

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



Graffiti on the Williamsburg Bridge, New York City. Artist unknown.
Photo: Taken by Karen te Brake-Baldock, May 2014

INCCA Update 19 August, 2015

Dear INCCA members and colleagues all over the world,

Change can be expected. We can analyse how things change and, in some cases, accurately predict change to a certain point in the future. What we can't predict is what our peers will need to know in order to manage changes that occur *beyond* our predictions. Thankfully, museum professionals (conservators in particular) are expert in creating meticulous documentation. In addition, the tools museum professionals are using to capture this information is improving as I write this; mobiles and tablets with good cameras for quick and easy recording and condition reporting apps. Although storage and accessibility of documentation is still for many museums an issue to be dealt with, we are moving forward.

Amongst all this change there are some constant factors. Members of the INCCA network who continue to advocate the importance of capturing artist intent and work hard ensuring that the vulnerable art of our time can be seen and appreciated in the future by, amongst other things, sharing what they know. In this newsletter you will read about a great many interesting upcoming events.

INCCA.org and the database have been and will continue to aid in this sharing process. The new incca.org (with integrated database) is due for launch in November. The new site will be designed to encourage sharing and to make finding information easier.

Karen te Brake-Baldock
INCCA Central Coordinator
Based at the Cultural Heritage Agency of the Netherlands

Calls for papers

Call for papers: Two-day Symposium on "Collecting and Conserving Performance Art"

Deadline extended until 31 August.

In June 2016, the specialty group Modern Art and Cultural Heritage (MKKM) of the German Association of Conservator-Restorers (VDR) will host an international, two-day symposium on the topic of collecting and conserving performance art. The symposium will be held in English and will take place at the Kunstmuseum Wolfsburg, Germany.

Over the last decade, art collections and museums around the world have seen a rapid increase in the acquisition of historic and contemporary performance art and its relics. This emerging collection practice challenges artists and collection caretakers alike: How can the time- and site-specific experience of an artist's live performance be expanded and transformed into an artwork with a sustainable collection life? What status do performance props and documentary materials hold within a collection, and how is their status determined? How can the artwork's identity and integrity be preserved and experienced now and in the future? What information and components should be entering the collection to ensure the authentic reactivation of the work? How are copyright laws, artist's rights and future interpreter's rights accounted for in the acquisition contract? What are the vulnerabilities inherent to a performance artwork? And how are preservation risks identified, documented and responded to?

This symposium approaches issues surrounding the acquisition of performance art by bringing together conservators, curators, art historians, artists, collectors, researchers, art educators and other professionals, who are involved in the production, distribution, collection, documentation and conservation of performance art. Perspectives on heritage development and documentation

in adjacent disciplines, such as theater and dance, are invited to inform the discussion. Under investigation will be a variety of existing practices for bringing an artist's live performance into a collection, including the license to re-perform the work based on an artist-provided score; film and video recordings of historic or recent performance iterations; autonomous art installations; documentation created by former audiences, participants and producers; and performance props and other objects that represent the live event.

Contributing papers are requested to cover a 20-minute talk and may address issues of authorship, authenticity, originality, ephemerality, documentation, audience experience, conservation practice development, artist involvement, re-enactment of historic performances, legal rights issues, and other relevant topics. These topics may be explored by means of practical case studies, theoretical discourse, interdisciplinary research, or other approaches of investigation.

Interested authors are invited to submit an abstract. All abstracts must be submitted in English. Papers may not be presented or published elsewhere prior to the symposium. Subsequently to the symposium, qualifying papers are intended to be published in a peer-reviewed, electronic publication, edited and published by the VDR.

Deadline for abstract submission: August 31, 2015
Send abstract to: performance_art@restauratoren.de
Abstracts should include:

- Title of presentation
- Name and contact information of all authors
- Abstract text: approx. 400-500 words

The abstracts will be reviewed by the conference committee and authors will be notified by October 15, 2015.

Please direct all questions to the conference committee at performance_art@restauratoren.de.

Conference committee: Andrea Sartorius, Esther Rapoport, Eva Rieß, Joanna Phillips.

