



INTERNATIONAL NETWORK FOR THE
CONSERVATION OF CONTEMPORARY ART

INCCA / Contemporary Art Conservation Revisited: 20 Years Later Speed Mentoring Session

Date/time: Friday, Jan 28, 2022 from 12:00-13:00 CET

Are you joining Contemporary Art Conservation Revisited: 20 Years Later in Bern or online? If so, it is now possible to sign up to a fun and informal speed mentoring session on 28 January 12:00-13:00.

Eight volunteer mentors have kindly agreed to participate in this session in Bern and it is now possible to sign up for a meeting!

The mentors are: **Hélia Marçal, Christel Pesme, Alexandra Nichols, Carien van Aubel, Aga Wielocha, Claudia Röck, Pip Laurenson, Sanneke Stigter.**

To sign up, please send an email to Ilka van Steen, INCCA coordinator on info@incca.org with your first and second preference. The slots will be filled on a first-come, first-served basis. Each mentor will be able to meet with a maximum of four people. Read more about the eight mentors in this

More information on the INCCA mentoring programme can be read [here](#).

Speed Mentors - 2021 Contemporary Art Conservation Revisited: 20 Years Later



Hélia Marçal is Lecturer in History of Art, Materials and Technology. Prior to this appointment, she was the Fellow in Contemporary Art Conservation and Research of the research project Reshaping the Collectible: When Artworks Live in the Museum, at Tate, London (2018-2020). She is the Coordinator of the Working Group on Theory, History and Ethics of Conservation of the Committee for Conservation of the International Council of Museums (ICOM-CC) since 2016. Her current research interests are positioned within feminist new materialisms, material histories of activist artworks, ethics and performativity of cultural heritage, the conservation of time-based media and performance art, and both the materiality of contemporary art and the ways it is positioned and negotiated by museum, heritage, and conservation practices. Drawing on feminist epistemological lenses, she often explores issues of performativity, participation, partiality, and positionality both in her research and teaching.

Christel Pesme recently started working as a Chief Conservator at the Heritage Conservation Centre (HCC) in Singapore. After graduating from University Paris 1-Sorbonne in 2005, she worked a couple of years at Balboa Art Conservation Center in San Diego as a Paper Conservator before joining the Getty Conservation Institute, Los Angeles, where she specialised in colour science and museum lighting policy development. In 2012, she moved back to Europe working in private practice in Basel (Switzerland) as a paper conservator, microfadotesting service provider and preventive conservation consultant. She has also extensively instructed workshops for conservators interested in using MFT to formulate lighting recommendations. Before her current position, Christel has been working 3.5 years in Hong Kong as the Senior Conservator of M+ museum where she contributed to building its conservation team and to developing its collection care activities, until she left in early fall 2019.



Alexandra Nichols is a time-based media conservator at Tate Galleries in London, helping ensure the long-term preservation and display of media and performance artworks which have film, digital video, computer software, and/or performance elements. In her role at Tate, she focuses on exhibitions and displays at Tate's four sites (Tate Modern, Tate Britain, Tate Liverpool, and Tate St. Ives). Alex received her MS in Art Conservation from the University of Delaware in 2016. Prior to joining Tate, she completed post-graduate fellowships at the Solomon R. Guggenheim Museum and The Metropolitan Museum of Art in New York.

Carien van Aubel is an independent conservator specialised in modern and contemporary art in both the Netherlands and United Kingdom and has a studio in London. She also serves as project conservator in the sculpture and installation department for the International Loans Program at Tate. She received her postgraduate training in conservation at the University of Amsterdam and holds an MSc in Chemistry. Her research focuses on the identification of plastics used in artworks. In her work as a conservation researcher at the Victoria and Albert (V&A) Museum she developed a method for identifying plastics in museum collections without the use of analytical techniques. She carried this research over into her role as researcher on 'Project Plastic' to develop the Plastic Identification Tool and Plastic Identification Workshops.



