display and the retention of its material properties, often depends on good cooperation between the artist and those who manage the collection. This workshop focusses on this cooperation and an artist have been invited to throw some light on the practice.

During this workshop several works by the artist Nedko Solakov will be discussed. Two museums whose collections include works by Solakov will present the documentation they have compiled. This practice / working method will be discussed in the presence of the artist. Workshop participants will be able to examine, compare and question the various examples of documentation and management methods.

04 ASSESSING RISKS TO INSTALLATIONS

WORKSHOP DAY 1 WEDNESDAY, JUNE 9, 15:00 - 17:00

AGNES BROKERHOF senior conservation scientist Netherlands Institute for Cultural Heritage / ICN and **BART ANKERSMIT** senior conservation scientist Netherlands Institute for Cultural Heritage / ICN

LOCATION NH TROPEN HOTEL, ROOM INDONESIA

How long will your precious installation serve its purpose? What is that purpose anyway and which values do we attribute to it? What should we preserve and what are the biggest or most urgent threats to its preservation? In this workshop participants will identify various risks to an installation, assess, rank and prioritize them and think of possible options for risk reduction. It is a 'have-a-try' introduction to Collection Risk Management. Boldly go beyond the frontiers of traditional preventive conservation...

05 AUTHENTICITY AND MEANING. ITS ROLE IN THE CONSERVATION OF CONTEMPORARY ART

PRESENTATIONS & DISCUSSION DAY 1 WEDNESDAY, JUNE 9, 15:00-17:00

ALBERTO DE TAGLE chief scientist Netherlands Institute for Cultural Heritage / ICN

GUESTS ALEXANDER ARRECHEA artist **GIORGIO BONSAITI** art historian and critic

LOUISE CONE conservator contemporary art and sculpture Statens Museum for Kunst, Copenhagen and **MARIANNE PARSCH** collections manager Goetz Collection

LOCATION KIT, MAIN AUDITORIUM

This discussion has as an objective to elicit and provoke discussion and opinions from the audience on the issues of authenticity and meaning in the context of conserving and looking into contemporary art. Authenticity and meaning go together, more so in contemporary art, but is this new? Which are the new avenues and similarities with other areas of cultural heritage preservation? Which are the points of view of the collectors, the historians, the conservation scientists and the artists? Are they contradicting each other? Short contributions on their points of view on these matters will be presented by a contemporary artist, an art historian, a conservation scientist, and a collections manager. These will give their personal opinions and the discussions will be guided by a moderator.

06 BEHIND THE SCENES: ICN AND THE ATELIERGEBOUW

SITE-VISIT DAY 1 WEDNESDAY, JUNE 9, 15:30 - 17:30

ANGENIET BOEVE information management staff member Netherlands Institute for Cultural Heritage / ICN

LOCATION ICN, ATELIERGEBOUW, Hobbemastraat 22, Amsterdam [PARTICIPANTS WILL BE TAKEN BY BUS TO ICN, LEAVING KIT AT 15:00.]

The Ateliergebouw [Atelier building] is unique in the conservation world as it houses departments from three separate organisations that are involved in conservation; the University of Amsterdam's training programme for preservation and conservation, the conservation studios of the Rijksmuseum Amsterdam [RMA] and ICN's Research Department for conservation science. Participants of this session will receive a guided tour of ICN's part of the building, including demonstrations of the equipment used for conservation research. The site-visit programme is as follows:

- **Welcome and introduction**, Arjen Kok, senior researcher heritage studies and peer leader, ICN
- **Cleaning and perception of photographs**, Bill Wei, senior conservation scientist, ICN
- **Research and conservation of plastics in modern and contemporary art**, Thea van Oosten, senior conservation scientist, ICN
- **Current research projects and Picture Meetings**, Klaas-Jan van den Berg, senior conservation scientist, ICN
- **Synthetic pigments**, Matthijs de Keijzer, senior conservation scientist, ICN

07 COORDINATES AND PLANS: GEODETIC MEASUREMENT

OF INSTALLATION ART

WORKSHOP DAY 1 WEDNESDAY, JUNE 9, 15:00 - 17:00

MAIKE GRÜN conservator Doerner Institut, Pinakothek der Moderne, Munich

GUEST THOMAS WEBER surveyor Technische Universität München / Chair of Geodesy

LOCATION KIT, REGENCY CHAMBER / UNDERNEATH THE ARCHES

Installation artworks as well as environments and multipartite sculptures usually consist of several objects; their spatial arrangement has a decisive influence on the effect and the significance of the artwork. The objects are often arranged by the artist, and therefore this arrangement is an integral part of the artwork.

Over the past few years, we have been geodetically surveying installation artworks in our collection using various methods that include tachymetry, photogrammetry and laser scanning. This has resulted in a number of documents such as floor plans and different views of the particular installation artwork. The primary objective of these measurements is to obtain spatial documentation of the artwork. The survey plans can also be used as an accurate basis for re-installation.

In the first part of the workshop, Maike Grün will review the methods and experience gained at the Pinakothek der Moderne. Thomas Weber will then demonstrate modern surveying instruments, including a total station and a laser scanner. With the help of an improvised example of installation art, he will also demonstrate the fieldwork to document the artwork.

08 DECISION-MAKING IN CONTEMPORARY ART

CONSERVATION

PRESENTATIONS & DISCUSSION DAY 1 WEDNESDAY, JUNE 9, 15:00 - 17:15

EVELYNE SNIJDERS private conservator for modern and contemporary art / SBMK

GUEST GERT HOOGEVEEN Stedelijk Museum Amsterdam

LOCATION STUDIO K, Timorplein 62, Amsterdam [STUDIO K IS ABOUT 10 MINUTES WALK FROM KIT. PARTICIPANTS IN THIS SESSION WILL LEAVE AS A GROUP AT 15:00]

ON THE OCCASION OF THIS SYMPOSIUM, PETER STRUIJCKENS INSTALLATION PROJECT I-'90 FROM THE COLLECTION OF THE STEDELIJK MUSEUM AMSTERDAM, WILL BE ON DISPLAY IN STUDIO K. OPENING TIME IS: WEDNESDAY 9TH JUNE, 13:00-14:00 (DURING LUNCH BREAK)

The Foundation for the Conservation of Contemporary Art, [Dutch acronym: SBMK] is an organisation, supported by Dutch museums of modern and contemporary art, that carries out projects to develop sound practices for the field. As a platform for conservators, curators and researchers to balance the pros and cons before making decisions in complex conservation cases, the SBMK started the 'Balance Group' with Rik van Wegen as its chairman. From these Balance Group sessions, a 'weighing'-model was developed as a guideline in complex conservation cases. During this workshop several cases and the

weighing-model will be presented; these presentations will function as the basis of an interactive group discussion. The emphasis of the workshop is to deal with conservation issues of time-based media art. These artworks represent their own challenges in conservation, for instance: How to deal with media carriers and equipment that become obsolete? What is important when presenting a time-based media installation? How to deal with the artists involved and specialised technicians? One example of the cases in the workshop is 'Project I-'90' by the Dutch artist Peter Struycken, presented by Gert Hoogeveen, head of the audiovisual department (AVA) of the Stedelijk Museum Amsterdam. This case illustrates the implementation of current technical possibilities to come to a solution to preserve and reinstall a time-based media installation in collaboration with the artist who was closely involved in the conservation process.

09 **EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT THE INCCA DATABASE**

WORKSHOP DAY 1 WEDNESDAY, JUNE 9, 15:30 - 17:30

KAREN TE BRAKE-BALDOCK INCCA central coordinator Netherlands Institute for Cultural Heritage / ICN

LOCATION ICN, ATELIERGEBOUW, Hobbemastraat 22, Amsterdam [PARTICIPANTS WILL BE TAKEN BY BUS TO ICN, LEAVING KIT AT 15:00]

The INCCA Database for Artists' Archives is a unique tool created for and by members of the International Network for the Conservation of Contemporary Art. Through this database members allow access to each others unpublished information such as artist interviews, installation guidelines and treatment reports. The information contained in such documents can be crucial to the preservation of complex works of modern and contemporary art. The database contains metadata records (like library cards) that describe all types and formats of documents. Each record includes keywords and an abstract as well as information on how to obtain the document. Different members may create records concerning the same artist resulting in a virtual artist archive. Participants in this workshop will learn how to find and request documents and most importantly how to enter records into the database. Perhaps you are already an INCCA member but have not yet entered a record. Or you are considering becoming an INCCA member and would like to get a better understanding of how the database works before joining the network.

10 HOW TO PERFORM AN ARTWORK?

PRESENTATIONS & DISCUSSION DAY 1 WEDNESDAY, JUNE 9, 15:00 - 17:00

GABY WIJERS coordinator of collection, preservation and related research Netherlands Media Art Institute / NIMk

LOCATION KIT, MAURITS CHAMBER

Currently museums of contemporary art are working on procedures for preserving performance works. What knowledge and new methods for the documentation, transmission and preservation of dance and performance are under construction? What can dance documentation for reconstruction learn from contemporary art and vice versa? The interdisciplinary Inside Movement Knowledge project research group from the Netherlands Media Art Institute (NIMk) will present parallels and differences in preservation, documentation and knowledge transfer in media art and contemporary dance practices. Four lectures are followed by a lively discussion.

PART 1 PRESENTATIONS

What can media art (documentation) learn from performance documentation? **ANNET DEKKER** programme manager Virtueel Platform

The nature of media art is often ephemeral and deals with obsolete materials. In order to think about re-installments or preservation, new ways of dealing with documentation are required that include the possibility of change in a more radical way embracing for example variability. Insights from performance documentation could be very helpful to understand and deal with these changes.

On Tino Sehgal **JAN MOT** owner Jan Mot Gallery

Tino Sehgal (London 1976) does not allow any documentation of his works, he prefers body to body transmission. Jan Mot will present what visual art can learn from knowledge transfer practice in dance in installing this works. Tino Sehgal has a background in dance and economics. His works, which he calls 'constructed situations', break with the most fundamental convention of the visual arts, namely the material object. Instead of an actual object, Sehgal's works can consist of choreographed movements, words and songs or a conversation with a museum visitor. Sehgal does not allow for any form of documentation, rather the perpetuation of his works rely on memory and body to body transmission. Gallery owner Jan Mot has executed several of Sehgal's works carrying out instructions conceived by the artist and will elaborate on his collaboration with the artist.

Emerging forms of 'knowledge transfer' in Contemporary Dance

SCOTT DELAHUNTA researcher / consultant / organiser

Recreation as a preservation strategy would be a radical decision in art conservation, but dance is recreated each time it is performed. Is this part of the fundamental difference between the ephemeral live-ness of dance and the fixed material art object? If so, do recent choreographer-led developments in the dance field suggest ways to *rethink* this

Parallel session CA:WC?, How to perform an artwork? fundamental difference? Scott will present some recent developments in the dance field for discussion and debate by the panel.

What is bought and re-enacted? **CAITLIN JONES** executive director Western Front Society Museums of Contemporary Art are beginning to collect performances in many different forms. Performance artists often re-enact their own performances over many years and in multiple contexts. Various strategies for how these types of work are collected and reenacted, and how those strategies relate to others in the field of contemporary art conservation and documentation will be analysed by Caitlin Jones.

PART 2 DISCUSSION moderated by **GABY WIJERS** coordinator of collection, preservation and related research Netherlands Media Art Institute / NIMk and **VIVIAN VAN SAAZE** postdoctoral researcher, Maastricht University.

11 **INTERVIEWING TECHNIQUES**

WORKSHOP DAY 1 WEDNESDAY, JUNE 9, 15:00 - 17:00

JUDITH BOSCH media trainer

LOCATION KIT, BOARD ROOM

The coach will start by explaining the basic rules of interviewing. The focus will then be on interviewing artists. We will discuss 'do's and don't's' and how to get more results in less time. In addition an example of an interview with an artist (on screen) will be shown, followed by comments and discussion. Two participants will interview one other person about for instance his / her work. These interviews will be registered on camera so that they can be watched for participants to give feedback. Participants will be provided with handouts with advice.

12 RETHINKING EDUCATION IN CONTEMPORARY ART CONSERVATION

PRESENTATIONS & DISCUSSION DAY 1 WEDNESDAY, JUNE 9, 15:00 - 17:00

SANNEKE STIGTER University of Amsterdam / Kröller-Müller Museum

GUESTS GLENN WHARTON Museum of Modern Art / New York University and

IJSBRAND HUMMELEN Netherlands Institute for Cultural Heritage / ICN

MODERATOR BARBARA SOMMERMEYER conservator of contemporary art Hamburger Kunsthalle

PANEL LYDIA BEERKENS private practice / SRAL **GERDA KALTENBRUNER** Akademie der Bildende Kunst, Vienna **GLENN WHARTON** MoMA / New York University **GUNNAR HEYDENREICH** Fachhochschule Köln **YSBRAND HUMMELEN** ICN **SANNEKE STIGTER** Kröller-Müller Museum / University of Amsterdam

LOCATION KIT, COUNCIL CHAMBER

Changing roles in museums and shifting practices in contemporary art conservation ask for a different model and new topics in curricula. If the contemporary art conservator is considered a mediator between the materiality of the artwork, the artist and museum practice, it becomes clear how this implies that the conservator has a directing role. This should be understood and negotiated every time an artwork is presented. Acknowledging this makes clear the need for qualitative research in the profession of conservation, whereas the traditional training programs are still mostly dominated by quantitative research, i.e. natural sciences. What skills are actually needed for the new strategies in conservation? How could these be incorporated into training programs? What will be the expertise of the future contemporary art conservator?

DESCRIPTIONS DAY 5 THURSDAY, JUNE 10

DESCRIPTIONS

DAY 2 THURSDAY, JUNE 10

PLENARY LECTURES

CASES OF WHAT? ON MAPPING THE MIDDLE RANGE.

KEYNOTE LECTURE DAY 2 THURSDAY, JUNE 10, 09:30 - 09:55

RENÉE VAN DE VALL extraordinary professor art and media Maastricht University

Research projects initiated within the field of contemporary art conservation, like for instance *Inside Installations*, tend to follow a case-based approach. Museums propose problematic art works from their collections to be investigated from a variety of disciplinary perspectives. The reason for this approach is that contemporary artworks exemplify a bewildering diversity of materials and artistic strategies. The complexity of each conservation case not only asks for a particular combination of scientific disciplines to assess and where possible solve the problems at hand, but also for an individual balancing of different types of values in deciding about conservation measures. Each work differs and necessitates asking anew what it exactly is that should be conserved and which features and values are likely to survive and which risk to get lost in the conservation process. It is very difficult to stipulate common guidelines for general classes of works. Hence the more generally applicable outcomes of the projects have been the development and implementation of practical instruments to cope with the diversity: protocols for registration and documentation, decision-making models and instruments for the exchange of professional knowledge and information. When it comes to theory and ethics, however, there is still a wide gap between the general scope of conceptual reflection and the piece-meal deliberations of conservation decision-making. This lecture will address the question whether and how it would be possible to go beyond individual case descriptions, by introducing current debates in Science and Technology Studies on the possibility of constructing 'middle range' theories: whether looking for recurring patterns, regularities and stylistic mechanisms in conservation practices, 'thick', ethnographic descriptions of individual examples can enable theory construction on a more general ['middle range'] level, in between general theory and particular case.

