



INCCA Speed Mentoring session

Conference: Future Talks 2019

Date/time: Tuesday 12th November, during lunch 13:15-14:00

Inspired by and modelled after speed dating, this session creates the chance to have short periods of one-on-one time with established professionals in the field, without all the normal distractions associated with conferences. Mentees can book a short individual session of 10 minutes with one of the mentors listed below. Each mentor will have time to meet with a maximum of four mentees.

The session is an opportunity to ask the mentor anything! You can talk about them, about you, or about the field in general. During this time, nobody will interrupt you, you will not have to pluck up the courage to introduce yourself, or worry about how to get out of an endless or waning conversation! At the end of the allocated time period, a bell will ring, and you will say farewell and allow the next mentee to sit down.

If you are interested in booking 10 minutes with one of the following mentors, please send an email to k.te.brake@cultureelerfgoed.nl. You may give a first and a second preference in the case that the mentor of your first choice is already booked. Requests will be dealt with on a first-come first-served basis. More information about the mentors can be read in short biographies in the following pages.

Tim Bechthold Head of Conservation at Die Neue Sammlung, The Design Museum in Munich.

Reinhard Bek partner of bek&frohnert LLC based in New York City.

Roger Griffith Associate Sculpture and Objects Conservator. The David Booth Conservation Department, The Museum of Modern Art, New York.

Suzan de Groot Conservation scientist, Cultural Heritage Agency of the Netherlands (RCE)

Brenda Keneghan Senior polymer scientist, Victoria and Albert Museum, London

Anna Laganà Research Specialist, Getty Conservation Institute, Los Angeles.

Christian Scheidemann is senior conservator and President of Contemporary Conservation in New York.

Barbara Sommermeyer conservator at the Hamburger Kunsthalle / Gallery of Contemporary Art

Sanneke Stigter Assistant Professor in Conservation and Restoration of Cultural Heritage at the University of Amsterdam.

Thea van Oosten independent conservation scientist and advisor, retired from the Cultural Heritage Agency of the Netherlands (RCE) in 2011.



Tim Bechthold has been Head of Conservation at Die Neue Sammlung - The Design Museum in Munich - since 2002. He set up the Department which has become an important hub for the conservation and maintenance of modern design objects. From 1997 to 2002 he studied at the Technical University Munich, focusing on modern materials, during which time he completed several conservation projects on the degradation of plastics in international institutions, and wrote his diploma thesis on “Polyurethane in 1960’s furniture design”. Prior to this, he studied furniture conservation at the College Goering-Institute, Munich, where he graduated in 1996, having previously trained as a cabinet-maker in Bad Tölz. Tim is well known for initiating and organizing the FUTURE TALKS conference series and is editor of the FUTURE TALKS post prints.

Reinhard Bek completed his training as objects conservator in 2002. In the same year, he joined the Museum Tinguely in Basel, Switzerland as their first permanent Conservator. He was a founding member of the European Union project Inside Installations in 2003 and was hired by The Museum of Modern Art, New York in 2008 to spearhead an assessment of their Technology based artwork. In 2012, together with his partner, Christine Frohnert, Reinhard founded bek&frohnert LLC, based in New York City. He has lectured internationally and published widely on the subject of contemporary art conservation. <http://bekandfrohnert.com/>



Roger Griffith is an Associate Sculpture Conservator at The Museum of Modern Art since 1998. He received his MA from the Royal College of Art/ Victoria & Albert Museum London England in 1997. Prior to MoMA he was an inter/fellow at the Sherman Fairchild Center for Objects Conservation, Metropolitan Museum of Art (1991-93); The Stedelijk Museum, Amsterdam (1997) and the University of East Anglia: Sainsbury Centre for Visual Arts in Norwich England (1996). He has worked on many exhibitions during his tenure at MoMA and published and lectured internationally on various topics of conservation. His recent research examines the nature of the collaborative process of art professionals in regards to the exhibition installation, preservation, maintenance, and storage of ephemeral contemporary art. He is a contributing author in the catalog for It’s All True: Bruce Conner, titled “The life, death, and resurrection of Bruce Conner’s CHILD” (2016). Roger plans to be on sabbatical January – June 2017 where he will be teaching at Musashino Art University Tokyo, Japan and consulting with OPAM (Oita Prefectural Museum of Art) in Kyushu, Japan.

Suzan de Groot studied analytical chemistry at the Hogeschool Amsterdam and graduated in 1996. She has been working at the Cultural Heritage Laboratory of the Cultural Heritage Agency of the Netherlands (RCE) since 1996. She is currently engaged in Fourier Transform Infrared Spectroscopy (FTIR) and Raman spectroscopy analyses of organic materials, especially plastics in objects of cultural heritage and modern materials in modern and contemporary art objects. She is also involved in testing physical and mechanical properties of various types of materials and carrying out artificial ageing experiments. She was part of the team that created the [Plastics Identification Tool](#).



Brenda Keneghan is a senior polymer scientist working in the Conservation Department of the Victoria and Albert Museum. She has over 20 years' experience in the issues involved in the conservation of plastic materials. Her background is chemistry and materials science.