Call for papers: "Plastics Associated with Photographic Materials"

March 14-18, 2016

The Foundation of the American Institute for Conservation, in collaboration with the Center for Creative Photography, is pleased to announce its next Collaborative Workshop in Photograph Conservation focused on plastics associated with photographic materials.

This workshop will include a two-day symposium (March 16-17, 2016) that features opening lectures by invited session chairs, as well as 20-minute submitted presentations that will address

the many different historic and contemporary uses of plastics associated with photographic materials and their long-term preservation challenges. It will be of interest to conservators, curators, collection managers, photo historians and archivists.

In addition to the symposium there will be two optional one-day hands-on professional development opportunities (March 14, 2016 and March 18, 2016) on the conservation of photographic negatives and plastics used as secondary supports for mounting contemporary photographs.

Papers discussing any theme related to plastics associated with photographic materials are invited for submission, and treatment case studies are especially welcome.

The two-day symposium will consist of four sessions including:

- "History, identification and deterioration of plastics associated with photographic materials"

Session Chair: Jean-Louis Bigourdan, Research Scientist, Image Permanence Institute at Rochester Institute of Technology

- "Black-and-white images on plastic supports"

Session Chair: Maria Fernanda Valverde, Conservator of Photographs, Amon Carter Museum of American Art

- "Color images on plastic supports"

Session Chair: Sylvie Penichon, Conservator, Department of Photography, Art Institute of Chicago

- "Plastics used as secondary supports for contemporary photographs"

Session Chair: Alex Clarke, Studio Manager, Jeff Wall Studio London

Paper abstract deadline: September 4, 2015

Please email abstracts of no more than 600 words to courses@conservation-us.org.

Authors of accepted papers will be notified by November 2015

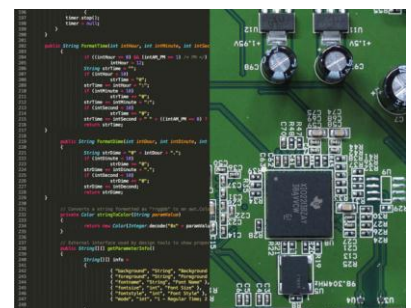
Learn about the program by going to

www.conservation-us.org/Plastics

Conferences, seminars and symposia

TECHFOCUS III: CARING FOR SOFTWARE-BASED ART

The Guggenheim Museum, the Foundation of the American Institute for the Conservation of Historic and Artistic Works (FAIC), and the Electronic Media Group of the American Institute for Conservation



(AIC) are proud to announce the two-day symposium and workshop.

Day 1: Friday, September 25, 9:30 am–5:30 pm

Day 2: Saturday, September 26, 9:30 am–5:45 pm

Solomon R. Guggenheim Museum
1071 Fifth Avenue at 89th Street, New York City

Join conservators, artists, computer scientists, curators, art historians, registrars, and archivists to explore challenges and emerging practices in the collection and preservation of software-based art. Twelve lectures and four panels will focus on the history of software-based art and its underlying technology; case studies from major art collections; methods of artwork analysis, description and documentation; and strategies for preservation, display and long-term accessibility. Four guided practical exercises, conducted by participants on their own laptops, will introduce the audience to the concepts of coding and basic preservation tools, such as version control, disk imaging, and emulation. See full program and register on the symposium site.

<http://cool.conservation-us.org/cool/techfocus/techfocus-iii-caring-for-computer-based-art-software-tw/>

Conference: Provocative Plastics: plastics in design from the practical to the philosophical

17th & 18 September 2015, Arts University Bournemouth



This conference provides an international forum for scholars, art & design practitioners, museum curators and conservators and members of the plastics industry to

examine the past, present and potential of plastics in a balanced way. The quality and range of papers will provide a unique and exciting event, which will influence how people think about plastics.

Keynote speakers are:

- Sebastian Conran, designer,
- Kigge Hvid, Design to improve Life
- Eric Bischof, Bayer MaterialScience.

Themes are:

Plastic reality: the provocative nature of plastics
This session will focus on the challenging reality of plastics in promotion, product and packaging.

Plastic environment: plastics and world sustainability
This session will focus on ways to improve the impact of plastics on the environment.