TIME-BASED MEDIA CONSERVATION - RECENT DEVELOPMENTS FROM AN EVOLVING FIELD

LECTURE DAY 2 THURSDAY, JUNE 10, 09:55 - 10:15

PIP LAURENSEN head of time-based media conservation Tate

This presentation considers the idea that as an emerging area time-based media conservation has reached something of a tipping point; with an increase in specialist museum posts, the proliferation of research projects and growing acceptance within the cultural sector of this new and emerging area of practice. This paper will take an overview of recent developments and consider the impact that this new area of conservation might have on how we might perceive the role of the conservator. Caught between the

increasing pressures of obsolescence and new challenges presented from software based art questions of assimilation, integration and sustainability will be considered from the perspective of those who work at the interface between contemporary artistic practice and the institutions of the museum and conservation.

CONSERVING THE CONTINGENT OBJECT: EMERGING MODELS OF COLLABORATION

LECTURE DAY 2 THURSDAY, JUNE 10, 10:15 - 10:35

GLENN WHARTON Museum of Modern Art / New York University

In this symposium we are building on the theory and practice established at the Modern Art: Who Cares? symposium over a decade ago. Since then, museum professionals have established modes of practice for conceptual and variable artworks. This presentation combines examples from the speaker's teaching at New York University with his practice as Time-Based Media conservator at the Museum of Modern Art [MoMA]. He will present models for teaching the conservation of contemporary art in combination with emerging practice at the museum.

At the university, graduate seminars on conserving contemporary art draw students from the fields of conservation, art history, museum studies, moving image archive preservation, and museum studies. Readings and seminar discussions combine qualitative and quantitative research methods to provide students with a foundation for understanding artworks as they change through time and place. Project based learning includes archival research to develop installation guidelines and interviews with artists and museum professionals to understand multiple ways of knowing complex artworks. At the museum, collaborative models are emerging that combine the expertise and practice of curators, registrars, conservators, and art installers. Pooling cross-disciplinary skills and knowledge provides for new museum guidelines for acquisition, exhibition, loans, and storage of contemporary art. The life of several works in MoMA's collection will be traced to illustrate these emerging models of collaboration.

WALKING THE LINE: BETWEEN REPLACEMENT AND PRESERVATION IN TECHNOLOGY-BASED ART

LECTURE DAY 2 THURSDAY, JUNE 10, 11:30 - 11:50

REINHARD BEK conservator Museum Tinguely

The challenge of technology-based artworks lies in its blending of functional and media characteristics. When the medium is dependent upon the physical function of the artwork the preservation plan may challenge the conservation ethic to preserve the original artwork. Physical parts can serve a purpose whether or not they are performing a specific action. However media is always dependent on the functionality of technology. Function based failures can be frequently predicted as soon as the artwork is completed. They

often occur as a result of wear and tear, insufficient maintenance and faulty mechanics. In such cases, particularly if a relatively short period of time has passed between the creation of the artwork and its failure, the exchange of parts or even the exchange of the whole artwork seems likely. However, in other cases, where failures occur later in time or as a result of technology advancements, such conclusions may not apply. Developing a hierarchy of parts for an artwork can assist the conservator with the decision of when to exchange or restore functional elements. The hierarchy is part of a larger preservation strategy, which includes frequent monitoring of operations and maintenance as well as the collaboration of specialized technicians. This lecture discusses methods of decision making central to the conservation of technology-based elements.

DOCUMENTATION OF CHANGE - CHANGE OF DOCUMENTATION

LECTURE DAY 2 THURSDAY, JUNE 10, 11:50 - 12:10

GUNNAR HEYDENREICH Cologne University of Applied Sciences

This paper will provide a general introduction to the subject of documentation of contemporary art and it will explore various challenges, initiatives, methodologies and perspectives in documentation of new media art installations. The study also reflects on a number of aspects related to the practice of documentation, such as: history and 'Zeitgeist', functions and meaning, subjectivity and objectivity, priorities and economy, preservation and dissemination.

IN YEARS TO COME

LECTURE DAY 2 THURSDAY, JUNE 10, 13:00 - 13:25

JILL STERRETT director of collections and conservation San Francisco Museum of Modern Art

Conservators share with artists a vital interest and investment in knowledge of their materials and methods. And yet, sound conservation practice is predicated on clear delineations between the role of the artist as creator and the role of the conservator as steward. How were these roles established? How have they been viewed over time? And, how and why are they being either re-affirmed or recast, in the service of art, artists and museums? This talk will explore the relationship between artists and museums and the emerging role of conservation in the life of a contemporary work of art.

PARALLEL SESSIONS

13 ACCESS TO CONTEMPORARY ART CONSERVATION

WORKSHOP DAY 2 THURSDAY, JUNE 10, 14:00-16:00

JUHA VAN 'T ZELFDE and **MICHIEL VAN IERSEL** Non-Fiction, Office for Cultural Innovation

LOCATION KIT, EMMA CHAMBER

During the successful *Inside Installations* exhibition in Kröller-Müller Museum (2006-07), the visitor was given a unique 'behind-the-scenes' look into the working practice of the conservator of modern and contemporary art. Visitors witnessed a conservator at work on an installation in the exhibition room. This approach is just one of the many ways to educate the public about the conservation of contemporary art. Multi-media and internet technology are also often used by museums to create visitor tours or online learning courses. It would seem however that [whatever the chosen medium] issues on the conservation of contemporary art are not often dealt with. This is an interesting fact given that when such issues are made accessible, the public's understanding and appreciation of the artwork increases. Participants of this session will learn about how organisations [in and outside of cultural heritage] are using new media and emerging technologies to engage with audiences. In addition, the guest speaker will discuss how their museum has attempted to educate the public on issues of conservation of contemporary art. The workshop part will then focus on how new media strategies can be deployed in the domain of contemporary arts conservation.

GUEST MAARTJE SWINKELS Akina Art Projects

Museums are increasingly aware that visitors not only want to look at art, but also want to participate in museum exhibitions and [conservation] projects. A simple way of allowing museum visitors participate is via surveys and interviews. These interviews can be held person-to-person, but also at the end of a digital museum tour. Another way to involve the public in art and conservation practices is through the Internet. How do relatively small museums use museum tours to educate, amuse and let their visitors participate? What did they learn from creating these tours? And what other initiatives are there in order to involve the public in art and in conservation issues?

14 ARTIST PARTICIPATION

WORKSHOP DAY 2 THURSDAY, JUNE 10, 14:00-16:00

FREDERIKA HUYS conservator Stedelijk Museum Aktuele Kunst / S.M.A.K., Ghent

GUESTS ANDREAS SLOMINSKI artist and **ULRICH LANG** conservator Museum für Moderne Kunst Frankfurt

MODERATOR PHILIPPE VAN CAUTEREN artistic director Stedelijk Museum Aktuele Kunst / S.M.A.K., Ghent

LOCATION KIT, CLAUS CHAMBER

Artists often cooperate with conservators to integrate their works into the collection properly. This collaboration results in documentation that is specific to the installation and forms the basis for the display and management of the work. This process is viewed as a new practice in the conservation and management of works of contemporary art. The work's continued existence, meaning, the correct form of display and the retention of its material properties, often depends on good cooperation between the artist and those who manage the collection. This workshop will revolve around the work of Andreas Slominski. Several cases will be presented in cooperation with the artist and the participants will be able to examine and discuss the various examples of documentation.

15 BEHIND THE SCENES: ICN AND THE ATELIERGEBOUW

SITE-VISIT DAY 2 THURSDAY, JUNE 10, 13:30-15:30

ANGENIET BOEVE information management staff member Netherlands Institute for Cultural Heritage / ICN

LOCATION ICN, ATELIERGEBOUW, Hobbemastraat 22, Amsterdam [PARTICIPANTS WILL BE TAKEN BY BUS TO ICN, LEAVING KIT AT 13:00. THE SITE-VISIT STARTS AT 13:30 AND ENDS AT 15:30 SO THAT THE GROUP CAN RETURN TO KIT FOR THE NETWORKING SESSIONS AT 16:00]

The Ateliergebouw [Atelier building] is unique in the conservation world as it houses departments from three separate organisations that are involved in conservation; the University of Amsterdam's training programme for preservation and conservation, the conservation studios of the Rijksmuseum Amsterdam [RMA] and ICN's Research Department for conservation science. Participants of this session will receive a guided tour of ICN's part of the building, including demonstrations of the equipment used for conservation research. The site-visit programme is as follows:

- **Welcome and introduction**, Arjen Kok, senior researcher heritage studies and peer leader, ICN
- **Cleaning and perception of photographs**, Bill Wei, senior conservation scientist, ICN
- **Projects in cleaning of painted surfaces**, Maude Daudin, freelance conservator and former ICN researcher as well as Beatriz Verissimo Mendes and Alexia Soldano, students in paintings conservation and interns at ICN.

16 EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT THE INCCA DATABASE

WORKSHOP DAY 2 THURSDAY, JUNE 10, 13:30-15:30

KAREN TE BRAKE-BALDOCK INCCA central coordinator Netherlands Institute for Cultural Heritage / ICN

LOCATION ICN, ATELIERGEBOUW, Hobbemastraat 22, Amsterdam (PARTICIPANTS WILL BE TAKEN BY BUS TO ICN, LEAVING KIT AT 13:00. THE WORKSHOP STARTS AT 13:30 AND ENDS AT 15:30 SO THAT THE GROUP CAN RETURN TO KIT FOR THE NETWORKING SESSIONS AT 16:00)

The INCCA Database for Artists' Archives is a unique tool created for and by members of the International Network for the Conservation of Contemporary Art. Through this database members allow access to each others unpublished information such as artist interviews, installation guidelines and treatment reports. The information contained in such documents can be crucial to the preservation of complex works of modern and contemporary art. The database contains metadata records (like library cards) that describe all types and formats of documents. Each record includes keywords and an abstract as well as information on how to obtain the document. Different members may create records concerning the same artist resulting in a virtual artist archive. Participants in this workshop will learn how to find and request documents and most importantly how to enter records into the database. Perhaps you are already an INCCA member but have not yet entered a record. Or you are considering becoming an INCCA member and would like to get a better understanding of how the database works before joining the network.

17 NEW CONCEPTS IN ART - NEW CONCEPTS IN CONSERVATION? COLLABORATION BETWEEN CONSERVATOR, ARTIST, FABRICATOR AND CURATOR

DISCUSSION DAY 2 THURSDAY, JUNE 10, 14:00-16:00

INTRODUCTION **KATHARINA ROECK** conservator Contemporary Conservation Ltd, New York

GUESTS **URS FISCHER** artist, New York **MARTIN HANSEN** fabricator Kunstbetrieb, Basel

JOHANNA HOFFMANN conservator Contemporary Conservation Ltd, New York **JOANNA**

PHILLIPS conservator of contemporary art, Guggenheim Museum, New York **ULRICH**

STROTJOHANN artist and former assistant to Martin Kippenberger, Berlin

MODERATOR **CHRISTIAN SCHEIDEMANN** senior conservator Contemporary Conservation Ltd, New York

LOCATION KIT, MAURITS CHAMBER

The process from the creation of a work of art to its first exhibition can involve many people, from the artist to fabricators and assistants on the one hand, and collectors, art dealers on the other. The panel would like to emphasize the advantages and risks of the collaboration between conservators, artists and other professions in regards to our goal of respecting contemporary art as a historical document. Our focus is to discuss if and how

the refined, often industrially related methods of production, non-traditional materials and their meaning in contemporary art are changing the role of the contemporary conservator. Do new artistic strategies and methods influence the concept and ethical framework for a conservation treatment?

18 NO GHOST JUST A SHELL

PRESENTATION & DISCUSSION DAY 2 THURSDAY, JUNE 10, 14:00-16:00

CHRISTIANE BERNDES curator & head of collections Van Abbemuseum, Eindhoven

LOCATION KIT, REGENCY CHAMBER

In 2002, the Van Abbemuseum bought an exhibition consisting of 28 works by 18 different artists as part of the project 'No Ghost Just a Shell'. A second version of the project was bought by private collectors in Miami. Central to this project was a virtual character made for the Japanese manga animation industry, the rights to which were bought by the French artists Pierre Huyghe and Philippe Parreno. They gave it the name AnnLee and invited other artists to use the character in their own work to fill the empty shell with stories and ideas. In 2002 Huyghe and Parreno concluded the project by transferring the copyright to AnnLee to herself, giving her ownership of her own identity. The project has been shown in various ways at different institutions such as the Van Abbemuseum, Tate Modern and the Museum of Contemporary Art in North Miami. This workshop will present questions as: What does the purchase of a group exhibition mean? What are the possibilities for showing the works on their own and what is the impact on the significance of the project itself? How do the two versions relate to each other? How do two different institutions approach these questions?

19 OBSOLETE EQUIPMENT AND / OR EMULATION

PRESENTATIONS & DISCUSSION DAY 2 THURSDAY, JUNE 10, 13:30-15:30

GABY WIJERS coordinator of collection, preservation and related research Netherlands Media Art Institute / NIMk

GUESTS JOHANNES GFELLER Bern University of Fine Arts **PAUL KLOMP** artist, hard and software developer, teacher **DIETER VERMEULEN** freelance video conservator

MODERATOR RONY VISSERS coordinator PACKED vzw

LOCATION NETHERLANDS MEDIA ART INSTITUTE / NIMk, Keizersgracht 264, 1016 EV Amsterdam [PARTICIPANTS WILL BE TAKEN BY BUS TO NIMk, LEAVING KIT AT 13:00. THE SESSION STARTS AT 13:30 AND ENDS AT 15:30 SO THAT THE GROUP CAN RETURN TO KIT FOR THE NETWORKING SESSIONS AT 16:00]

Since the emergence of the video medium, different recording, playback and display systems have been developed that later became obsolete due to technological evolution. This equipment (video recorders, monitors, projectors, ...) often becomes rare. But at the same time, access to it is crucial to exhibit old video works and safeguard them for the future. This is not only the case for video based artworks but also for computer based artworks. The workshop will address current research and case studies dealing with obsolete equipment. The *Obsolete Equipment* project research team, from PACKED and the Netherlands Media Art Institute (NIMk) in collaboration with SMAK, MuHKA, ICN, Kröller Müller Museum and Stedelijk Museum Amsterdam, will present museal practice and research in acquisition, storage, preservation and future use of equipment in five short lectures. Johannes Gfeller will give a general introduction to the topic of obsolete equipment and will point out the use of a collection of equipment for its referential character. Gaby Wijers will present the 'practical' results of the research project *Obsolete Equipment* collecting best practices, guidelines and inventories of knowledge centers and (old) equipment repositories. Dieter Vermeulen will speak about equipment replacement in the video based case study 'Das ende des jahrhunderts' (Klaus vom Bruch, 1985), furthermore computer based case studies will be presented by Paul Klomp. This last lecture will focus on new emulation insights that stem from the case study for *Revolution* (Jeffrey Shaw, 1990) within the scope of the EU project *Inside Installations*.

20 RECORDING THE EPHEMERAL: DOCUMENTING LIGHT, MOVEMENT AND SOUND BASED INSTALLATIONS

WORKSHOP DAY 2 THURSDAY, JUNE 10, 13:30-16:00

REINHARD BEK head of conservation Museum Tinguely and **FRANZISKA HERZOG** head of conservation ZKM / Center for Art and Media Karlsruhe

GUEST MARTIN HÄBERLE ZKM / Center for Art and Media Karlsruhe

LOCATION KIT, COUNCIL CHAMBER

This workshop focusses on light, sound and movement based installations and their documentation. Its content will be based on the daily museum routine and the tools available in an average conservation studio and is given by two conservators interested in these ephemeral media as well as a specialist for technical based artworks. The workshop aims for a fruitful and interactive teamwork to develop documentation strategies feasible in the daily routine.

