

INCCA MEMBERS ARE DEDICATED TO
DEVELOPING, SHARING AND
PRESERVING KNOWLEDGE NEEDED
FOR THE CONSERVATION OF
CONTEMPORARY ART



Swoon (American, b. 1978). *Swoon: Submerged Motherlands*, 2014.
Brooklyn Museum photograph

INCCA Update 28 May, 2014

Dear INCCA members and colleagues all over the world,
A few weeks ago I participated in a meeting organised by INCCA North America on the subject of Artist Interview Materials and held in the Brooklyn offices of the Dedalus Foundation. Essentially a day-long brainstorm session, the meeting was to uncover issues that caretakers of contemporary art face when capturing, collecting and archiving documentation that describes the artists views on the preservation of his/her work. Two issues stood out for me that day, that indeed have been problematic ever since the formation of INCCA. Firstly, the 'formal' artist interview that is carefully prepared, often filmed and of which a transcript is made is not always the most significant or helpful document for making conservation decisions. Informal interactions with the artist and the ideas he/she discloses during the installation of a work, for example, can provide information 'gems' for the future. The challenge remains how to capture such interactions and archive this information in such a way it can be helpful in the future. Secondly, despite great improvements in information technology in the last decade, it still remains a challenge to ensure that even your direct colleagues have access to your documentation; let alone international peers and the public.

The meeting was the first step towards creating a document for creators of artist interview materials as advise on how to capture, archive and share these materials. It goes without saying that one strategy for sharing artist interview materials with your international peers is to add them to the INCCA Database. Indeed, the Database can also be used by organisations to share documents amongst internal colleagues, if their own systems are not currently suitable. If you would like to talk about using the INCCA Database in this way, please do not hesitate to contact me.

My trip to New York ended with a wonderful visit to the Brooklyn Museum. The Ai Weiwei exhibition *According to What?* did not disappoint. It was impressive and quite emotional. The installation *Submerged Motherlands* by American artist Swoon however, that really blew me away. So beautiful. Delicate and massive at the same time. A dream to look at and walk in amongst but a nightmare for the conservator!

Karen te Brake-Baldock, INCCA Central Coordinator

INCCA News

PhD for Marina Pugliese on Fontana

Congratulations to INCCA Steering Committee member Marina Pugliese who has obtained a PhD in Contemporary Art History from the Università degli Studi di Udine. Her thesis titled 'For the first time in Italy and in the world. Lucio Fontana's environments. Historical and documentary issues' is due for online publication mid-2015. Marina is Director of the Museo del Novecento (Museum of the Italian '900) in Milan. More about Marina here: <http://www.incca.org/about-incca/1058-marina-pugliese>



Conferences, seminars and symposia

Registration now open for ICOM-CC 2014 in Melbourne
The 17th Triennial Conference of the International Council of Museums Committee for Conservation (ICOM-CC), will attract leading international keynote speakers and up to 800 delegates. Dates: Monday 15 to Friday 19 September

2014. For all conference information and to register go to:
www.icom-cc2014.org

Registration is now open for IIC 2014 Hong Kong Congress

IIC is delighted to present the 25th biennial IIC Congress and, for the first time, IIC is holding its Congress in a sub-tropical region which brings its own, very particular problems of preventive conservation. The 2014 event will be held at Hong Kong's City Hall, situated in the heart of the city. Dates: Monday, 22 September to Friday, 26 September, 2014. Register here:
<https://www.iic2014hkcongress.org/en/registration.php>

Workshops and courses

BUA-MOOC Online course on Digital Art and Culture

June 4-19, 2014 (webinars June 4-6, 2014)
The Bern University of the Arts (BUA) Massive Open Online Course (MOOC) on Digital Art and Culture provides insight into the digital net culture, the aspects of its historical development and its current challenges. MOOC means Massive Open Online Course and is a public learning format, which is accessible via internet for free to whom it may concern. Read more:
<http://www.incca.org/news/228-latest-news/1418-online-course-on-digital-art-and-culture>

Workshop cleaning plastics in Antwerp

Dates: Thursday June 26 and Friday June 27, 2014
The workshop will take place in the Photo Museum Antwerp – Belgium. Address: Waalsekaai 47, 2000 Antwerp. Organisation: FARO. Flemish interface center for cultural heritage. In participation with the Photo Museum Antwerp and the tutor Anna Laganá. Price: 243 Euro. Read more:
<http://www.incca.org/news/228-latest-news/1416-workshop-cleaning-plastics-in-antwerp>

Publications, exhibitions and project results

Latest Studies in Conservation now available

Volume 59(1) (January 2014) of Studies in Conservation was recently published and is now being distributed to IIC (International Institute for Conservation) members and institutional subscribers. This is a themed issue on Paintings Imaging and Cleaning Issues, with an introductory editorial by Joyce H. Townsend, IIC Director of Publications. Read more: <http://www.incca.org/news/228-latest-news/1384-latest-studies-in-conservation-now-available->

Jobs, internships and fellowships

Post-doctoral Fellowship in conservation science Solomon R. Guggenheim Museum

The Solomon R. Guggenheim Museum is seeking candidates for a one-year conservation science post-doctoral fellow position. The fellow will conduct scientific research and

analysis to inform the preservation of modern and contemporary artworks. The position will feature a pioneering collaboration with the Metropolitan Museum of Art Department of Scientific Research, which will provide mentorship for the fellow and access to advanced analytical equipment. Read more:

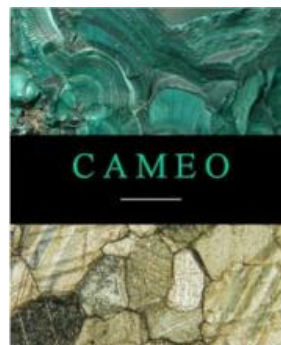
<http://www.incca.org/news/228-latest-news/1417-fellowship-at-guggenheim-museum>

Additions to the incca.org Resources section

CAMEO: Conservation & Art Materials Encyclopedia Online

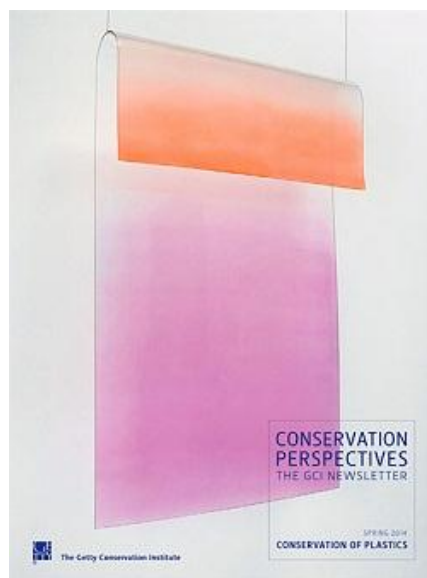
CAMEO is a searchable information resource developed by the Museum of Fine Arts, Boston.

CAMEO has recently undergone a major transformation to a wiki based platform. As is inherent in wikis, some databases and pages contained within CAMEO are 'works in progress'. Pages, data, and information will be added and updated on a continuing basis. Read more:



<http://www.incca.org/resources/117-materials/1389-cameo-materials-database>

Conservation Perspectives. The GCI Newsletter. Conservation of Plastics Issue, Spring 2014



Read more and download:

<http://www.incca.org/resources/117-materials/1408-conservation-perspectives-the-gci-newsletter-conservation-of-plastics-issue-spring-2014>

Tate releases 30 years of audio recordings of artists

Explore and listen to the innovative audio cassette-magazine Audio Arts, established by Bill Furlong in 1972.



<http://www.incca.org/resources/36-artists-participation/1422-tate-releases-30-years-of-audio-recordings-of-artists>

Artist interviews made by Australian Center for Contemporary Art

The Australian Centre for Contemporary Art is Melbourne's leading contemporary art space, and the only major gallery in Australia focused on commissioning rather than collecting. Videos of artists they interview can be accessed



via You Tube. An example: Tacita Dean speaks about her work FILM, and the necessity to preserve the medium of film in the digital age.

Read more:

<http://www.incca.org/resources/36-artists-participation/1423-artist-interviews-made-by-australian-center-for-contemporary-art>

Videos available of the Performing Documentation in the Conservation of Contemporary Art Conference, Lisbon 2013

Contemporary art conservation requires a re-assessment of the distinction between the work and its re-configuration in documentation.

Although documentation is crucial for the survival of many contemporary works of art, it is never neutral: all approaches, formats, media and systems have their own inherent affordances and blind spots and always transform what they document. Furthermore, in process-centered, technology-based or performative artworks in particular, we often can no longer make a sharp distinction between an original work and its subsequent documentation or replication: documentation is part of the work's very core. On the other hand, even the most meticulously documented works will need to be re-installed or re-performed regularly in order to survive, because otherwise important tacit know-how will get lost.

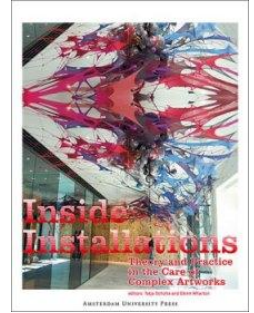
Read more and see conference videos:

<http://www.incca.org/resources/38-documentation/1411-videos-available-of-the-2013-performing-documentation-in-the-conservation-of-contemporary-art-conference-lisbon>

Book Inside Installations online

The 2011 book *Inside Installations. Theory and Practice in the Care of Complex Artworks* is now available online via the OAPEN Library. Read more and access the online book:

<http://www.incca.org/resources/106-preservation/1388-inside-installations-book-2011>



Video online: GCI discussion on the conservation of plastic materials

The panel discussion 'Icons in Plastic' took place in January 2014 at the Getty Center. Tom Learner (Head of Science, GCI) talks with leading experts in the field, Thea van Oosten, Tom Bechtold and Roger Griffith. Watch video:

<http://www.incca.org/resources/117-materials/1421-video-online-gci-discussion-on-the-conservation-of-plastic-materials>

To access more information on all of the above and more go to www.incca.org

JOIN INCCA

If you are not yet an INCCA member but are interested in joining the network go to the following link for more information: www.incca.org/join

To join directly go to: www.inccamembers.org/application

SHARE YOUR NEWS AND CONTENT

Would you like to share your news and information with INCCA members and other users of the INCCA website? See the following link for more information: www.incca.org/news/share-your-news

GET NEWS FAST

All of the news items in this update are posted as they come in on the INCCA group at Linked In. Email updates are sent out on an irregular basis so join the Linked In group to get INCCA news fast.



NO MORE INCCA UPDATES

If you no longer wish to receive INCCA Updates, please send an email with subject line 'take me off your mailing list' to incca@cultureelerfgoed.nl

www.incca.org