Plastic muse: the inspirational characteristics of plastics
This session will focus on how the different characteristics of plastic materials can contribute to creativity.

Plastic printing: 3D printing as inspiration
This session will focus on the potential of 3D printing as a resource for artists and as a contributor to public appreciation of plastic materials.

Plastic legacy: plastics remembered
This session will focus on issues relating to plastics heritage within museums.

Plastic value: the emotional and economic price of plastics
This session will focus on plastics in relation to different value systems and their changing fortunes within these value systems.

The conference will also provide valuable networking opportunities.

You can see the full programme at:

<http://provocativeplastics.com>



**SPark: Conservation of Sculpture Parks conference
September 14-16, 2015**

Registration still open until September 7.

The conference, which will take place in Sisak, Croatia, September 14-16, 2015, welcomes conservators, curators, collection managers, conservation scientists, museum educators, artists, landscape architects, urban planners and representatives of municipal departments responsible for the public art.

The conference will address various aspects related to the conservation of outdoor sculpture collections, from engaging the public and managing a collection to technical questions on how to carry out conservation treatments. In total there will be 14 lectures:

"The Sculpture Park in Sisak: In search of answers"
Sagita Mirjam Sunara (Croatia)

"Museum "Collection in a Public Space"
Agnieszka Wielocha (Poland)

"How the 'Seven Deadly Agents of Destruction' Can Help Preserve the Crystal Palace Dinosaurs"

Liesa Brierley, Ellinor Michel, Anthony Lewis, Chris Aldhous, Lois Olmstead (England, UK)

"The Biedermeier Cemetery of St. Marx in Vienna: Planning, management and treatment implementation"
Matea Ban, Martin Pliessing (Austria)

"Conservation Plan for the Forma Viva Sculpture Park in Kostanjevica na Krki"
Rok Dolnicar, Miladi Makuc Semion (Slovenia)

"When Art Meets Technology: Can the Love Affair Last? The legacy of the 1965 Sculpture Symposium at the California State University Long Beach and the challenges of maintaining a sculpture park on university campus"
Rachel Rivenc, Julia Langenbacher, Rosa Lowinger, Christina Varvi, Maria Coltharp, Brian Trimble (USA)

"The Spoerri Sculpture Garden in Seggiano (Italy): Regular maintenance within a challenging environment"
Alfredo Aldrovandi, Elisa Pannunzio, Luigi Vigna (Italy)

"Small SPark Ignites Big Discussion: The Vjenceslav Richter and Nada Kares Richter Collection, Museum of Contemporary Art, Zagreb, Croatia"
Mirta Pavic, Vesna Mestric (Croatia)

"The Restoration and Care of Zinc Sculptures in the Baroque Garden of Frederiksborg Castle, Denmark"
Anders Ekstroem Loekkegaard (Denmark)

"Local Treatment for Monochrome Outdoor Painted Metal Sculptures: Assessing the suitability of conservation paints for retouching"
Nikki van Basten, Catherine Defeyt, Julia Langenbacher, Rachel Rivenc (The Netherlands, USA)

"The Eternal Youth of Capalbio's Monsters: A preservative and preventive conservation project"
Serena Vella, Claudia Bortolussi, Bruno Zanardi (Italy)

"Defining and Preserving Sculptural Landscapes"
Andrew Thorn (Australia)

"Conservation and Documentation of Site-Specific Collections"
Marta Gomez Ubierna (Italy)

"La Comella or the Spirit of Non-Conservation: The Rufino Mesa Sculpture Garden"
Aida Marin Yrigaray (Spain)

On the first day of the conference a roundtable will be held on the topic of sculpture parks as a resource from which a local community can have manifold benefits. We shall hear about the initiative for the preservation of neglected sculpture parks in Croatia, discuss what the artists find

important in the presentation of their sculptures outdoors, find out how sculpture parks can be made more accessible to disabled persons, learn about cultural heritage management and how to integrate sculpture parks into thematic cultural routes.

The poster session will take place on the second day of the conference. In total there will be six posters.