21 REPLICAS: A NECESSARY EVIL?

PRESENTATION & DISCUSSION DAY 2 THURSDAY, JUNE 10, 14:00-16:00

DEREK PULLEN joint head of sculpture conservation, Tate

GUESTS SANDRA WEERDENBURG conservator Stedelijk Museum Amsterdam and **KATE MOOMAW** post-graduate fellow Hirshhorn Museum and Sculpture Garden

LOCATION KIT, BOARD ROOM

Replicas have become a major issue for modern and contemporary art professionals. We have to grapple with the practical and ethical challenges of recreating artworks for display and other purposes that are often contrary to our basic training as curators and conservators of the original object. Prompted by a short presentation of recent debates at Tate and the Getty, the round table discussion will examine how attitudes have changed, where we think replicas are appropriate or inappropriate and how the range of justifications for making a replica have expanded to cope with changing art practice at all levels. Topics may include: What is missing from a replica and what does the original lose or gain by the existence of a copy of itself? Is there a trend for making more art replicas or have they always been with us to some extent? Do we need new codes of practice for dealing with replicas or does artistic practice and public acceptance drive the imperative to make copies? Do museums now have to anticipate making a replica at the same time they acquire the original artwork? When to make a replica and how to manage its afterlife. The discussion will focus on tangible art formats and media -objects- rather than the kaleidoscopic, multiple version worlds of time-based media. Participants are invited to bring images of examples from their own professional experience.

22 THE ROLE OF SCIENCE IN THE CONSERVATION OF CONTEMPORARY ART

DISCUSSION DAY 2 THURSDAY, JUNE 10, 14:00-16:00

TOM LEARNER senior scientist / head of modern and contemporary art research, Getty Conservation Institute

GUESTS **LYDIA BEERKENS** private conservator of modern and contemporary art / SRAL / SBMK **ALBERTO DE TAGLE** chief scientist Netherlands Institute for Cultural Heritage / ICN **SUSAN LAKE** director of collections Hirshhorn Museum and Sculpture Garden **LYNN LEE** Andrew W. Mellon postdoctoral fellow in conservation science Harvard Art Museum **BRONWYN ORMSBY** senior conservation scientist Tate **THEA VAN OOSTEN** senior conservation scientist Netherlands Institute for Cultural Heritage / ICN

LOCATION KIT, MAIN AUDITORIUM

Few would argue that scientific research will continue to play a crucial role in the study, documentation and conservation of modern and contemporary art. However, has the conservation science field responded effectively to the range of new conservation needs and challenges being constantly thrown up by these works of art? Or is the more traditional approach, based principally on materials identification, still largely followed? And how do we strike the correct balance between technical study and documentation needs, with research into conservation treatments? Encouragingly, a number of longer-term projects have been recently set up with specific components dealing with investigating conservation treatments of works of art made with modern materials, eg POPART (12 European partners), and the Modern Paints project (Tate / GCI). But is this an overall trend within the field? This roundtable discussion will consider these and other questions with a view to examining the ways in which the scientific research being carried out is being guided by, and feeding into, the changing needs of the modern and contemporary art conservator.

23 THE KNOWLEDGE TREE. INCCA CENTRAL AND EASTERN EUROPE

PRESENTATIONS & DISCUSSION DAY 2 THURSDAY, JUNE 10, 14:00-17:30

IWONA SZMELTER Academy of Fine Arts, Warsaw **HILKKA HIIOP** Art Museum of Estonia / KUMU, Tallinn **MONIKA JADZIŃSKA** Academy of Fine Arts, Warsaw **DUŠKA SEKULIĆ ČIKOVIĆ** Museum of Modern Art, Rijeka **JOANNA WAŚKO** Zacheta, National Gallery of Art, Warsaw **MIRTA PAVIC** Museum of Contemporary Art [MSU], Zagreb **ELA WYSOCKA** Polish National Film Archive **KINGA OLESIEJUK** PhD candidate Academy of Fine Arts, Cracow **DOROTA MONKIEWICZ** Contemporary Museum Wroclaw and **WOJCIECH KOWALSKI** University of Silesia, Katowice

LOCATION NH TROPENHOTEL, ROOM INDONESIA

THIS SESSION STARTS AT 14:00 AND EXTENDS INTO THE LATE-AFTERNOON NETWORKING SESSION ENDING AT 17:30

This session will be devoted to a new conceptual framework for the care of contemporary and modern art and will address issues in conservation management of art collections. Its aim is to promote current knowledge and INCCA model for care of contemporary art as well as issues in 'An Innovative Approach to Complex Care of Contemporary Art' (IACCCA) sub-project; a theoretical paradigm, artist participation, decision making, scientific research, legal issues, complex care of contemporary art in tangible and intangible heritage of visual art. With the general question being: What is to be preserved in contemporary art?, ten speakers will address the following subjects: Innovations based on complexity and interdisciplinarity in the care of contemporary cultural heritage; Rethinking authenticity and its influence on conservation : An innovative strategy for preserving material and intangible aspects of installation art; Implementation of theory based on the INCCA models / guidelines in the care of collections and gallery practice; Video collections: preservation, management and restoration; Acquisitions as a museum's mirror image; Caring for the potential interpretations of works of art in a foreign cultural context; Lending of contemporary artworks and the rights of their authors; Beautiful, Original, Thrilling or Functional? Contemporary Museum Wroclaw Seat: Program, Project, Conservation Issues.

NETWORKING SESSIONS / DRINKS

INCCA EDUCATION

NETWORKING SESSION DAY 2 THURSDAY, JUNE 10, 16:00-17:30

TONNY BEENTJES University of Amsterdam

LOCATION KIT, MAIN AUDITORIUM

In this session students and education professionals will be given the opportunity to meet each other on a speed-date to discuss topics of their interest and research projects, accompanied by nibbles and drinks. Participants of this session will get a short period of time to discuss each others research topics and interests face-to-face before moving on to the next participant. Speed-dating gives participants the opportunity to meet and exchange your research interests on a personal level with fellow students and professional colleagues. To maximize the output of this session it is essential for the participants to submit information that can be posted on the INCCA Education website.

INCCA ITALY

NETWORKING SESSION DAY 2 THURSDAY, JUNE 10, 16:00-17:30

MARINA PUGLIESE project director Museo del Novecento, Milan

LOCATION KIT, CLAUS CHAMBER

The INCCA Italy group welcomes all symposium participants to join this networking session to discuss their activities.

INCCA NORTH AMERICA

NETWORKING SESSION DAY 2 THURSDAY, JUNE 10, 16:00-17:30

GLENN WHARTON New York University and MoMA

LOCATION KIT, MARBLE HALL

The North American group of INCCA invites all symposium participants to join in an informal setting to discuss activities and goals for future development.

INCCA SCANDINAVIA

NETWORKING SESSION DAY 2 THURSDAY, JUNE 10, 16:00-17:30

LOUISE CONE conservator National Gallery of Denmark

LOCATION KIT, COUNCIL CHAMBER

The Scandinavian group of INCCA invites all conference participants, especially those from the Nordic region, to join in an informal setting to discuss our activities and goals for future development. INCCA Scandinavia will be addressing issues related to the packing, transportation and art handling of contemporary art works. As well as how to establish guidelines for best practice which can easily be shared with others. All conference participants with knowledge they would like to share in this area would be very welcome!

INCCA SPANISH SPEAKING COUNTRIES

NETWORKING SESSION DAY 2 THURSDAY, JUNE 10, 16:00-17:30

ARIANNE VANRELL conservator Museo Nacional Centro de Arte Reina Sofía / MNCARS

GUEST GABRIELA BALDOMÁ IICRAMC, Rosario, Argentina

LOCATION KIT, BOARD ROOM

Arianne Vanrell will talk about the protocols and structure used to share information with professionals when introducing the Inside Installation project in Latin America. Gabriela Baldomá will discuss a case study on Jaula de Aves by the Argentinean conceptual artist León Ferrari. The case study was carried out following the structure of Inside Installation project by Arianne Vanrell, Gabriela Baldomá and the staff of IICRAMC. The installation is a polemic work concerning iconological religious masterpieces; problems concerned the transmission of the idea of the artist with the public. Arianne Vanrell will also present a case study Ataduras by the Uruguayan artist Agueda Dicranco. This case study was carried out by Arianne and Vladimir Muvich from the Taller de Restauración de Uruguay and the staff of the Taller and the Museo de Artes Visuales de Montevideo. The structure of the Inside Installations project was used as well as preventive conservation protocols concerning the packing, and handling.

TOWARDS A NETWORK FOR PHD AND POSTDOCTORAL RESEARCHERS IN THE FIELD OF CONTEMPORARY ART CONSERVATION

NETWORKING SESSION DAY 2 THURSDAY, JUNE 10, 16:00-17:30

VIVIAN VAN SAAZE Maastricht University and **ARIANE NOËL DE TILLY** University of Amsterdam

LOCATION KIT, MAURITS CHAMBER

As more and more research is done in the field of conservation of contemporary art and related areas this seems like a good moment in time to start-up a network for researchers on PhD and postdoctoral level. Due to the international, multidisciplinary, and often pioneering character of conservation research many researchers work in relatively isolated circumstances. Researchers are spread out over a manifold of universities, research institutes and departments; often unaware of each others work. There is a strong urge amongst individual researchers to enhance the exchange of ideas and experiences with fellow researchers, hence the idea to set up an international network for early career researchers. The primary goal of this first network meeting is to investigate the feasibility of creating an international network for PhD and postdoctoral researchers working in the field of contemporary art conservation. The meeting is intended to be community building and wishes to explore what emerging researchers would like to gain from a network. After the discussion, there will be ample time to get to know each other in a more informal setting.

PARTICIPANTS The meeting is preliminary directed towards PhD and postdoctoral researchers. MA students with a strong interest in starting a PhD research are also welcome. Participants will receive an email with more information on the session as well as a request to provide an abstract of their current research projects.

DESCRIPTIONS

DAY 3 FRIDAY, JUNE 11

DESCRIPTIONS

DAY 3 FRIDAY, JUNE 11

PARALLEL SESSIONS

24 A TASTE OF PLASTICS

WORKSHOP DAY 3 FRIDAY, JUNE 11, 9:30-12:00

THEA VAN OOSTEN senior conservation scientist Netherlands Institute for Cultural Heritage / ICN and **ANNA LAGANÀ** researcher of modern materials / conservator, Netherlands Institute for Cultural Heritage / ICN

LOCATION ICN, ATELIERGEBOUW, Hobbemastraat 22, Amsterdam [PARTICIPANTS IN THIS SESSION ARE TO MAKE THEIR OWN WAY TO THE LOCATION IN THE MORNING. PLEASE BE AT THE LOCATION A FEW MINUTES AHEAD OF TIME. IN CASE OF DELAY CALL THEA VAN OOSTEN ON +31 20 305 47 73. PARTICIPANTS WILL LEAVE AT 11:30 FROM ICN AND BE TAKEN BY BUS TO KIT.]

This [short] workshop will take participants on a journey into the world of plastics. What are plastics? and what types are there? How do they behave? And how does one conserve and how to restore plastics? The practical workshop will include a demonstration and hands on cleaning and adhering of plastic objects. This session is specifically designed for people who never have learned about plastics but always wanted to know more...

25 ACCESS TO CONTEMPORARY ART CONSERVATION

WORKSHOP DAY 3 FRIDAY, JUNE 11, 10:00-12:00

JUHA VAN 'T ZELFDE and **MICHIEL VAN IERSEL** Non-Fiction, Office for Cultural Innovation
GUEST LÚCIA MATOS Universidade do Porto, Faculdade de Belas Artes

LOCATION KIT, EMMA CHAMBER

During the successful *Inside Installations* exhibition in Kröller-Müller Museum (2006-07), the visitor was given a unique 'behind-the-scenes' look into the working practice of the conservator of modern and contemporary art. Visitors witnessed a conservator at work on an installation in the exhibition room. This approach is just one of the many ways to educate the public about the conservation of contemporary art. Multi-media and internet technology are also often used by museums to create visitor tours or online learning courses. It would seem however that [whatever the chosen medium] issues on the conservation of contemporary art are not often dealt with. This is an interesting fact given that when such issues are made accessible, the public's understanding and appreciation of the artwork increases. Participants of this session will learn about how organisations [in and outside of cultural heritage] are using new media and emerging technologies to engage with audiences. In addition, the guest speaker will discuss how their museum has attempted to educate the public on issues of conservation of contemporary art. The workshop part will then focus on how new media strategies can be deployed in the domain of contemporary arts conservation.

GUEST LÚCIA MATOS Universidade do Porto, Faculdade de Belas Artes

This presentation proposes to consider the temporary exhibition as an opportunity to reinvent new strategies for contemporary art survival. Using a curatorial initiative as a case study, it suggests that the concept of the viewer's engagement that is central to much of contemporary art production can be usefully extended to the context of the temporary exhibition while considering conservation issues. Sculpture of Portuguese artist Carlos Barreira (b. 1945) articulates traditional materials with technology incorporating movement and sometimes sound. The artist has strong convictions about how his work should be presented and insists that since movement is central to its meaning and depends on active participation of the viewer, visitors must be allowed to touch the pieces. The paper discusses issues related to preservation of meaning versus physical conservation of works of art in the context of a temporary exhibition and analyses strategies to ensure an active yet responsible collaboration of the public with the artist leading to a more rewarding aesthetic experience and understanding of both conceptual and conservation issues raised by the work.

26 BEHIND THE SCENES: ICN AND THE ATELIERGEBOUW

SITE-VISIT DAY 3 FRIDAY, JUNE 11, 9:30-11:30

ANGENIET BOEVE information management staff member Netherlands Institute for Cultural Heritage / ICN

LOCATION ICN, ATELIERGEBOUW, Hobbemastraat 22, Amsterdam [PARTICIPANTS IN THIS SESSION ARE TO MAKE THEIR OWN WAY TO THE LOCATION IN THE MORNING. PLEASE BE AT THE LOCATION A FEW MINUTES AHEAD OF TIME. IN CASE OF DELAY CALL ANGENIET BOEVE ON +31 20 305 46 55. PARTICIPANTS WILL LEAVE AT 11:30 FROM ICN AND BE TAKEN BY BUS TO KIT.]