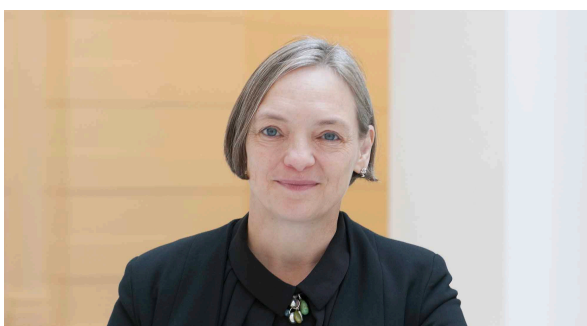


Aga Wielocha is a collection care professional specialised in contemporary art. Currently, she holds a position of Conservator, Preventive in M+ Museum of Visual Culture in Hong Kong, where she designs strategies to support efficient care of growing collections of visual art, design, architecture and moving image. She is also a PhD candidate at the University of Amsterdam, Amsterdam School for Heritage and Memory Studies within the research program “New Approaches in the Conservation of Contemporary Art” (NACCA), a Marie Skłodowska-Curie Innovative Training Network funded by the European Commission. Her research is focused on the lives and futures of contemporary art in institutional collections, particularly on works which are variable and unfold over time. She is interested in how contemporary art challenges traditional categories of artworks and documents, collections and archives, as well as museum conventions and procedures, and looking at alternative ways of collecting that are compatible with today’s artistic practices. Prior to the doctorate studies, she served as a conservator at the Museum of Modern Art in Warsaw, Poland. She holds a Master’s degree in Conservation and Restoration of

Works of Art from the Academy of Fine Arts, Warsaw, Poland.

Claudia Roeck is a time-based media conservator graduating from the Bern University of Arts (Switzerland) in 2016. She is affiliated with the University of Amsterdam (Netherlands), where she pursues a PhD about preservation strategies for software-based artworks. This PhD is part of the EU funded project New Approaches in the Conservation of Contemporary Art (NACCA). She did her practical research at LIMA from 2016 to 2018, an archive and research platform for media art in Amsterdam. From 2013 to 2016 she worked as an assistant time-based media conservator at Tate (London, UK) mainly with video-based art.

From 2019 to 2021 she collaborated on a software preservation project at the Netherlands Institute for Sound and Vision. Currently she works part-time to preserve the collection of the House of Electronic Arts in Basel and contributes to conservation projects of LIMA.



Professor Pip Laurenson has over twenty years of experience in the conservation of contemporary art, establishing and leading Tate’s pioneering Time-based Media Conservation section from 1996 until 2010. In 2010 Pip took up her current role, as Head of Collection Care Research to develop, lead and support research related to the conservation and management of Tate’s collections. Pip is committed to interdisciplinary research that serves and responds to art of our time and the

challenges facing the 21st century art museum. In January 2016 Pip took up a special chair as Professor of Art Collection and Care at Maastricht University. Pip has secured awards for research from a range of funders including private foundations, the European Union framework programme and the UK’s Arts and Humanities Research Council and between 2018 – 2022 she led the Andrew W. Mellon Foundation initiative *Reshaping the Collectible: When Artworks Live in the Museum*. She received her doctorate from University College London, is an accredited member of the Institute for Conservation and is a member of the Steering Committee of the International Network for the Conservation of Contemporary Art (INCCA).



Sanneke Stigter is Assistant Professor Conservation and Restoration of Cultural Heritage at the University of Amsterdam, focusing on Contemporary Art, Oral History and New Conservation Strategies. She gained her PhD in the Conservation of Conceptual Art partly based on her experience as Head of Contemporary Art and Modern Sculpture Conservation at the Kröller-Müller Museum. She has been involved in many research projects, e.g. Inside Installations, NeCCAR and NACCA. She has been principle investigator of several research projects on Oral History and Conservation, including a major three-year state funded project for a new digital infrastructure. She has published >90 papers/chapters/books, is on editorial boards and scientific panels, chairs the Dutch Alumni Network Conservation and Restoration and the Interviews in Conservation Initiative, and holds positions on the SBMK and INCCA Steering Committees.