



VANDALISM & ART

Vandalism & Art

'*Vandalisme*', a term coined in 1794 by Henri Gregoire, now relates to the communal consciousness to the intentional damage to public heritage. It is an ever present risk for art displayed in public venues. Acts of vandalism are often instigated by political causes, religious beliefs, psychological motivation or public unawareness. Cultural heritage managers have to deal immediately, under scrutiny, with the visually intrusive effects whenever these acts take place.

No matter the cause, the act itself results in damage to the work of art. The means of the act may be varied but the effects can be both structurally and aesthetically devastating. The means may be intentional: knife attack, acid attack, spray paint application, hammer attack, throwing paint and graffiti against sculptures and on monuments. But also carried out without consideration: chewing gum stuck on the eyes (of sculpture), scratched personal names into stone building, accidental pen marks. The public's disregard for heritage increases as a result of these manifestations of damage, which in turn can instigate further damage.

Restoration of vandalised works of art can be costly and time consuming. Treatment asks for the development of unconventional or ground breaking techniques and materials. The immediate response of social media to acts of vandalism is a new phenomenon that requires prompt managing; thus, pushing conservation into new fields of communication.

The decision-making on what to do may differ if the vandalism has taken place in public space or inside a museum: should the damage be left visible as a historical record or should the object be returned to its original appearance? The intent of the offence may be recognised as valuable demonstration of public outcry, or even an artwork in itself, and therefore saved. How do the various stakeholders deal with vandalism? How to react in the first instance? Who is the appropriate stakeholder to make decisions on what to do? What are the legal and economic consequences of these acts?

This two day conference will allow all stakeholders to share their experiences, exchange ideas and define new policies when dealing with acts of vandalism. Decisions made when treating vandalised art works will be debated through case studies and new protocols for dealing with public awareness and management of social media will be addressed. Legal and economic issues and implications will be debated.

The conference will be organised in collaboration with:
SRAL, Bonnefanten Museum, CeROArt, & MACCH.

Venue, Registration & Costs

The Conference will be held at the Bonnefanten Museum, Maastricht. Registration forms will be available at www.sral.nl (events) from 1 March 2017. Conference fee will be € 195.00.

Organisation committee: Dr. Lydia Beerkens (SRAL, Maastricht); Kate Seymour, MA (SRAL, Maastricht); Professor Dr. Muriel Verbeek (CeROArt, Liege); Ingrid Kentgens (Bonnefanten Museum, Maastricht); Professor Dr. Hildegard Schneider (MACCH, Maastricht); Louise Wijnberg (Stedelijk Museum).

SRAL is a leading institute specialised in the conservation and restoration of paintings, sculptures, contemporary artworks and historic interiors. We provide an integrated approach to conservation issues through research, consultancy and education. www.sral.nl

Confirmed Contributions

Oral Presentations

Morwenna Blewett Hamilton Kerr Institute (UK) Criminal Damage and Cultural Property: The Curious Place of Movable Treasures.

Isabelle Brajer National Museum, Copenhagen (DK) The problem of vandalism on contemporary outdoor murals.

Alain Colombini CICRP, Marseille (FR) The duality of Graffiti: is it vandalism or art?

Dr Esther van Duijn Rijksmuseum, Amsterdam (NL) Vandalism and the Rijksmuseum: three vandalized paintings restored by Luitsen Kuiper in the nineteen seventies.

Begüm Gücük Istanbul Dogus University (TR) Vandalism over Vandalism.

Morwenna Blewett, Lynne Harrison, & David Pegg The National Gallery, London & Hamilton Kerr Institute (UK) Protecting Paintings from Vandalism: updating rapid response procedures at the National Gallery, London.

Liv Laumenech University of Edinburgh (UK) Exploring the Aftermath: Sir Eduardo Paolozzi's Tottenham Court Road Mosaic Arches at the University of Edinburgh

Bronwyn Ormsby & Rachel Barker Tate, London (UK) Mark Rothko: Untitled (Black on Maroon). Vandalism and its Legacy.

Tomas Markevicius, Bruce Banks, Sharon Miller & Nina Olsson Munchmuseet, Oslo (NO) Monoatomic oxygen: a non-contact method for nanoscale cleaning of vandalised modern and contemporary artworks.

Md. Ali Nasir National Museum Institute (IND) Restoration or Reconstruction ????

Tino Simon Hochschule for Bildende Künste, Dresden (DE) Deliberate damage to polychrome church interiors.

Norman H Tennent & Stephen D Field University of Amsterdam & Dudley Metropolitan Borough Council (NL & UK) Vandalism of the Winston Churchill appliqué glass screen: a story without an ending?

Carol Snow Yale University of Art Gallery (USA) Responding to White Supremacy: Public Images and Legacies at Yale University.

Sandra Weerdenburg et al. Stedelijk Museum, Amsterdam (NL) (Title tbd: Stedelijk Museum: Visitors & the Museum)