The Ateliergebouw [Atelier building] is unique in the conservation world as it houses departments from three separate organisations that are involved in conservation; the University of Amsterdam's training programme for preservation and conservation, the conservation studios of the Rijksmuseum Amsterdam [RMA] and ICN's Research Department for conservation science. Participants of this session will receive a guided tour of ICN's part of the building, including demonstrations of the equipment used for conservation research. The site-visit programme is as follows:

- **Welcome and introduction**, Janneke Ottens, Head Research and Deputy Director, ICN
- **Cleaning and perception of photographs**, Bill Wei, senior conservation scientist, ICN
- **Research and conservation of plastics in modern and contemporary art**, Thea van Oosten, senior conservation scientist, ICN
- **Current research projects and Picture Meetings**, Klaas-Jan van den Berg, senior conservation scientist, ICN
- **Synthetic pigments**, Matthijs de Keijzer, senior conservation scientist, ICN
- **SEM [Scanning Electronic Microscope]**, Ineke Joosten, conservation scientist, ICN

27 BEHIND THE SCENES: NETHERLANDS MEDIA ART

INSTITUTE / NIMk

SITE-VISIT DAY 3 FRIDAY, JUNE 11, 9:30-12:00

RAMON COEHLO video and post-production and **GABY WIJERS** coordinator of collection, preservation and related research Netherlands Media Art Institute / NIMk

LOCATION Netherlands Media Art Institute / NIMk, Keizersgracht 264, 1016 EV Amsterdam, <http://nimk.nl/eng/visitors-information/> [PARTICIPANTS IN THIS SESSION ARE TO MAKE THEIR OWN WAY TO THE LOCATION IN THE MORNING. PLEASE BE AT THE LOCATION A FEW MINUTES AHEAD OF TIME. IN CASE OF DELAY CALL THE NIMk RECEPTION ON +31 20 623 71 01. PARTICIPANTS WILL LEAVE AT 11:30 FROM NIMk AND BE TAKEN BY TRAM TO KIT.]

Building on a long history in production and presentation of video and installation art over the last 15 years, NIMk is carrying out a research programme regarding the preservation and documentation of media art: video art, installations and live events in order to identify and understand what it is that needs to be preserved and to develop new methods, tools, language and services to deal with this. NIMk carries out national projects to preserve and present (and to experience) both today and tomorrow the Dutch media art heritage and holds the main media art collection in Holland, the national repository and infrastructure. NIMk's preservation team is also well known for initiating and participating in case study based research, international collaborative research projects and transfer of knowledge in the field of media art documentation and preservation. Participants of this session will receive a guided tour of NIMk's collection in the mediatheque and (video) conservation department with demonstrations of the equipment used for conservation.

28 CASE STUDIES ON ACCESS: SPANISH SPEAKING COUNTRIES

PRESENTATIONS & DISCUSSION DAY 3 FRIDAY, JUNE 11, 10:00-12:00

ARIANNE VANRELL conservator Museo Nacional Centro de Arte Reina Sofía / MNCARS

GUESTS SANTIAGO GONZALEZ MNCARS **ANA CUDELL** Universidade Católica Portuguesa / UCP **MARTA MOREIRA DE ALMEIDA** Fundação de Serralves **DANIELA OLIVEIRA** Fundação de Serralves

LOCATION KIT, CLAUS CHAMBER

During this session a number of Spanish speaking guests will discuss good practices in preservation and presentation of contemporary art, in order to increase the interactivity with contemporary art. Santiago Gonzalez will discuss a project on the sculpture collection developed especially for blind visitors, created in collaboration with the conservation department at MNCARS. Museu de Serralves (Porto, Portugal) and Universidade Católica Portuguesa / UCP are going to present the restoration case-study of "Double Exposure" by Dan Graham installed in the park of the museum. The speakers will discuss the results of the research and the methodology used during that process.

29 CROSSOVERS BETWEEN PRACTICE AND THEORY

PRESENTATIONS & DISCUSSION DAY 3 FRIDAY, JUNE 11, 10:00-12:00

ALISON BRACKER Bracker Fiske Consultants **RENÉE VAN DE VALL** Maastricht University
ORGANISATION the Research group New Strategies in the Conservation of Contemporary Art: **RENÉE VAN DE VALL** [coordinator] Maastricht University **DEBORAH CHERRY** University of Amsterdam **TATJA SCHOLTE** Netherlands Institute for Cultural Heritage **VIVIAN VAN SAAZE** Maastricht University **IJSBRAND HUMMELEN** Netherlands Institute for Cultural Heritage **HANNA HÖLLING** University of Amsterdam **SANNEKE STIGTER** University of Amsterdam

MODERATOR HANS DIETER HUBER Staatliche Akademie der Bildende Künste, Stuttgart

RESPONDENTS IRIS KAPELOUZOU PhD student Royal College of Art / V&A, London

ANN FRENCH Whitworth Art Gallery, Manchester

LOCATION KIT, MAIN AUDITORIUM

What can academic research contribute to the field of contemporary art conservation? This session aims to explore and encourage fruitful crossovers between academic research [in particular qualitative research in the humanities and the social sciences] and practitioners in the field of contemporary art conservation. Both speakers will discuss challenges and results of collaborations between theory and practice by presenting current research after which there will be ample time to open up the discussion. The session is open to practitioners and researchers.

30 DECISION-MAKING IN CONTEMPORARY ART

CONSERVATION: ON THE STRUCTURED APPROACH AND USE OF MODELS IN PRACTICE

PRESENTATIONS & DISCUSSION DAY 3 FRIDAY, JUNE 11, 10:00-12:00

LYDIA BEERKENS private conservator of modern and contemporary art / SRAL / SBMK

GUESTS ANNE MINK art historian / research project Stedelijk Museum Amsterdam and

REBECCA TIMMERMANS sculpture conservator, Stedelijk Museum Amsterdam

LOCATION RIJSAKADEMIE VAN BEELDENDE KUNSTEN, ROOM 'HET SCHIP',

Sarphatistraat 470 [PARTICIPANTS IN THIS SESSION ARE TO MAKE THEIR OWN WAY TO THE LOCATION IN THE MORNING. THE RIJSAKADEMIE IS 3 MINUTES WALK FROM KIT. IN CASE OF DELAY CALL THE RECEPTION OF THE RIJSAKADEMIE +31 20 527 03 00. DOORS OPEN AT 09:00.]

ON THE OCCASION OF THIS SYMPOSIUM, JOAN JONAS' INSTALLATION ORGANIC HONEY'S VISUAL TELEPATHY/ORGANIC HONEY'S VERTICAL ROLL FROM THE COLLECTION OF THE STEDELIJK MUSEUM AMSTERDAM, WILL BE ON DISPLAY IN DE RIJSAKADEMIE. OPENING TIMES ARE: WEDNESDAY 9TH JUNE, 13:00-14:00 [DURING LUNCH BREAK], THURSDAY 10TH JUNE, 13:00-14:00 [DURING LUNCH BREAK], FRIDAY 11TH JUNE, 09:00-10:00 [BEFORE WORKSHOP] AND 12:00-13:00 [DURING LUNCH BREAK]

This workshop focuses on the decisive process taking place during every conservation intervention on modern and contemporary works of art. With some major case studies

from Dutch modern art museums, speakers will discuss the original and present state as well as the meaning of the artwork, discrepancies between state and meaning and the options for treatment or intervention that came about during the conservation. How possible options were weighed and the way the decisions were subsequently made will be compared and discussed in: the process of re-installing installations by Joan Jonas in cooperation with the artist and the conservation and cleaning of works by Jan Schoonhoven (Dutch Zero artist), cases from the Dutch modern art museum collections. The second part of the workshop is interactive and participants will about the model for decision-making; how its structure functions, how to follow each step and the options for its use and adaptation. Participants are encouraged to bring in their own examples and can contact the workshop leader Lydia Beerkens about this.

31 DOCUMENTATION AND VISUALISATION OF INSTALLATION ART

PRESENTATIONS & DISCUSSION DAY 3 FRIDAY, JUNE 11, 10:00-12:00

ULRIKE BAUMGART art-documentation.com

GUESTS PETER BOGERS artist and **LUTZ SCHMIDT** photographer

MODERATOR IRENE MÜLLER freelance curator and author

LOCATION KIT, COUNCIL CHAMBER

This session will start with a presentation on different methods of visualising and documenting installation art and the importance of these as a basis for further discussions at different levels; e.g. with regard to reinstallation, reconstruction or analysis of the change process and the [changing] artistic intention that may arise from this. In brief individual presentations, drawing on selected examples, different forms of documentation are displayed together with their structure. [For example: Peter Bogers: *Heaven, Ritual*; Joseph Beuys: *Beuys Raum Kassel*; Jason Rhodes]. In the discussion that follows, the methods displayed and the different aspects are compared, explored and discussed based on the examples in question. Accordingly, Peter Bogers's *Heaven, Ritual* and *Unified Fields* installations were documented from different aspects using a variety of methods, extending to an artistic version that can almost be said to be a work of art in its own right. The session will conclude with a demonstration of a spherical panoramic photograph, as well as insights into the different steps involved in 'stitching' the individual photograph.

32 EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT THE INCCA DATABASE

WORKSHOP DAY 3 FRIDAY, JUNE 11, 10:00-11:30

KAREN TE BRAKE-BALDOCK INCCA central coordinator Netherlands Institute for Cultural Heritage / ICN

LOCATION ICN, ATELIERGEBOUW, Hobbemastraat 22, Amsterdam (PARTICIPANTS IN THIS SESSION ARE TO MAKE THEIR OWN WAY TO THE LOCATION IN THE MORNING. PLEASE BE AT THE LOCATION A FEW MINUTES AHEAD OF TIME. IN CASE OF DELAY CALL KAREN TE BRAKE-BALDOCK ON +31 20 305 47 15. PARTICIPANTS WILL LEAVE AT 11:30 FROM ICN AND BE TAKEN BY BUS TO KIT.)

The INCCA Database for Artists' Archives is a unique tool created for and by members of the International Network for the Conservation of Contemporary Art. Through this database members allow access to each others unpublished information such as artist interviews, installation guidelines and treatment reports. The information contained in such documents can be crucial to the preservation of complex works of modern and contemporary art. The database contains metadata records [like library cards] that describe all types and formats of documents. Each record includes keywords and an abstract as well as information on how to obtain the document. Different members may create records concerning the same artist resulting in a virtual artist archive. Participants in this workshop will learn how to find and request documents and most importantly how to enter records into the database. Perhaps you are already an INCCA member but have not yet entered a record. Or you are considering becoming an INCCA member and would like to get a better understanding of how the database works before joining the network.

33 INTERVIEWING TECHNIQUES

WORKSHOP DAY 3 FRIDAY, JUNE 11, 10:00-12:00

JUDITH BOSCH media trainer

LOCATION NH TROPEN HOTEL, ROOM INDONESIA

Judith Bosch will start by explaining the basic rules of interviewing. The focus will then be on interviewing artists. We will discuss 'do's and dont's' and how to get more results in less time. In addition an example of an interview with an artist [on screen] will be shown, followed by comments and discussion. Two participants will interview one other person about for instance his / her work. These interviews will be registered on camera so that they can be watched for participants to give feedback. Participants will be provided with handouts with advice.

34 RE-INSTALLING A SITE SPECIFIC WORK OF OLAFUR ELIASSON

PRESENTATION & DISCUSSION DAY 3 FRIDAY, JUNE 11, 10:00-12:00

JAAP GULDEMOND senior curator Museum Boijmans Van Beuningen, Rotterdam

LOCATION KIT, BOARD ROOM

In 2005 Museum Boijmans Van Beuningen asked Danish / Icelandic artist Olafur Eliasson to develop a specific project for its main exhibition spaces in Rotterdam. As a result Eliasson created a huge three-part installation covering the 1200 square meters of the museums exhibition space. The installation Notion Motion was purchased by the museum and will be re-installed at the end of May, 2010. Two years later Eliasson wanted to include some parts of the installation Notion Motion in his touring exhibition in the United States. How does this work? What parameters are essential to the core of the work? What is the freedom of re-interpretation of the work and who has this freedom? Furthermore some questions about preservation of different elements of the work, and about the 'problems' of how to describe the work for re-installation, will be subjects of this session.

PLENARY LECTURES

RETURN ON INVESTMENT

KEYNOTE LECTURE DAY 3 FRIDAY, JUNE 11, 13:00 - 13:25

NICOLE DELISSEN head of collections & presentations Stedelijk Museum Amsterdam

Various activities developed by the Stedelijk in recent years have established that there is tremendous interest in what goes on behind the scenes at a museum, and that our visitors are not only curious about why a work was made but, more often than not, how! This fascination is shared by people of all ages and particularly by young people, a group that is generally hard to reach. Museums could make far better use of this interest, for which the information generated by conservators is essential. Apart from the artist, it is the conservator who is often most closely connected to the physical art-making process or who has a more than an average interest in it. Curators can often answer the 'why?' behind a work of art, while conservators can generally explain the 'how?'.

Over the last six years, the Stedelijk has devoted considerable time and energy to its collection. This has led to great developments where collection accessibility, object related research and thematic research is concerned, but also enormous progress has been made in collection care and conservation and restoration. This process has yielded a wealth of information which we feel will be of interest to wide-ranging audiences.

But how can we now share this information and knowledge with our visitors?

Although the reconstruction period of the Stedelijk Museum may bring disadvantages, it also offers the valuable opportunity to develop a way to connect our future visitors to the 'back office' of the Stedelijk and to address the 'how?' question. The Stedelijk is very aware of this possibility and is working on ways to make this connection with its audiences. How we plan to do this is work in progress, but our thoughts on the subject will be happily shared during Contemporary Art: Who Cares?

In conclusion we feel that increasing the visibility of the physical, technical and scientific care that the Stedelijk, as custodian of an art collection, considers one of its core tasks, might underline the value of art and culture in a time when the right of the arts to exist looks likely to come under fire once again.

A WORK OF ART IN A MUSEUM IS A WORK OF ART IN A MUSEUM

LECTURE DAY 3 FRIDAY, JUNE 11, 13:25 - 13:45

PETER VAN MENSCH professor of cultural heritage Reinwardt Academie Amsterdam

The significance of any object [including works of art] in a museum cannot be isolated from the physical and conceptual context in which it is presented, neither from the process of musealisation. A work of art in a museum is a work of art in a museum, nothing more, nothing less. Its significance [including its appearance] is manipulated

by successive generations of curators, restorers, exhibition designers, educators and marketers. The paper starts from the assumption that museums but foremost their visitors may benefit from a 'museum critique'. Knowledge of the complexity of the decision making process as to collecting, exhibiting and restoration will not only contribute to a broad(er) public support but will in the end also contribute to the ultimate purpose of museums: to help people determine their place in the world and enhance their self-respect and their respect for others.

BACKSTAGE AND FRONTSTAGE IN CONTEMPORARY ART MUSEUMS. ON DOING ARTWORKS AND GOING PUBLIC

LECTURE DAY 3 FRIDAY, JUNE 11, 13:45 - 14:05

VIVIAN VAN SAAZE postdoctoral researcher Maastricht University

In museums, like in other production houses such as laboratories, daily practices involved with 'the making of' are mostly considered irrelevant to the public's eye. Up till recently, backstage activities of contemporary art conservation practices were mainly only discussed among specialists and museum professionals. Although this is understandable from the perspective of the history of conservation, in the light of current developments in artistic practice and conservation of contemporary art a different approach is needed as museum practices behind-the-scenes play an increasing role in the perpetuation of contemporary artworks. Drawing on fieldwork in contemporary art museums involved in the European research project *Inside Installations: Preservation and Presentation of Installation Art*, this talk explores the inherent impact of museum intervention caused by matters of presentation and conservation and argues that the common distinction between frontstage [presentation and display] and backstage [conservation and collection management] is particularly untenable in the case of installation artworks. How then do museums manage the distinction between frontstage and backstage for works of art that may change over time, for example due to successive installation moments? And what does it mean to re-think this persistent boundary?