The conference tour, scheduled to take place on the third day of the conference, will include a walking tour of the Sisak Sculpture Park, a visit to the Museum of Contemporary Art in Zagreb, and a guided tour of the Vjenceslav Richter and Nada Kares-Richter Collection, also in Zagreb. The Richter Collection boasts a small, but outstanding sculpture park.

Full details of the event (conference program, paper and poster abstracts, travel grant, accommodation) can be found at: <https://spark2015sisak.wordpress.com>

If you have any questions, please do not hesitate to email: spark.conference.sisak@gmail.com

Symposium: FAR-SITED. Creating and conserving art in public spaces

October 16-18, 2015 | Long Beach, CA

For the fiftieth anniversary of the sculpture symposium, the University Art Museum presents FAR-SITED, a project which includes an historical exhibition, a conservation initiative, and a conference on public art.

The University Art Museum CSULB, Getty Conservation Institute, and Museum of Latin American Art present FAR-SITED: Creating and Conserving Art in Public Places, a three-day conference examining new trends in public art, the use of new materials and technology, and the role of conservation for art in the public realm. Nationally renowned arts professionals will engage in curated panels and presentations for an audience of artists, conservators, arts administrators, scholars, and students.

Using the 50th anniversary of the historic 1965 California International Sculpture Symposium as the catalyst for the conference, it seeks to explore the possibilities and the challenges of creating and presenting public art for the 21st Century. The conference will be held on the campus of California State University, Long Beach and the Museum of Latin American Art.

For more information and to register:

<http://web.csulb.edu/org/uam/EVENTSfar-sited.html>

IIC 2015 Student & Emerging Conservator Conference

Warsaw, Thursday 15th & Friday 16th October 2015

IIC's third Student & Emerging Conservator Conference will be held on the 15th & 16th October 2015. Following on from the successful 2013 (Copenhagen) and 2011 (London) Student & Emerging Conservator Conferences this conference will allow those at the start of their professional journeys the chance to discuss and explore the three areas of:

- Differences in the conservation education systems of different countries and how these can help - or not.
- The first steps after a graduation: supplementing academic qualifications with practical training, workplace / job experience and volunteering. Mentors and Trade Union / Professional Body support.
- The Conservator with more than five years' experience: specifically, how can networking make a difference for younger professionals (under 35) and what national / local legal barriers have been encountered by them?

As with all of IIC's Student & Emerging Conservator Conferences, this event will aim to offer an international perspective and to facilitate communication between student/emerging conservators on the one hand, and professionals active in the field of conservation, in national institutions and museums as well as in the private sector. The conference aims to create a platform where the discussion of current needs in conservation and the relationship between expectations and reality can be discussed.

Plus studio visits, a social programme ...

The themes discussed will be supported by organised visits to some of central Warsaw's major conservation studios.

There will also be a chance to socialise at the evening receptions on the Thursday and Friday, and lunch is included for the Friday.

The presentations will be held in the form of collaborative Web Broadcasts, which will allow an international community of speakers and participants to take join the conference, either in person or online. There will also be dialogue between the speakers and the audience, including those attending via the web. Conservation professionals active in the private sector as well as in museums/institutions will discuss their experience and address the concerns raised, will give their views on the future of the profession, and the evolution of conservators' responsibilities. Experienced conservators will address the issues of presentation skills, portfolio creation and use and language skills, as well as getting started in a career and the international aspects of conservation work.

The conference will provide an excellent platform for the exchange of ideas among those studying conservation, archaeology, art history, heritage studies and related disciplines, people who are soon to share the professional responsibility for a wide array of heritage-related issues.

The conference has the very generous support of the Academy of Fine Arts in Warsaw and its Faculty of Conservation and Restoration of Works of Art.

For registration and more details please go to:
<https://www.iiconservation.org/student-conferences/2015warsaw>

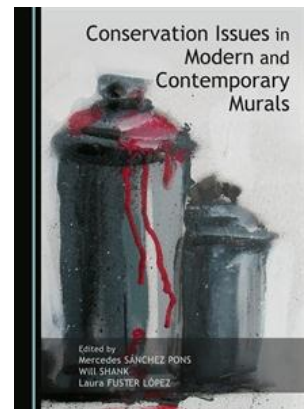
Publications, exhibitions and project results

Conservation Issues in Modern and Contemporary Murals

Cambridge Scholars Publishing

Editors: Mercedes Sánchez Pons, Will Shank, Laura Fuster López

This volume represents a forum for conservators, conservation scientists, artists and heritage managers. It includes the voices of many of the different partners involved in the complex task of preserving artworks:



- The vital experience of artists who create murals and are sometimes asked to treat their creations;
- Theoretical reflections on how to deal methodologically with conservation;
- Scientific studies on the identification of constituent materials and/or on the development of procedures for their preservation;
- The opinion of cultural managers;
- The specific experiences of conservators.