Anna Laganà is a Research Specialist in the conservation of plastics at the Getty Conservation Institute (GCI), where she leads a number of projects including the investigation of treatment options for plastic works of art and develops workshops on their conservation. She received her diploma in conservation from the Istituto Superiore per la Conservazione e il Restauro in Rome. Since graduating, her work has focused on investigating treatments for the conservation of plastics in museum collections. Before joining the GCI in 2016, she collaborated with several museums and institutions, she worked as Coordinator of the Contemporary Art Conservation Laboratory at the Centro Conservazione Restauro la Venaria Reale in Turin, as a Researcher of modern materials at the Cultural Heritage Agency of the Netherlands and, most recently, as a Lecturer at the University of Amsterdam coordinating the Postgraduate program 1 in Conservation of Modern and Contemporary Art. Anna is founding member and coordinator of the Italian group INCCA and assistant coordinator of the ICOM-CC Working group Modern Materials and Contemporary Art.





Barbara Sommermeyer has been a conservator for contemporary art at the Hamburger Kunsthalle since 2000. After completing her undergraduate studies in art history and classical archaeology, she completed her MA in the conservation of paintings and polychrome sculptures at the Staatliche Akademie der Bildenden Künste Stuttgart as well as a two-year State Graduate Scholarship at the Conservation Centre in Liverpool and at Tate Modern, London. She co-founded the MKKM working group at the VDR in 2001 and was Vice-President and Treasurer at the VDR from 2007 to 2009. She participated in European projects (Inside Installations, PRACTICs) and has been a member of the INCCA steering committee since 2012. She organised national and international conferences and published papers about conservation of contemporary art. In her recent project she edited a book about the conservation of slide-based artworks, which finalized a long-term project on the same subject.

Christian Scheidemann is senior conservator and President of Contemporary Conservation in New York. He received his training in the conservation of medieval paintings and polychrome sculptures, as well as in art history, in Bonn, Germany. After further studies in conservation labs in museums (Pinakothek Munich, Kunsthalle Karlsruhe, Hamburger Kunsthalle), he opened his own practice in Hamburg in 1983. Since then, Christian has worked with some of the most important collections in Europe and the US, and specializes in the conservation of works from artists who have been charging non-traditional materials such as petroleum jelly, elephant dung, chewing gum, soap or chocolate with iconographic significance. Christian has lectured and published extensively on the conservation and on the meaning of material and process in contemporary art. In 2015, Christian and his team organized 'The First Crack', a symposium on the conservation and value in contemporary art. <http://www.contemporaryconservation.com/>



Sanneke Stigter is Assistant Professor in Conservation and Restoration of Cultural Heritage at the University of Amsterdam. In 2007 she set up the specialisation in Contemporary Art and has directed it ever since. She obtained a master's degree in Art History from the University of Amsterdam in 1996 and graduated cum laude in 2003 from the five-year postgraduate training programme in the Conservation of Paintings and Painted Objects, specialisation Modern Art, at the SRAL. She went on to work at the paintings conservation departments of the Stedelijk Museum Amsterdam, the Frans Hals Museum De Hallen and the Cultural Heritage Agency of the Netherlands, before becoming Head Conservator for Contemporary Art and Modern Sculpture at the Kröller-Müller Museum in 2004. She worked there for nearly eight years, also curating several exhibitions on conservation. In 2016 she gained her

PhD, *Between Concept and Material. Working with Conceptual Art: A Conservator's Testimony*, combining museum experience and theoretical insight. During her career, she has been project partner of many international research projects devoted to the conservation of contemporary art, both for the museum (Artist Interviews, Inside Installations and PRACTICs) and the university (New Strategies, NeCCAR, and NACCA). As principal investigator she has recently concluded the NWO research project DIAL for Complex Artworks: Digital Index of an Artwork's Life and is currently leading the NWO research projects Interviews in Conservation Research and Media Art Conservation Module as Comenius Teaching Fellow. In addition, Stigter has been on the board of several artist estates, does editorial work, amongst others for kM, and is part of the SBMK and INCCA steering committees. She was Assistant Coordinator of ICOM-CC Modern Materials and Contemporary Art Working Group and is Chair of the Board of the ICOM-CC Fund. Her research interests lie in conservation theory, museum practice, oral history and artist participation, with a special focus on conceptual art, photoworks and installation art. She has lectured and published widely on these topics.

Thea van Oosten is an independent conservation scientist and advisor, having retired from the Cultural Heritage Agency of the Netherlands (RCE) in 2011, as their senior conservation scientist specializing in plastics. She was trained a scientist and developed her knowledge of polymers at the TOP institute for Polymers in Eindhoven. She has contributed to several publications and books such as 'Plastics in Art' and 'PUR Facts, Conservation of Polyurethane foam in Art and Design' and POPART. She further tries to disseminate her knowledge and experience by teaching courses and workshops and giving lectures on this topic in various workshops around the world. She was a Guest Scholar at the Getty Conservation Institute in 2016 and she was the visiting Praska professor at the Conservation Centre of the Institute of Fine Arts (NYU) in 2017.