BIOGRAPHIES

A

EIJA-LIISA AHTILA is a video artist and photographer, and lives and works in Helsinki. Ahtila attended the Helsinki University and the Art School Helsinki between 1980 and 1985, and the London College of Printing, School of Management, Film and Video Department in 1990-91. In 1994-95 she specialized at the American Film Institute, Advanced Technology Program in Los Angeles. With her work she has won several prizes: In 2006 she won the Artes Mundi Prize in Cardiff, in 2002 the Great Prize Fiction in Portugal; in 2000 the Coutts Prize Zurich and the Vincent Award in Maastricht. Her work was awarded in 2000 in Bergen as best film [Nordisk Panorama], in 1999 at the Venice Biennale, and with the Daad Grant in Berlin the same year. Ahtila has had solo's in the main modern art museums in Europe and North America, and contributed in group exhibitions all over the world. Her work is shown at art galleries, art film festivals and art biennials as Manifesta, Venice Biennale, Dokumenta Kassel, Istanbul Biennial. Her work is held in many museum collections in Europe and North America. Ahtila lives and works in Helsinki and cooperates with a professional production company when creating her works. She is currently professor at the department of Time and Space-based Art at the Finnish Academy of Fine Art.

BART ANKERSMIT holds a PhD in inorganic chemistry [University of Amsterdam, 1996]. He joined ICN in 1996 as a conservation scientist working on metals, indoor air pollution, preventive conservation and risk management. Together with Agnes he teaches workshops on preventive conservation and collection risk management and coached the risk assessment activities within the *Inside Installations* project in 2006-2007. Bart has recently published the revised Dutch guidelines for the indoor museum climate which are now in line with risk-based decision-making.

ALEXANDRE ARRECHEA graduated from Instituto Superior de Arte [ISA] in Havana in 1994. The prominence of surveillance systems and the accompanying obsession with control during our time had served as a key source for the work Alexandre began in 2003. Investigation into this issue led him to develop a body of work dealing with loss of privacy, fragility, memory and the failure of control and power. Works such as the garden of mistrust [2003-2005] Perpetual free entrance [2006] deal, to some degree, with troubles of accessibility or approach to art work. At present his interest is the limits of artwork itself. With that purpose in mind he created a particular installation for the last Havana Biennial. The work consists of a house of steel divided into eleven sections. The extensions or separation between walls change daily, depending of the rise or fall of the Dow Jones index. On March 2nd, 2010 Times Square the mythical New York space, became the scene for Alexandre Arrechea who was chosen for the public art programs

with the video work *Black sun* (2009), a 3D animated wrecking ball that continuously hit NASDAQ Billboard. As such, the work he is currently doing is ultimately a provocative exercise of criticisms on the structures of power in our time. www.alexandrearrechea.com

B

GABRIELA BALDOMÁ completed a Bachelor of Fine Arts at the Universidad Nacional de Rosario. From 2004 to 2008 she created and coordinated the Macro Museum Conservation Department. She is currently completing a Master's thesis in conservation at the University of San Martín. Gabriela is Head of the IICRAMC institute for research, conservation and restoration of modern and contemporary art of the municipality of Rosario, Argentina.

TONNY BEENTJES was originally trained as a goldsmith and silversmith in the Netherlands. This was followed by a degree in metal conservation and soon after he started teaching metal conservation at West Dean College in England. He currently holds a position as the Programme leader metal conservation at the University of Amsterdam where he also conducts PhD research.

LYDIA BEERKENS is a conservator of modern and contemporary art working for several Dutch museums and collections from her own private studio. She trained as a conservator of paintings and sculpture at SRAL Maastricht [Stichting Restauratie Atelier Limburg] (1995) following her studies in art history at the University of Nijmegen (graduated in 1989). Lydia worked as a research-conservator in the project on conservation of modern art, resulting in the symposium and publication *Modern Art: Who Cares?* (1997/1999). After 1997 she developed the modern and contemporary art training programme at SRAL and is now responsible for or the post-masters training programme in modern and contemporary art conservation in collaboration with the University of Amsterdam. She was lecturer at the Cologne Institute for Conservation Sciences for two years. She gives workshops in at different schools for conservation in Europe, lectures on a regular basis at international conferences and has published in many conservation journals and magazines. Lydia is a board member of the SBMK (Foundation for the Conservation of Modern Art) and part of the SBMK 'Balance group'. She is currently on the editorial board of the SBMK publication 'The Artist Interview' which is due for launch in 2011. In addition, Lydia is helping to organise the programme of the international symposium, *Contemporary Art: Who Cares?*. Lydia is member of INCCA, of the ICOM-CC working group MMCA and the VDR Fachgruppe MKKM.

REINHARD BEK is head of conservation for the Museum Tinguely in Basel, Switzerland where he has worked since 2002. In 2009, he was invited as a one-year Conservation Fellow with The Museum of Modern Art in New York. Since 2003 he has been an active participant in European conservation research projects *Inside Installations* and PRACTICs. His recent research is focused on the relationship between exchange and conservation of ephemeral elements in contemporary art and the methods of documentation that influence the decision. Reinhard received his diploma in Objects Conservation from HTW, University of Applied Sciences in Berlin and has interned with the Museum für Arbeit, Hamburg; Museum für Kunst und Gewerbe, Hamburg; Kunstmuseum Wolfsburg as well as the Swiss Institute for Art Research, Zürich.

CHRISTIANE BERNDES lives and works in Eindhoven. Studied art at Jan van Eyck Academy, Maastricht and art history at Utrecht University. Worked as assistant curator at Museum Boijmans van Beuningen, Rotterdam and the Van Abbemuseum, Eindhoven. Since 1997 curator of collection at the Van Abbemuseum. Member of the Steering Committee of the SBMK [Foundation for the conservation of contemporary art] since 2000. As curator of collection she organised several exhibitions of the collection of the museum: 'One on One' (2004), 'Nederland niet Nederland' (2004-5), 'What Happened to Art' (2006) and 'Plug In; re-imagining the collection' (2006-2009). Currently she is curator and project leader of 'Play Van Abbe', an 18 months programme around the collection of the museum, including exhibitions, commissions, projects, lectures, publications and a symposium.

GIORGIO BONSANTI, art historian, assistant at the Casa Buonarroti in Florence (1968-1974), director of the Galleria Estense in Modena (1974 to 1979), director of the Medici Chapel (1979-1982), San Marco Museum, Galleria dell'Accademia and Ufficio Restauri (1979 to 1988) in Florence. From 1988 to 2000 in Florence Superintendent at the Opificio delle Pietre Dure; involved in many major conservation projects in Italy and abroad. Former member of the Scientific Council for the Conservation of the Wall Paintings at the Courtauld Institute, of the Commission for the preservation of the Artistic Heritage of the Italian Republic Presidency; since 2005, a member of the Commission for preventive conservation of the Louvre. In March 2000 first Italian full professor of 'Conservation History and Techniques' at Turin University, since 2003 in Florence; retired in 2010. Former Trustee of the Maggio Musicale Fiorentino, President of Firenze Mostre SpA, City Councillor in Florence. Since July 2004 President of the Festival dei Popoli [international Festival of documentary films] in Florence. Former responsible director of the review 'O.P.D. Restauro', currently Scientific Expert for the Italian conservation review 'Kermes'; since 1994 in charge of a monthly section in 'Giornale dell'Arte'. Publications on Giotto, Beato Angelico, Donatello, Michelangelo, Michael Pacher, Antonio Begarelli.

JUDITH BOSCH In 1966 Judith Bosch started her television career with a programme about pop music. She interviewed a lot of famous pop stars of her time, like Jimmy Hendrix and Bob Dylan. She had her own tv-programmes until 1984. Because Judith taught herself how to present and make interviews she knew what the problems were. So she started her own teaching institute for tv colleagues, captains of industry, politicians etc. Judith Bosch is active in training professionals and people who have to perform before an audience. www.judithbosch.nl

ALISON BRACKER received her PhD in the History of Art from the University of Leeds for her thesis *A Critical History of the International Art Journal Artforum*. She has taught art history and cultural studies across the UK, and has guest lectured at the University of Southampton and Sotheby's. She was Research Fellow at the Royal College of Art in London, where she spent six years exploring the theoretical and practical issues arising from the collection, curation, and conservation of non-traditional, organic, and impermanent materials in contemporary works of art. Dr. Bracker continues to lecture and publish internationally on this subject. She is a member of the International Council of Museums Committee for Conservation's working groups in Modern Materials, Painting, and Education and Training, and acts as Assistant Co-ordinator for the working group in Theory and History of Conservation.

RECENT PUBLICATIONS Rachel Barker and Alison Bracker, *Beuys Is Dead: Long Live Beuys! Characterising Volition, Longevity, and Decision-Making in the Work of Joseph Beuys*, Tate Papers, 2005, Issue 4. www.tate.org.uk/research/tateresearch/tatepapers/05autumn, Rachel Barker and Alison Bracker, *Relic or Release: Defining and Documenting the Physical and Aesthetic Death of Contemporary Works of Art*, ICOM-CC 14th Triennial Meeting The Hague Preprints Volume 2, International Council of Museums Committee for Conservation, 2005 and *Celebration? Realife Revisited*, Marc Camille Chaimowicz, Coédition Frac Bourgogne/Koenig Books Ltd; Cabinet [London]; L'Office-ENSA [Dijon]. 2005.

KAREN TE BRAKE-BALDOCK obtained a BA in Arts & Media Management followed by an MA in European Arts Management in 2002 from the Utrecht School of the Arts. The INCCA founding project was one of four case studies researched for her MA thesis titled; Internet driven: project management revisited via international internet driven visual art projects. 'Internet driven' projects are those that without internet would not have existed and her thesis looked at the discrepancy between current project management theory and the organisational realities faced by project managers in the visual arts. Karen grew up in Perth, Western Australia where she, before moving to The Netherlands in 1996, studied Architecture at the University of Western Australia. Before her studies in Utrecht, she also completed a year of graphic design at the art academy in Rotterdam [Willem de Kooning Academy]. In 2004 Karen started working at the Netherlands Institute for Cultural Heritage / ICN as assistant manager of the EU

project *Inside Installations*. From 2005 Karen gradually took on the task as INCCA Central Coordinator from predecessor and ICN colleague Tatja Scholte. Karen is currently project manager of the EU project *PRACTICs* [2009-2011].

AGNES BROKERHOF studied Chemistry (MSc 1987) and Art History (BA 1988) at Leiden University [The Netherlands]. Worked on projects at the former Central Research Laboratory in Amsterdam, the Australian Museum in Sydney and conducted research at CSIRO - Stored Grain Research Laboratory in Canberra [Australia] into integrated pest management. Since 1992 she works at ICN as a conservation scientist on, amongst other topics, conservation of natural history collections and ethnographic collections, preventive conservation and risk management. Together with Bart she teaches workshops on preventive conservation and collection risk management and coached the risk assessment activities within the *Inside Installations* project in 2006-2007. She is currently programme manager for 'Collection Risk Management'.

C

DEBORAH CHERRY is professor of modern and contemporary art at the University of Amsterdam. She is a co-investigator of the NWO-funded research project on *New Strategies in the Conservation of Contemporary Art* (www.newstrategiesinconservation.nl/). Her publications include *Spectacle and Display*, 2008; *Location* [with Fintan Cullen], 2007, *About Stephen Bann*, 2006, *Local/Global*, 2005, and *Art:History:Visual:Culture*, 2004.

RAMON COELHO is head post-production and video editing at the Netherlands Media Art Institute [NIMk], Amsterdam [NL]. He is trained as graphic designer and video editor and has been involved in video production since 1980. From 1990 to 1996, he worked in the fields of video art preservation and technical production for national projects and travelling exhibitions, a.o. IMAGO. From 1997 on he participated in technical research, planning presentations and monitoring of projects for NIMk. Since 2005 also works free-lance [Ramon Coelho Video Projects] for various artists o.a. production and construction of video installations around the world for Marina Abramovic.

LOUISE CONE holds a BA in fine arts from The School of Visual Arts, NYC. After working as an artist for a number of years, she moved to Copenhagen and earned a masters in conservation from the Royal Danish Academy of Fine Arts, The School of Conservation. Louise has been working as the conservator of contemporary art at Statens Museum for Kunst since 2004. She has been involved in numerous conservation research projects involving in conserving modern materials and complex composite artworks as well as installations and conceptual artworks. She is also presently project leader

for a European project entitled PRIMI, Plastics Research and Innovation for Museums and Industry, an interdisciplinary collaboration between artists, conservators, research scientists, and plastics industry, meant to encourage knowledge sharing and product development across the board. Louise also teaches contemporary art conservation, intermittently, at The School of Conservation. She is one of the founding members of INCCA and is the coordinator for the INCCA Scandinavia group.

ANA CUDELL has a degree in Conservation and Restoration and since 2006 teaches the conservation of contemporary art at the Escola das Artes, Universidade Católica Portuguesa [UCP] in Porto, Portugal. Ana is also a researcher of CITAR – Research Center for Science and Technology in Art at the UCP with a grant to carry out PhD research from FCT – Fundação para a Ciência e Tecnologia, from the Portuguese government department for Science and Technology. Her PhD project concerns studying the pictorial techniques and conservation problems in Portuguese contemporary art based on an analysis of paintings from a group of artists.

D

ANNET DEKKER is independent curator and researcher. Subjects of interest are the influence of new media, science and popular culture on art and vice versa. At the moment she organises the Artist in Residence programme at the Netherlands Media Art Institute in Amsterdam, is programme manager at Virtueel Platform and executive producer for Funware, an international touring exhibition in 2010 and 2011 about fun in software. Since 2008 she is writing a PhD on strategies for documenting net art at the Centre for Cultural Studies, Goldsmiths, University of London, under supervision of Matthew Fuller.

SCOTT DELAHUNTA works from his base in Amsterdam as a researcher, writer, consultant and organiser on a range of international projects bringing performing arts with a focus on choreography into conjunction with other disciplines and practices. He is currently Research Fellow with the Art Theory and Research and Art Practice and Development Research Group, Amsterdam School for the Arts. He serves on the editorial boards of Performance Research, Dance Theatre Journal and the International Journal of Performance and Digital Media.

NICOLE DELISSEN studied both Art History and Art Management at the University of Utrecht. In 1997 she started her career at Museum de Fundatie working respectively as a curator, head of collections and finally as deputy director. In this time frame the renovation and re-developing of two museum sites of Museum de Fundatie took place as well as the privatization of the museum.

In 2005 she transferred to the Stedelijk Museum as head of collections & presentations and as part of the Management Team. There she is working with a team of about 70 people and is, with them, responsible for everything concerning collection care, -research, -documentation, -conservation, -handling, publishing and last but not least presenting the collection and preparing the exhibition program.

After SMCS [the Stedelijk's temporary exhibition location until October 2008] and during the Stedelijk's 'homeless year', in which an extensive program of very diverse projects on location was realized, the Stedelijk is about to embark on its biggest logistic operation ever: the move of its entire collection of about 90.000 objects to a new storage facility and last but certainly not least is eagerly awaiting the grand re-opening of the extended and renovated building at the Museumplein.

