

MENTORS FOR THE INCCA SPEED MENTORING SESSION

Monday 25th March in the lunch break.

MACCH Conference 2019: Bridging the Gap Theory and Practice in the Conservation of Contemporary Art

Sign up to talk to one of these mentors by sending an email to Karen te Brake-Baldock. Please give a first and a second preference. k.te.brake@cultureelerfgoed.nl

Maïke Grün received her Master in Conservation / Restoration in 2001 at Hochschule für Bildende Künste, Dresden, Germany. Since then she has been working at the Doerner Institut in Munich, Germany, being in charge for the Collection of Modern and Contemporary Art at Pinakothek der Moderne.

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.

Louise Lawson is the Conservation Manager for Time Based Media Conservation at Tate. She is responsible for the strategic direction, development and delivery of all aspects relating to time based media conservation at Tate. This requires working across a wide range of projects and programmes: exhibitions, displays, acquisition, loan-outs and collection care initiatives such as the development of digital repository. Her current area of research is on performance-based artworks where she is developing a strategy for the documentation and conservation of these works in Tate's Collection. Louise is a founding member of Icon's Contemporary Art Network, which is a network aimed to promote a dialogue regarding the conservation of contemporary art within the United Kingdom.

Christy MacLear is a leader in Cultural Entrepreneurship - combining Arts, Architecture and Preservation with Business, Strategy and new Technologies. She is presently the interim Director for the Fischl/Gornik Foundation and, separately, leading a team to plan a new business in Art & Technology. She has served as the first Executive Director for the Robert Rauschenberg Foundation and the Philip Johnson Glass House - and lead the major urban plans in Chicago, and for the Walt Disney Company. She is the Board Chair of New York City's Municipal Art Society and on the Board of Trustees of Stanford University.

Anke Moerland is Assistant Professor of Intellectual Property Law in the European and International Law Department, Maastricht University. She holds a PhD on Intellectual property

protection in EU bilateral trade agreements from Maastricht University. She also holds a bachelor's degree in International Relations from Technical University Dresden, Germany (2005), a bachelor's degree (cum laude) in Dutch Law from Maastricht University (2011) and a LLM degree (cum laude) from the Magister Juris Communis Programme from Maastricht University (2006). Anke has published on IP law and policy. Since 2018, she holds a visiting professorship at Queen Mary University of London on Intellectual Property Law, Governance and Art. Since 2017, Anke coordinates the EIPIN Innovation Society, a 4-year Horizon 2020 grant under the Marie Skłodowska Curie Action ITN-EJD.

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/>

Tatja Scholte managed several European projects on the conservation of contemporary art and research programmes on restoration and conservation at Cultural Heritage Agency of The Netherlands (RCE). Her most recent research programme (2015-2018) was on movable and immovable heritage of the 20th Century, covering several domains of cultural heritage. She is a member of the scientific working group of the Netherlands Institute for Conservation Arts and Science (NICAS) and member of the steering committee of the Foundation for the Conservation of Contemporary Art (SBMK). As senior researcher she is currently working on a PhD project "Insite/Outsite. A conceptual model for the perpetuation of site-specific installation artworks in a museum context" at the University of Amsterdam (completion in 2019).

Jill Sterrett's research focuses on the role of museums in contemporary society and she works at the intersection of contemporary art practice, materials, conservation and collections. She came to the Smart Museum from the San Francisco Museum of Modern Art where, for many years, she led six allied departments in a museum structure designed to put the voices of living artists at the center of collaborative approaches to art stewardship and research. Jill is board president of Voices in Contemporary Art (VoCA), a non-profit organization devoted to extending these approaches more broadly in the world through programs that bring multidisciplinary discussion to bear on the interpretation, conservation, and legacy of contemporary art. This is the foundational fieldwork for her continued research and writing at the University of Chicago.

Jill is versed in art from the 1950s to the present, in particular the work of Eva Hesse, Robert Rauschenberg and Doris Salcedo. She has worked in libraries and museums alike, including the Library of Congress, the National Library of Australia, the Philadelphia Museum of Art and the

Fine Arts Museums of San Francisco. She views collection objects as reflections of their makers and the people who keep them and she is especially interested in how the practices of contemporary artists retune museums as places of learning and discovery. She has taught extensively on these topics including as a Fulbright scholar at the University of Porto in Portugal.

Sanneke Stigter is Assistant Professor in Conservation and Restoration of Cultural Heritage at the University of Amsterdam, and has been directing the specialisation in Contemporary Art since the beginning (2007). She has a master's degree in Art History from the University of Amsterdam (1996) and graduated cum laude from the five-year postgraduate training programme in the Conservation of Paintings and Painted Objects, specialisation Modern Art, at the SRAL (2003). She has worked at the paintings conservation department of the Stedelijk Museum Amsterdam, the conservation department of the Frans Hals Museum and the paintings conservation department of the Cultural Heritage Agency of the Netherlands, before she became Head Conservator for Contemporary Art and Modern Sculpture at the Kröller-Müller Museum, where she worked for nearly eight years and also curated several exhibitions on conservation. She has been on the board of several artist estates, does editorial work, and is part of the steering committees of the SBMK and INCCA. She has been involved in many international research projects devoted to the conservation of contemporary art, both for the museum (Artist Interviews/Artist Archives, Inside Installations and PRACTICs) and the university (New Strategies, NeCCAR, and NACCA), combining her museum experience and theoretical insight. In 2016 she concluded her PhD, *Between Concept and Material. Working with Conceptual Art: A Conservator's Testimony*. Her research interests lie in conservation theory, museum practice, oral history and artist participation, with a special focus on conceptual art, photographic works and installation art. She has lectured and published widely on these topics.