All of the above must have a voice in the difficult task of preserving such a challenging and changing heritage.

Publication is available at:

<http://www.cambridgescholars.com/conservation-issues-in-modern-and-contemporary-murals>

SAVE THE DATE: Symposium on Abstract Expressionism

"Abstract Expressionism: Time, Intention, Conservation, and Meaning"

Getty Center, Los Angeles, Thursday, November 12, 2015

The Clyfford Still Museum Research Center, in collaboration with the Getty Conservation Institute, will be hosting the second Clyfford Still Museum Research Center symposium,

"Abstract Expressionism: Time, Intention, Conservation, and Meaning", to be held at the Getty Center, Los Angeles CA on Thursday, November 12, 2015.

Abstract Expressionism was one of the most significant artistic movements of the twentieth century. Artists such as Clyfford Still, Jackson Pollock, Mark Rothko, Barnett Newman, Willem de Kooning, and others employed new materials and techniques in art making that presented the medium of paint, and how it was applied, as an agent of expressive communication. These works, many now over sixty years old, are inevitably ageing and the once-innovative techniques and physical choices present conservation challenges. These artists' works also exist in a unique moment--suspended between recollections of them appearing fresh and new, almost as from the artist's studio, and historical artistic documents of a past era. The way scholars and conservators address these changes will impact future generations' understanding of the artists and the movement itself.

This one day symposium will bring together conservators, conservation scientists, scholars, and others interested in Abstract Expressionism to discuss these developments and to begin to think more precisely about what should be considered acceptable change for the artworks, and what should not, in view of their makers intent and meaning.

Speakers include

- Brad Epley, Chief Conservator, The Menil Collection
- Dr. Corina Rogge, Conservation Science, Museum of Fine Arts, Houston
- Nicholas Dorman, Chief Conservator, Seattle Art Museum
- Zahira Veliz-Bomford, Head of Paintings Conservation, Museum of Fine Arts, Houston
- Patricia Smithen, Tate Modern
- Mary Gridley, Cranmer Conservation Group, LLC
- James Squires, Chief Conservator, Clyfford Still Museum
- Dr. Narayan Khandekar, Director, Straus Center for Conservation and Technical Studies, Harvard Art Museums
- Carol Stringari, Deputy Director and Chief Conservator Solomon R. Guggenheim Museum
- Susan Lake, Hirshhorn Museum

Tickets will be available through the Getty beginning August 31, 2015.

PhD opportunities

NACCA, a European consortium coordinated by Maastricht University, offers 15 PhD projects in contemporary art conservation.

Deadline for application: 15 Sept 2015.

The NACCA programme, coordinated by Maastricht University, is a Marie Curie Innovative Training Network project, funded by the European Union. In total, 15 PhD projects are part of the programme, each investigating

different, as yet under-explored aspects of contemporary art conservation. NACCA is a project of the new Maastricht Centre for Arts and Culture, Conservation and Heritage (MACCH).

For more information about NACCA see:

www.maastrichtuniversity.nl/nacca

Go directly to the list of PhD topics:

<http://www.maastrichtuniversity.nl/web/Institutes/MaastrichtCentreForArtsAndCultureConservationAndHeritageMACCH/NACCA/PhDTopics.htm>

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: <http://www.incca.org>

To join directly go to:

<http://www.inccamembers.org/application.php>

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.



Join our group

SHARE YOUR NEWS AND CONTENT

Would you like to share your news and information with INCCA members and other users of the INCCA website? Either post directly at our Linked In group or send an email to Karen te Brake-Baldock, incca@cultureelerfgoed.nl

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