E

CHARLES ESCHÉ is a curator and writer. He is director of Van Abbemuseum, Eindhoven and co-editor of *Afterall Journal and Books* based at Central St. Martins College of Art and Design, London. He is also an advisor at the Rijksakademie, Amsterdam. In 2009, he will curate the 3rd Riwaq Biennale, Palestine together with Reem Fadda. In the last years, he curated major exhibitions including the 2nd Riwaq Biennial, Palestine, 2007; the 9th Istanbul Biennial 2005 with Vasif Kortun, Esra Sarigedik Öktem and November Paynter and the Gwangju Biennale 2002 in Korea with Hou Hanru and Song Wang Kyung. Before that he was co-curator of 'Intelligence – New British Art' at the Tate Gallery, London and 'Amateur – Variable Research Initiatives' at Konstmuseum and Konsthall, Göteborg, both in 2000.

From 2000-2004 he was director of the Rooseum Center for Contemporary Art, Malmö where he made solo exhibitions with Surasi Kusolwong, Nedko Solakov and Superflex a.o. and group shows including 'Baltic Babel' and 'Intentional Communities' From 1998-2002 he organised the international art academic research project called 'protoacademy' at Edinburgh College of Art. From 1993-1997 he was Visual Arts director at Tramway, Glasgow where he curated exhibitions by Elisabeth Ballet, Christine Borland, Roderick Buchanan Douglas Gordon, Jonathan Monk, Stephen Willats and Richard Wright as well as group shows such as *Trust* and *The Unbelievable Truth*.

A book of his selected writings, *Modest Proposals*, was published by Baglam Press, Istanbul in 2005. He has written for numerous catalogues and magazines including: *The Netherlands*, for example [ed.], JP Ringier, 2007; *Collective Creativity*, Fredericianum, Kassel, 2006; *Artur Zmijewski*, Hatje Cantz Verlag, 2005; *Shifting Map*, NAI, Rotterdam, 2004. He has written for art magazines *Artforum*, *Frieze*, *Parkett* and *Art Monthly* among others. He is also a board member of the International Foundation Manifesta, Amsterdam and the Emanuel Hoffmann Foundation, Basel and lectures extensively at art colleges and institutions.

G

JOHANNES GFELLER has been involved in video production since 1978. He studied art history, philosophy and linguistics at the University of Bern. From 1983 to 2001, he worked independently in the fields of specialist photography, video and exhibition technology. From 1988 to 2002 he was a lecturer in video art at the Schule für Gestaltung Bern and Biel/Bienne [SfGB-B]. Since 2001 he has been professor at the Bern University of the Arts, in the Department of Conservation and Restoration. Gfeller has also been in charge of the research project *AktiveArchive* since 2002.

SANTIAGO GONZALEZ is since 2005 access coordinator of the education department, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain. He studied Art History at the Universidad Autónoma de Madrid and then specialized in contemporary art. At the same time he began working in museums and attended several courses dealing with art education. At the Reina Sofía he has developed programs for the visually impaired, people with cognitive disabilities and for the deaf community. For blind and visually impaired people, the museum offers touch tours with tactile pictures and descriptive tours. In 2008 he enhanced his specialisation in access during a one-month stay at the Metropolitan Museum in New York

MAIKE GRÜN was trained as a paintings conservator at the Academy of Fine Arts in Dresden. Since 2001 she has been a conservator at the Doerner Institut, Munich, and is in charge of the collection of modern art at Pinakothek der Moderne, Munich. She was, respectively, is a member of the EU-funded projects *Inside Installations* (2004-2007) and *PRACTICs* (2009-2011).

H

MARTIN HÄBERLE is currently head of museum and exhibition technical services at the ZKM | Zentrum für Kunst und Medientechnologie in Karlsruhe, Germany, where he has been working since 1996. From 1980-1995 Martin was working at the University of Heidelberg as a design technician for custom-build electronic equipment. Martin trained as an electrician (1966-1969). In addition he holds a degree in elementary education (1977) and was working as an elementary school teacher from 1977 to 1979. Since working at ZKM Martin Häberle has been in charge of numerous exhibitions and displays involving a wide range of technical, electronic, mechanical and modern media. To design and maintain those versatile artworks Martin formed a group of various specialists and established the Museum and Exhibition Technical Services, a quite unique department.

FRANZISKA HERZOG is currently head of conservation at the ZKM | Zentrum für Kunst und Medientechnologie in Karlsruhe, Germany. Before she rejoined the ZKM – where she had already worked since 2005 –, in 2010, Franziska was working as a sculpture conservator for the Tate [2008 – 2009]. Franziska holds a diploma in conservation of paintings and sculptures from the State Academy of Fine Arts Stuttgart [2004] and gained experience through various internships i.a. at The Museum of Modern Art New York, The Chinati Foundation Marfa/Texas, Staatsgalerie Stuttgart, Faelleskonserveringen Helsingor/Denmark, Restaurierungszentrum Düsseldorf, and Neue Nationalgalerie Berlin. Her interest in the preservation and documentation of artificially illuminated artworks was awakened in 2005 when being in charge of an encyclopaedic light art show. Her research in this field is part of two European projects for the conservation of contemporary art, *Inside Installations* and PRACTiCs.

GUNNAR HEYDENREICH was head of paintings and contemporary art conservation at the Restaurierungszentrum in Düsseldorf, Germany from 1995 to 2009. In 2009 he was appointed a professor at Cologne University of Applied Sciences for conservation of modern and contemporary art and he became project director of the Cranach Digital Archive funded by the Andrew W. Mellon Foundation. Gunnar Heydenreich was a founding member of the International Network for the Conservation of Contemporary Art (INCCA) and co-organiser of the European project *Inside Installations – Preservation and Presentation of Installation Art*. He has published extensively on historic and modern painting techniques, as well as in the field of documentation, conservation and restoration.

HILKKA HIIO is responsible of contemporary art conservation at the Estonian Art Museum/Kumu (since 2006) as well as lecturer and coordinator of the artefact conservation branch at the Estonian Academy of Art, Department of Conservation (since 2003). She was trained as an art historian at Tartu University and got her MA degree in conservation of cultural heritage from the Estonian Academy of Art (MA thesis: Theoretical and methodological approaches in conservation of contemporary art at an international level and applied to contemporary art in Estonia). Presently she is doing her PhD research on the conservation management of contemporary art. Additional professional experience in conservation includes an internship at the Gemäldegalerie in Berlin (1999), practice at a conservation studio in Amsterdam (1999–2002), a course on conservation of contemporary art at the ICR (Istituto Centrale per il Restauro), Rome (2003). Since 2004 she is working part time as a conservator of mural paintings in Rome (projects involved: church of Santa Maria Antiqua, Forum Romanum [6th –9th century]; Domus Aurea [1st century AD]; church of San Pietro in Tuscania [11th –12th century] etc.). Since 2006 she is active member of INCCA (International Network for Conservation of Contemporary art).

PAULIEN 'T HOEN graduated from the University of Utrecht in 1992 with degrees in art history [specialisation modern and contemporary art] and arts administration. She continued her training in management, public relations, writing, communication and philosophy. She worked as PR-manager and visual arts advisor for several companies before starting her own communication and project management business [www.ph5.nl]. Paulien has been coordinator for the Dutch Foundation for the Conservation of Contemporary Art (SBMK) since 2004.

GERT HOOGVEEN obtained a BA in History in 1978 from the University of Utrecht. Since 1996 he is employed by the Stedelijk Museum Amsterdam in the Audiovisuals Department. From 2001 on as head of the department and as such responsible for the conservation, restoration and presentation of the media art collection of the Stedelijk Museum Amsterdam. He also completed the MA Preservation and Presentation of the Moving Image in 2009 at the University of Amsterdam.

HANS DIETER HUBER [1953] lives in Stuttgart. Studied painting and graphics at the Academy of Fine Arts in Munich and art history, philosophy and psychology in Heidelberg. 1986 PhD in art history. 1994 habilitation. 1997-1999 professor for history of art at the Hochschule für Grafik und Buchkunst, Leipzig; since October 1999 professor for contemporary art history, aesthetics and art theory at the State Academy of Fine Arts Stuttgart. From 2000 - 2004 project manager of *Visual competence in the age of new media* within the framework of the program promoted by the Bund-Laender-Commission *Cultural education in the age of new media*. From 2001 to 2003 scientific advisor of the European project *404 Object Not Found. What remains of media art? Questions of production, presentation and preservation of media art*. Since 2003 board member of the Center for Interdisciplinary Image Research, Magdeburg. Since 2006 Head of the Study Program "Conservation of New Media and Digital Information" at the State Academy of Fine Arts Stuttgart. In 2007 he was a Senior Fellow at the International Cultural Research Center in Vienna. From 2006 to 2009 he was an associated professor at the graduate school "image, body, medium" at the Hochschule für Gestaltung Karlsruhe. Since 2009 member of the enlarged board of the Society for Interdisciplinary Image Sciences. Amongst his most important publications are: *System und Wirkung. Interpretation und Bedeutung zeitgenössischer Kunst*, 1989; Dan Graham. Interviews. 1997; *Kunst des Ausstellens*, 2002; *Bild Medien Wissen*, 2002; *Bild, Beobachter, Milieu. Entwurf einer allgemeinen Bildwissenschaft*, 2004; *Paolo Veronese. Kunst als soziales System*, 2005; *Kunst als soziale Konstruktion* 2007, *Der Zugang zum Schönen. Bilder in der Erlebnisgesellschaft*, 2010 [in preparation].

IJSBRAND HUMMELEN is currently senior research conservator at the Netherlands Institute of Cultural Heritage and started at the former Central Laboratory for Research of Objects of Art and Science (CL) in 1991. He trained as a conservator at the Central Laboratory, the Swiss Institute for Art Research, Zürich and the Istituto Centrale per il Restauro, Rome. He has been responsible for the content of several national and international research programmes in the field of the preservation of contemporary art. He recently started his PhD research within the research project *New Strategies in Conservation of Contemporary Art*.

FREDERIKA HUYS is head of conservation at the S.M.A.K. museum in Ghent (Belgium). She develops projects with artists to conserve various types of art installations (including variable aspects, performances, electronic and kinetic media).

In her cooperation with artists she distinguishes between various methods of documentation. Much of her work involves examining new methods for the conservation of non-traditional materials and concepts. She is also a lecturer at the University of Ghent and was a founding member of INCCA. Frederika represented one of the five co-organisers of the EU project *Inside Installations* and was responsible for the Artist Participation research. She is currently a member of the Steering Committee of Packed (Platform for archiving and conserving artworks on electronic and digital supports).

In 1997 she obtained an MA in Conservation from the Royal Academy of Arts and Crafts in Ghent. Before she started working for the S.M.A.K. museum she was a conservation researcher for the Flemish Ministry of Culture. With an eye to managing the conservation department, she obtained an MA in Cultural Management from Ghent's University College in 2001.

J

MONIKA JADZIŃSKA MA degree in conservation-restoration of paintings and polychrome sculptures at the Nicolaus Copernicus University in Torun, Poland (1997). Since 1999, assistant professor at the Faculty of Conservation and Restoration of Works of Art, Academy of Fine Arts in Warsaw. She specializes in theory and practice of conservation-restoration of paintings, polychrome sculptures, modern and contemporary works of art; Recently obtained (March 2010) her PhD from the Institute of Art in Polish Academy of Science, Warsaw. Thesis title: 'Authenticity in Installation Art'. She works in the field of conservation-restoration of traditional, modern and contemporary art, polychrome sculptures, altars, wall paintings and as an expert and curator of collections. Founding and active member of INCCA since 1999. She participated in many national and EU projects, including: *Inside Installations* (2004-2007), *Cesare Brandi, His Thought and European Debate in the 20th Century* (2006-2007), *CHIC – European Cultural Heritage Identity Card* (2009-2011), *PRACTICs* (2009-2011).

CAITLIN JONES is the executive director of the Western Front Society in Vancouver, BC. Prior to this appointment she had a combined curatorial and conservation position at the Solomon R. Guggenheim Museum, and was the director of Programming at the Bryce Wolkowitz Gallery in New York. A key member of the Variable Media Network, Caitlin has also been responsible for developing important tools and policy for the preservation of electronic and ephemeral artworks. She has been a contributor to Rhizome.org and her other writings have appeared in a wide range of exhibition catalogues, periodicals and other international publications.

K

WOJCIECH KOWALSKI is professor PhD hab. in Private Law at the University of Silesia, Katowice, head of the Department of Intellectual and Cultural Property Laws of this University. Visiting professor, University of Edinburgh, 1998-2000. Guest lecturer in London, Edinburgh, Minsk [Belarus], Heidelberg, Athens [USA], and in the Hague Academy of International Law in 2001 [Restitution of Works of Art pursuant to Private and Public International Law. Recueil des cours, Vol. 288. Matrinus Nijhoff 2002]. Presented papers at numerous international conferences. Author or co-author of 8 books [four of them in English] and author of circa 100 articles published in Poland and abroad. Representative of Poland to the Council of Europe's Cultural Heritage Committee 1992- 1994. Elected Deputy Chairman of Committee 1993-1994. One of the founders of the ICOMOS International Committee on Legal, Administrative and Financial Issues, deputy chairman 1998 - 2000. Member of the Bar since 1995.

L

ANNA LAGANÀ is a conservator / researcher of modern materials, currently working at ICN for the POPART project. She trained as a paintings conservator at the Istituto Superiore per la Conservazione ed il Restauro [ISCR] in Rome where she specialised in modern and contemporary art conservation with a thesis on conservation of plastics in art. In 2006 she attended the Plastics Masterclass at ICN and she did a Master in Conservation Teaching at the Centro Conservazione e Restauro La Venaria Reale [CCR] in Turin which included an internship at the research department of the ICN on modern materials conservation. Anna has worked as a freelance paintings and modern art conservator for several ateliers and institutes such as the Biennale of Venice, and in 2007-2008 as the coordinator of the Modern and Contemporary Art Laboratory at the CCR. Anna disseminates her knowledge on plastics conservation by giving courses and workshops at ICN and other institutes.

SUSAN LAKE is chief conservator and director of collection management at the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. Her research interests include the painting materials of the American Abstract Expressionist artists, the conservation of modern art materials, and the conservator's role in the stewardship of museum collections. Her book, Willem de Kooning: *The Artist's Materials*, published by the Getty Conservation Institute, will be available Spring 2010. Susan has a MA in art history from the University of California, Davis, and a PhD in Art Conservation Research from the University of Delaware.

PIP LAURENSEN is currently the Head of Time-based Media Conservation at Tate where she has worked since 1992. She is a member of the steering committee for Tate's Research Centre The Art Museum and its Future and an accredited member of ICON. She completed a BA in Philosophy at Kings College London before training as an objects conservator at the City and Guilds of London Art School. She has been involved in a number of international research projects concerned with the conservation of contemporary art and published a number of papers on subjects related to time-based media conservation. She is interested in how museums respond to changing artistic practice and future models of collecting and custodianship.

TOM LEARNER is senior scientist and head of modern and contemporary art research at the Getty Conservation Institute (GCI) in Los Angeles. He has a PhD in chemistry (University of London, 1997), and a Diploma in conservation of easel paintings (Courtauld Institute of Art, London, 1991). Before joining the GCI in 2007, he was senior conservation scientist at Tate in London, where he coordinated a major collaborative research project into the conservation issues of modern paints, culminating in the Modern Paints Uncovered symposium, held at Tate Modern in 2006. He now oversees a number of scientific research projects at the GCI, including: Modern Paints, Outdoor Painted Surfaces, and Preservation of Plastics, and organized the Object in Transition conference at the Getty Center in 2008. He is currently the coordinator for the Modern Materials and Contemporary Art working group of ICOM-CC, and sits on the advisory committees for INCCA (the International Network for the Conservation of Contemporary Art), and RPM (Rescue Public Murals). He has published widely, including two books: *The Impact of Modern Paints* (2000) and *Analysis of Modern Paints* (2004).

LYNN LEE is an Andrew W. Mellon postdoctoral fellow in conservation science at the Straus Center for Conservation and Technical Studies at the Harvard Art Museum. She received her Ph.D. in physical chemistry at the University of California, Berkeley in 2005. Her interests include technical examination of artist materials and techniques. She recently organized a symposium on the technical conservation issues of time-based media.

M

LÚCIA ALMEIDA MATOS is assistant professor of art studies, and director the graduate programme in Museum Studies and Curatorship at the Faculty of Fine Arts, University of Porto. Her research interests are centred in the documentation of production, display and reception of modern and contemporary art and is currently advisor of several PhD thesis on these subjects. She is also head of the University of Porto art collection and has organized and curated solo and group exhibitions.

PETER VAN MENSCH is professor of cultural history at the Reinwardt Academie [Amsterdam]. Until recently he was senior lecturer of theoretical museology and professional ethics as well as course-director of the International Master Degree Programme in Museology at the same institution. He earned his PhD degree at the University of Zagreb on the basis of a thesis on the theory of museology. As researcher he is interested in developing an integral and integrated approach to heritage.

DOROTA MONKIEWICZ is an art historian, curator and art critic. For nearly two decades she has been a curator of modern and contemporary art at the National Museum in Warsaw. In 1996 she has founded a Foundation of Contemporary Art of the National Museum in Warsaw, which goal was to finance and organize new acquisitions of contemporary art for the Museum. In the years of 2005-2007 she was working on the Programming Committee of the new Museum of Contemporary Art in Warsaw. She is also a co-author of the program of the Contemporary Museum Wrocław (2007). Since March 2009 she is ahead of the project of founding a new museum of contemporary art in Wrocław as a deputy director for Contemporary Museum Wrocław at the Culture Department of the City of Wrocław. Dorota Monkiewicz lectures at the Faculty of Culture Studies at Warsaw School of Social Psychology and at the Postgraduate Curatorial Studies at the Jagiellonian University. She also curated numerous exhibitions and conferences on contemporary Polish and international art, was an author of experimental displays of the museum collections and published over one hundred texts, including essays, articles, catalogue entries, exhibition reviews, catalogues and books, on modern and contemporary art, museum collecting, and curatorial practice.

MARTA MOREIRA de Almeida has a degree in Art History from Porto University. Since 1991 is working in Fundação de Serralves as a curator and in 1995 became the Head of the Fine Arts Department [department responsible for the organizations of the temporary exhibitions and for the collection of the museum]. Curatorialship projects: Arte Portuguesa dos Anos 70 aos Anos 90 na Colecção da Fundação de Serralves [tour exhibiton, 1998/99]; Na Paisagem [tour exhibiton, 2002/03]; the site-specific and

time-specific work of Maria Nordman at Museu Serralves [2001]; Um lugar no mundo: Pedro Cabrita Reis at Instituto Açoriano de Cultura of Angra do Heroísmo [2002]; 6=0 Homeostética at Museu de Serralves [2004]; Maria Nordman at Museu de Serralves [2007]; PRIVATE COLLECTIONS Pedro Cabrita Reis at Palácio da Galeria in Tavira [2009].

JAN MOT obtained an MA in Art History from the Vrije Universiteit Amsterdam [Netherlands]. In 1993 he started showing art at his home and in 1996 he opened his first gallery space in Brussels [Belgium] representing, among others, Rineke Dijkstra, Tris Vonna-Michell, Pierre Bismuth and Tino Sehgal.

N

ARIANE NOËL DE TILLY is PhD candidate at the Amsterdam School for Cultural Analysis [Universiteit van Amsterdam]. Her doctoral dissertation entitled Living Through Instantiations: The Variable Nature of Video and Film Installations is supervised by Julia Noordeggraaf and José van Dijck and funded by the Fonds québécois de recherche sur la société et la culture [FQRSC]. She has previously worked at the National Gallery of Canada as a research assistant for the DOCAM research project [Documentation and Conservation of the Media Arts Heritage].

NON-FICTION is an office for cultural, urban and technological innovation, founded by Michiel van Iersel and Juha van 't Zelfde in 2008, providing cutting-edge ideas and activities. Based in Amsterdam, it is a collaborative vehicle for making things public and bringing together public and private interests in the field of spatial and cultural strategies, new media and the arts.

O

KINGA OLESIEJUK trained as a painting conservator at the Academy of Fine Arts in Cracow [2003-2009]. In the course of her studies she developed an interest in modern and contemporary art conservation. She completed an internship at the Chinati Foundation in Marfa, Texas, USA. Focusing on a case study of the Ilya Kabakov installation 'School no. 6' she became concerned with the issue of transience in contemporary art. She consolidated her interests in the phenomenon of ephemera through her MA thesis, involving preservation of the meaning of artistic matter and the distinction between tangible and intangible values of an contemporary work of art. In order to investigate the problem thoroughly she is collaborating with Polish contemporary art collections in Cracow and Lublin and developing a PhD research project at the Academy of Fine Arts in Cracow.

DANIELA OLIVEIRA has a degree in Art History and a post-graduate degree in Museums Studies from Porto University. Since 1999 is working in Fundação de Serralves as registrar for the museum collection and temporary exhibitions.

THEA VAN OOSTEN has worked for ICN since 1989 when she started the research programme in modern materials. She is currently engaged in Fourier Transform Infrared Spectroscopy (FTIR), Raman spectroscopy, Differential Scanning Calorimetry (DSC) and Thermoluminescence (TL) analyses of plastics in objects of cultural heritage and modern materials in modern and contemporary art objects. Specialised in the conservation of modern and contemporary art and design objects she has contributed to several publications such as *Modern Art: Who Cares?* (1999), *Plastics, Collecting and Conserving and Plastics In Art*. Thea disseminates her knowledge and experience by teaching courses and workshops and giving lectures in the Netherlands and abroad. She was involved in several international research projects supported by the European Union or businesses in the industry. Her research is currently focused with the European project POPART [*Preservation Of Plastics ARTeifacts in museum collections*, 2008–2011]. <http://popart.mnhn.fr/>. Thea is treasurer of the Directory Board of ICOM-CC.

BRONWYN ORMSBY is currently senior conservation scientist at Tate, London, UK, specialising in the scientific analysis of works of art and the evaluation of conservation treatments on modern and contemporary art, with an emphasis on acrylic emulsion paints. Bronwyn held the AXA Art (2006–2007) and Leverhulme Trust (2003–2006) postdoctoral Research Fellow positions at Tate – focusing on characterising and evaluating the effects of surface cleaning treatments on acrylic emulsion paint films – after gaining her doctorate from Northumbria University, UK, in 2002. Prior to her career in heritage science, Bronwyn was employed as a painting conservator at the National Gallery of Australia (1993–1998), during which time she completed a 2-year conservation science internship at the Hamilton Kerr Institute, Cambridge, UK (1995–1997). Bronwyn trained as a painting conservator at Canberra University, Australia, graduating in 1992, having had prior experience in biochemistry and paper conservation.

P

MARIANNE PARSCH studied in Freiburg and Berne. She obtained a university degree in biology in Freiburg and worked on several research projects as a biologist. She then went on to study conservation and graduated with a Diploma in Paper Conservation (HfG Bern); specialisation in photographic materials. Marianne worked as a conservator for graphic arts at Westfälisches Landesmuseum für Kunst und Kulturgeschichte Münster. Consultant and freelance work for companies, museums, galleries, private collectors. conservator at Goetz Collection Munich since 2003. Marianne lives and works with her family in Munich.

MIRTA PAVIC is a senior conservator in the Museum of Contemporary Art in Zagreb, Croatia, where she has been employed since 2001. She conducts conservation-restoration research and projects, mostly on paintings, but also on other contemporary objects and materials. She got her degree from the Painting and Printmaking Department at the Zagreb Academy of Fine Arts in 1994. From 1997 until 1999, she worked in the Croatian Conversation Institute. In 2000 she finished her specialist training course 'Restoring Contemporary Art' in the private school Enaip Veneto in Dolo (Venice, Italy), and is currently working on her master's degree at the Restoration Department of the Academy of Fine Arts in Ljubljana, Slovenia, with the thesis *Restoring Contemporary Monochrome Paintings on the Example of Julije Knifer*. She is a member of the ICOM-CC work group Modern Materials and Contemporary Art. She lives and works in Zagreb.

DEREK PULLEN ACR is joint head of the Sculpture Conservation section at Tate supporting exhibitions, displays and acquisitions programs at Tate's 5 UK sites. The section is responsible for three-dimensional artworks in all media ranging from traditional materials, such as marble and bronze, to plastics, neons and ephemeral media installations. His conservation interests include the technology of modern materials, and sculptors' studio practice. He also acts as consultant to several UK public bodies and is a trustee of the Public Monuments and Sculptures Association (PMSA) in the UK and steering committee of the International Network for the Conservation of Contemporary Art (INCCA).

Q

TON QUIK is curator education and events at the Bonnefanten Museum in Maastricht and has produced various multi-media productions over the past years. He will talk about a recent multi-media tour on the collection from 2008, taking a documentary entry of a Sol LeWitt wall drawing as an example. He will discuss practical implications of the decision to offer that kind of information to the audience and lessons learned from that experience. To stay with the Sol LeWitt example, he will also discuss current plans to inform the public on the forthcoming reinstallation of LeWitt Wall drawing # 801 in the cupola of the museum.

S

VIVIAN VAN SAAZE holds a master degree Arts and Social Sciences from Maastricht University. Since 2001 she has participated in several research projects concerning the presentation and preservation of contemporary art carried out by the Foundation for the Conservation of Modern and Contemporary Art, the Netherlands Institute for Cultural Heritage, and the Netherlands Media Art Institute/Montevideo. In

2009 she completed her Ph.D. thesis *Doing Artworks. A Study into the Presentation and Conservation of Installation Artworks* at the Faculty of Arts and Social Sciences (FASoS), Maastricht University and Netherlands Institute for Cultural Heritage (ICN). She is now postdoctoral researcher at FASoS within the research project 'New Strategies in the Conservation of Contemporary Art'. Her current research, funded by the Netherlands Organisation for Scientific Research (NWO) explores the relationship between knowledge transfer and procedures of documentation in the re-execution of contemporary artworks.

CHRISTIAN SCHEIDEMANN is senior conservator at Contemporary Conservation Ltd. based in New York. He studied art history and conservation in Bonn, Munich and Karlsruhe. His special field of interest is the conservation of contemporary art and the significance of non-traditional materials and artistic attitudes. Christian has lectured and published widely in Europe and the US on issues of conservation, meaning and history of contemporary art. Recent publications: *Authenticity – How to get there?* [University of Glasgow, 2009], *Dirk Skreber* [Kunsthalle Baden-Baden, 2008], *Keith Edmier* [Parkett International, 2007], *Beuys & Barney – Notes from the Laboratory* [Guggenheim Museum, 2006], *Gordon Matta-Clark: Material and Process* [Whitney Museum of American Art, NY, 2006], *Laura Owens in Conversation with Christian Scheidemann* [Kunsthalle Zürich, 2006].

TATJA SCHOLTE was trained as an artist and art historian of contemporary art at the University of Amsterdam. Since 1998 she works at the Netherlands Institute for Cultural Heritage / ICN. From 1999-2002, she was co-founder and manager of the International Network for the Conservation of Contemporary Art (INCCA) and remained coordinator of the network until 2004. From 2004-2007, she coordinated the European funded international research project 'Inside Installations. Preservation and Presentation of Installation Art'. Her current position at ICN is senior researcher in which she takes managerial responsibility for the research programme Object in context. The focus in this programme is on applied scientific research on objects within the context of conservation treatment and art technology. Since 2009, she is carrying out PhD research on the impact of conservation on site-specific works of installation art.

DUŠKA SEKULIĆ ČIKOVIĆ is head of the conservation department at the Museum of Modern and Contemporary Art (MMSU) in Rijeka, Croatia. She graduates at the Faculty of Arts and Sciences of the University of Rijeka and completed postgraduate studies (MA) in Conservation and Restoration of Easel Painting and Polychrome Wooden Sculpture at the Academy of Fine Arts of the University of Ljubljana with thesis on diagnostic methods. Currently she is a PhD candidate at AFA Warsaw with the thesis: 'The acquisition process in museums of contemporary art. Analysis of Croatian and Polish case-studies with the emphasis on conservation-restoration aspect of acquisition process

and development of new reference model' (mentor: prof. Iwona Szmelter). Among others, additional professional experience in conservation includes a course at the ICR (Istituto Centrale per il Restauro), Laboratory of physics and ambient control, Rome (2000). Her main professional interest lies in conservation management. Associations: Association of Restorers of Croatia, Association of Restorers of Slovenia, ICOM-CC, ICCROM, Croatian Court Experts Association, INCCA

EVELYNE SNIJDERS graduated as a modern and contemporary art conservator from the SRAL Maastricht (Stichting Restauratie Atelier Limburg) in 2009. Prior to her conservation training, she graduated from the Gerrit Rietveld Academy and studied art history at the University of Amsterdam. She currently works as a freelance conservator. She was also involved with the research project Imago Revisted concerning several time-based media art installations of the collection the Netherlands Institute of Cultural Heritage / ICN.

JILL STERRETT is director of collections & conservation at SFMOMA, where she has worked since 1990. Jill has also worked at the Fine Arts Museums of San Francisco, Library of Congress, Philadelphia Museum of Art, and National Library of Australia. She is interested in how collecting and preserving contemporary art calls into question fundamental assumptions underlying traditions of fine art stewardship and she is committed to the vital collaborations between artists, curators, technical experts, registrars, and conservators that underpin contemporary art conservation practice. Jill has published and taught on the subject of museums, conservation and contemporary art, including as a Fulbright scholar in Portugal.

BARBARA SOMMERMEYER is conservator of contemporary art at the Hamburger Kunsthalle since 2000. In 1998 she was awarded her MA in paintings and sculpture conservation in 1998 at the State Academy of Arts and Design Stuttgart. With a two-year grant she then worked at the Conservation Centre Liverpool and at Tate Modern London. Within the German Conservators Association (VDR) she co-founded the working group 'Modern Art and Modern Materials' (MKKM) in 2001 and joined the board as treasurer 2007-2009.

SANNEKE STIGTER is Conservator of Contemporary Art and Sculpture at the Kröller-Müller Museum and Program Leader of the M.A. in Contemporary Art Conservation at the University of Amsterdam. She is INCCA Education coordinator for the International Network for the Conservation of Contemporary Art and is a member of the Advisory Board of the Foundation for the Conservation of Contemporary Art (SBMK). She received her M.A. in Art History at the University of Amsterdam and a Post Graduate at the Limburg Conservation Institute. She recently started her Ph.D. research within the research project New Strategies in Conservation of Contemporary Art.

MAARTJE SWINKELS graduated from the Master study Arts, Culture and Media at Rijksuniversiteit Groningen. During an internship at the Netherlands Institute of Cultural Heritage she became interested in mobile museum tours and participatory design. More and more cultural institutions are interested in the publics' opinion.

This can be gained via questionnaires and interviews with museum visitors, but also through more personal ways like giving visitors the opportunity to create an exhibition. Akina Art Projects researches these participatory design initiatives and works with cultural institutions on participatory projects.

IWONA SZMELTER is a trained conservator and a consultant of museums collections. She obtained an MA at the University of Torun and amongst others holds a scholarship at Sapienza University in Rome and at the Getty Conservation Institute. She is currently professor at the Faculty of Conservation-restoration of works of Art at the Academy of Fine Arts in Warsaw and in Poznan and visiting professor of the postgraduate museology studies, University of Warsaw. She has been active in a number of conservation science projects in Poland as well as at an international level such as the project Eureka! and COST. Iwona has been collaborating with the Netherlands Institute for Cultural Heritage since 1996 on projects such as *Modern Art: Who Cares?* [1997], the INCCA founding project [1999-2002], *Inside Installations* (2004-2007) and PRACTICs [2009-2011]. She is group coordinator for INCCA Central and Eastern Europe. A founding member of ENCORE and a member of ICOM-CC and the Polish Academy of Science.

T

ALBERTO DE TAGLE was born and raised in Havana, Cuba. He studied at the Bergakademie Freiberg, Germany, where he obtained an MS in analytical chemistry. He returned to Cuba in 1972 and served for the next 10 years as head of inorganic instrumental analysis at the National Centre for Scientific Research. Alberto earned a PhD in inorganic atomic spectroscopy at the TH Merseburg, in 1980 also in Germany. From 1982 until 1990 he directed scientific research in cultural heritage conservation at the National Centre for Conservation, Restoration, and Museology, Havana, Cuba. He lectured as associate professor on colonial decorative paintings at the University of Havana. Since 1991 Alberto has been a visiting lecturer in advanced conservation science at the University of Pennsylvania, Philadelphia, USA.

In 1992 he was appointed head of the analytical laboratories at the Winterthur Museum and Gardens in Delaware and adjunct associate professor in the Art Conservation Program at the University of Delaware. From 1995 until 2001 he was director of the Scientific Program and then Chief Scientist at the Getty Conservation Institute, Los Angeles, USA. Since 2002 Alberto was head of research, and currently Chief Scientist at the Netherlands Institute for Cultural Heritage [ICN] in Amsterdam, The Netherlands. Alberto is member of ICCROM's

General Council, lectures internationally and participates in scientific advisory committees at several conservation research institutions in Europe.

V

RENÉE VAN DE VALL works as an extraordinary professor in Art & Media at the Faculty of Art and Social Sciences of Maastricht University. She is director of studies of the MA Media Culture. She has published widely on philosophical aesthetics, the phenomenology of contemporary visual art and spectatorship and the intersections between phenomenology and Actor-Network-Theory. She is programme leader of the NWO-funded projects Transformations in perception and participation: Digital games [UM and UvA] and New Strategies in the Conservation of Contemporary Art [UM, UvA and ICN]. Recent publications: *At the Edges of Vision. A Phenomenological Aesthetics of Contemporary Spectatorship* Aldershot: Ashgate. 2008, *A Penny For Your Thoughts. Brain-scans and the Mediation of Subjective Embodiment*. In R. van de Vall & R. Zwijnenberg [eds] *The Body Within: Art, Medicine and Visualisation* Leiden: Brill. 2009, *Towards a Theory and Ethics for the Conservation of Contemporary Art*. In *Art d'aujourd'hui – patrimoine de demain. Conservation et restauration des oeuvres contemporaines. 13es journées d'études de la SFIIC*. Paris: Institut national du patrimoine 24-26 juin 2009 pp.51-56. 2009

ARIANNE VANRELL VELLOSILO is a conservator at the Museo Nacional Centro de Arte Reina Sofía in Madrid. Spain. She studied art history and obtained Master of Professional Conservation and Restoration of Cultural Property from the University of Paris 1, Panthéon-Sorbonne and the DEA for Conservation and Restoration of the Complutense University of Madrid. Her specialization is the conservation of installations and new media artworks. Arianne conducted research as well as coordinated the Spanish partners in the European project Inside Installations. She is involved in the current EU project PRACTICs. She was also responsible for sharing the results of the Inside Installations project with colleagues in Latin America.

W

JOANNA WAŚKO conservator at the Zachęta National Gallery of Art in Warsaw. Responsible for preventive conservation, collections care and creating collections' documentation database. In 2006 graduated with honors from Conservation and Restoration of Art Department at the Academy of Fine Arts in Warsaw, Poland. Her diploma paper dealt with preventive conservation procedures and curatorial treatments of modern and contemporary art objects; while the practical work dealt with polyurethane foam application during restoration of a contemporary sculpture. Her education experience

includes internships at the Peggy Guggenheim Collection in Venice and ICCROM in Rome, participation in ICN Plastics Course in Amsterdam and TAPE Audiovisual Materials Preservation Workshop in Warsaw. During 2008 co-organized series of presentations, workshops and conferences about conservation issues and collections care for public, student groups and collection managers held in the National Gallery.

THOMAS WEBER graduated in Geodetic Engineering at the Technische Universität München in 1999. From 2000 to 2007, he was assistant professor at the Chair of Geodesy at the Technische Universität München. He then worked on a project at the Universität der Bundeswehr München for two years. He started as an independent supplier in 2010.

GLENN WHARTON holds dual positions at the Museum of Modern Art (MoMA) in New York and New York University (NYU). At MoMA he serves as Time-Based Media Conservator, where he cares for video, performance, and electronic collections. He is a *Research Scholar at NYU* where he teaches graduate courses on the conservation of contemporary art with a focus on media installations. In addition, he serves as executive director of INCCA-NA, the North American group of the International Network for the Conservation of Contemporary Art. He received his MA in Conservation from the Cooperstown Graduate Programs in 1981 and his PhD in Conservation from the Institute of Archaeology, University College London in 2005. He is a Fellow of the International Institute for Conservation and the American Institute for Conservation.

GABY WIJERS is coordinator of collection, preservation and related research at the Netherlands Media Art Institute (NIMk), Amsterdam. She coordinated the project Preservation of Video Art in the Netherlands 2001-2003, participated in research projects as 404 Object not found, OASIS archive, Inside Installations, GAMA and currently in Inside Movement Knowledge and Obsolete Equipment. Selected publications: 'Strategien und Fallstudien zur Erhaltung von Medienkunst durch das Netherlands Media Art Institute' In: *Schweizer Videokunst der 1970er und 1980er Jahre, eine Rekonstruktion*. Zürich, 2009, 'Video documentation of installations' (online course 2007), ed. by Gaby Wijers, Karen te Brake-Baldock, Sami Kallinen, 'The Sustainability of Video Art : Preservation of Dutch Video Art Collections', ed. by Gaby Wijers a.o., SBMK : Amsterdam, 2003; since 2005 she edits the online newsletter Monitoring Media Art Preservation and is guest lecturer at the University of Amsterdam. Gaby is since 2008 chair of the steering committee of the SBMK.

ELA WYSOCKA is a conservator educated at Fine Arts Academy in Cracow in traditional methods of restoration professionally handling with and interested in film and new media art restoration. Focused on applying broader art theory concepts to restoration problems of film, video and digital art. Currently employed by Polish National Film Archive, she simultaneously pursues her PhD in the field of theory and practice of

fine art restoration in the era of digital media. In 2006 her master thesis 'Methods of Conservation, Digitalization and Restoration of the Video Documents of Tadeusz Kantor's Theatre Plays from the Cricoteka Collection' was awarded by General Inspector of Monuments and Society of Monuments Conservators of Poland as the best scientific and popularization work. From 2005 to 2007 she participated in the research project TAPE: Training for Audiovisual Preservation in Europe. Between 2007-2008 she participated in EU funded Leonardo program, and restored Olia Lialina's net. art work Agatha Appears [selected as an INCCA Affiliated Project] a part of C3 collection. She published articles in new media restoration field in magazines such as Journal of Conservation-Restoration, National Centre for Historical Monument Studies and Documentation magazine and SPIEL - Siegener Periodical for International Empirical Literature study.

↑ TO THE
NH TROPENHOTEL

SMALL HALL

REGENCY
CHAMBER

BERNHARD
CHAMBER

WILHELMINA
CHAMBER

BOARD
ROOM

EMMA
CHAMBER

COUNCEL
CHAMBER

ANTE
CHAMBER

CLAUS
CHAMBER

CLOAKROOM &
TOILETS

UNDERNEATH THE ARCHES

↑ TO MAIN
AUDITORIUM

↑ TO MAIN
AUDITORIUM

↑ TO THE
POSTERS

LIFT

CLOAKROOM & TOILETS

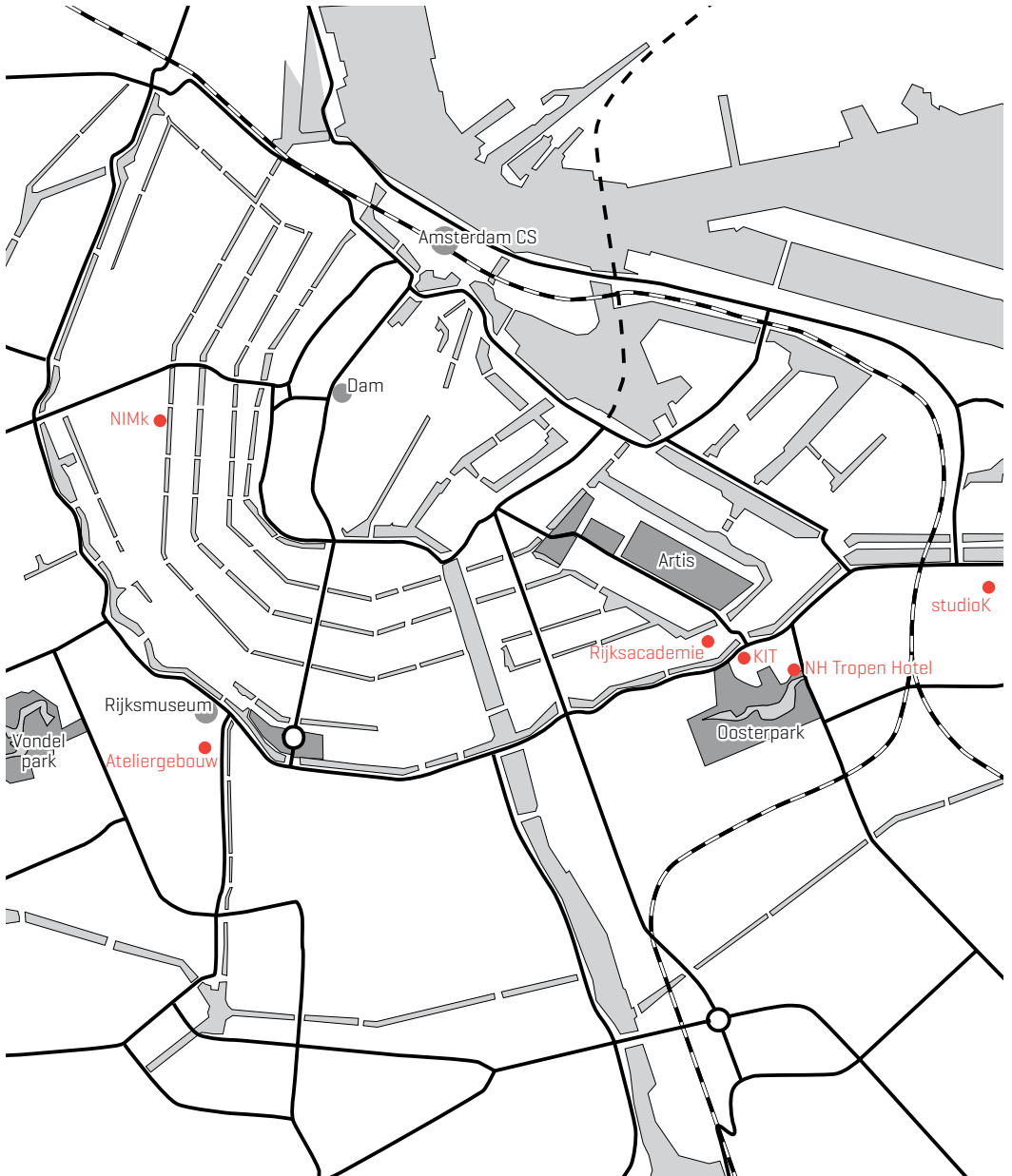
SYMPOSIUM
OFFICE &
PRESS ROOM

MARBLE HALL

MAURITS
CHAMBER

ENTRANCE ↓

AMSTERDAM



COLOPHON

CONTEMPORARY ART: WHO CARES? is being organised by the Foundation for the Conservation of Contemporary Art [SBMK] and the Netherlands Institute for Cultural Heritage [ICN] in collaboration with the University of Amsterdam [UvA].

ORGANISATION

Paulien 't Hoen, SBMK

Karen te Brake-Baldock, ICN

PROGRAMME

A group of experts over 30 organisations who are working together under the umbrella project PRACTICs are responsible for creating the majority of the programme. Most of these people worked together during the EU project *Inside Installations* [2004-2007]. For more information about PRACTICs and all of the partners see www.incca.org.

PROGRAMME COMMITTEE

The programme was further developed by the Programme Committee

Paulien 't Hoen, SBMK

Lydia Beerkens, SBMK / SRAL

Tatja Scholte and Karen te Brake-Baldock, ICN

Vivian van Saaze, Maastricht University

POSTER COMMITTEE

The poster committee is made up of:

Lydia Beerkens, SBMK / SRAL

Agnes Brokerhof, Alberto de Tagle and Thea van Oosten, ICN

Tom Learner, Getty Conservation Institute

REGISTRATION

Maartje Swinkels, SBMK

Akina Art Projects

DESIGN

Ariënné Boelens office, Rotterdam



Culture Programme



Education and Culture DG



Mondrian Stichting
(Mondrian Foundation)



Gemeente Amsterdam



Netherlands Institute for
Cultural Heritage
Ministry of Education, Culture and Science



UNIVERSITY OF AMSTERDAM



Rijksakademie
van beeldende
kunsten

the 1990s, the number of people in the world who are undernourished has increased from 600 million to 800 million. The number of people who are malnourished has increased from 1.2 billion to 1.5 billion. The number of people who are obese has increased from 100 million to 300 million. The number of people who are overweight has increased from 200 million to 500 million.

There are a number of reasons for this. One of the main reasons is that the world population has increased from 5 billion to 6 billion.

Another reason is that the world population is becoming more urban. This means that there are more people living in cities, where food is more expensive and less available.

A third reason is that the world population is becoming more educated. This means that there are more people who are aware of their health and who are trying to eat better.

There are also a number of other reasons for this. One of them is that the world population is becoming more mobile. This means that there are more people who are moving from rural areas to cities.

Another reason is that the world population is becoming more affluent. This means that there are more people who have money to spend on food and who are eating more.

There are also a number of other reasons for this. One of them is that the world population is becoming more diverse. This means that there are more people who are eating different types of food.

Another reason is that the world population is becoming more active. This means that there are more people who are exercising and who are eating less.

There are also a number of other reasons for this. One of them is that the world population is becoming more health conscious. This means that there are more people who are trying to eat better and who are exercising more.

Another reason is that the world population is becoming more aware of their health. This means that there are more people who are trying to eat better and who are exercising more.

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