



INTERNATIONAL NETWORK FOR THE
CONSERVATION OF CONTEMPORARY ART

INCCA Speed Mentoring Session - Mentors / Sustaining Art: People, Practice, Planet in Contemporary Art Conservation

10th November 2022, during the extended lunch break

Gaby Wijers, Kim Kraczon, Dragan Espenscheid, Paulien 't Hoen, Brian Castriota, Susanne Kensche, Sanneke Stigter, Ruth del Fresno-Guillem, and Flaminia Fortunato



Gaby Wijers is the founder and director of LIMA. Previously she was coordinator of collection, preservation and related research at Montevideo/TBA/NIMk, Amsterdam (NL); she has a background in information management, theatre and informatics. She initiated, advised and participated in multiple national and international projects dealing with the documentation, preservation and access of immaterial and interactive art, specialisation (new) media art and performance. a.o.«ArtHost», «UNFOLD», «NACCA», «Transformation Digital Art», «Preservation of Media art Collections in the Netherlands», «Inside Installations», «Inside Movement Knowledge», «Obsolete Equipment», «Digitizing Contemporary Art», «Digitalcanon?!», «Documenting Digital Art. She participates in national and international networks such as the Foundation for the Conservation of Contemporary Art (SBMK), Dutch Digital Heritage Network (NDE) and Network Archives Design and Digitale Culture, is a guest lecturer at Amsterdam University and honourable research fellow at Exeter University.



Kim Kraczon is a conservator of modern materials and contemporary art specialising in sustainable practices in the art sector. Kraczon is the Director of Materials at Ki Culture, lead in the Gallery Climate Coalition's Packaging and Materials Research Committee, and one of the founding members of the Gallery Climate Coalition Berlin branch. She holds a Bachelor of Arts in the Conservation of Modern Materials and Technical Cultural Heritage from the University of Applied Sciences Berlin and is currently pursuing her Master's in the Conservation of Contemporary Art at the University of Amsterdam with a focus on plastics, time-based media, and sustainable materials in contemporary art. Her previous professional experience includes resident conservator at Studio Olafur Eliasson in Berlin, where she developed sustainable strategies for production and packing materials, and working with museums and independent conservators in Germany.



Dragan Espenschied is director of Rhizome's Digital Preservation program, stewarding the ArtBase collection of more than 2000 pieces of software and net art. In 2011, he started the One Terabyte of Kilobyte Age Geocities restoration project with net artist Olia Lialina. Between 2012-13, he led a research project at HfG Karlsruhe to conceptually and technically integrate the transmediale CD-ROM art collection into the emerging Emulation as a Service framework. In 2013, he helped preserve a personal computer from the legacy of media philosopher Vilém Flusser. In 2016 Espenschied developed a technical and conceptual framework for exhibiting legacy software and net art in gallery space. For Rhizome's 2017-2019 online exhibition showcasing 100 pieces of online art, Net Art Anthology, Espenschied oversaw and executed conservation efforts on 74 artworks. During 2015-2019, Espenschied co-directed the Webrecorder project at Rhizome. In 2020, he led the restoration of TheThing, a 1990's artist BBS system, and the relaunch of Rhizome's ArtBase as a linked open data system. In 2021, he co-founded the Wikibase Stakeholder Group. Espenschied specializes in emulation, network preservation, and knowledge management, and has a background as a practising artist.



Paulien 't Hoen is trained as an art historian, communication specialist and practical philosopher. As coordinator of the Foundation for the Conservation of Contemporary Art (SBMK) since 2003, she serves as the centre for the collaborations between collection managers, conservators, curators, scientists and researchers. Thus organising a level playing field for technical and ethical issues about conservation and presentation of modern and contemporary artworks.

She has been (co-)leader of various (inter)national projects such as *Inside Installations*, *PRACTICS of Contemporary Art the future*, *Conservation of video art*, *Transformation Digital art*, *Project Plastics* and *Project Photography*. She has co-authored *The Artist Interview for Conservation and Presentation of Contemporary Art*, *Guidelines and Practice*. She has organised and moderated dozens of (inter)national symposiums and workshops, for example, the symposium *Contemporary Art: Who Cares?*, summit on (inter)national collaboration *Acting in Contemporary Art Conservation*, annual *SBMK-days* and meetings of the Dutch platform for conservation issues.



Brian Castriota is a Glasgow-based researcher, educator, and conservator who specialised in time-based media, contemporary art, and archaeological materials. He is currently a Time-Based Media Conservator at the National Galleries Scotland and is a freelance conservator for time-based media and contemporary art at the Irish Museum of Modern Art. He also serves as Supervising Conservator with Harvard Art Museums' Archaeological Exploration of Sardis and has worked with the expedition since 2011. He is an adjunct lecturer in time-based media art conservation at NYU's Institute of Fine Arts and is a Tutor in Museum Studies (MSc) at the University of Glasgow. He completed graduate-level training in conservation at NYU's Institute of Fine Arts (2014) and received a PhD in History of Art from the University of Glasgow (2019). As a doctoral researcher within the Horizon 2020 Marie Skłodowska-Curie ITN New Approaches in the Conservation of Contemporary Art (NACCA), his thesis research examined notions of artwork identity and authenticity commonly invoked in conservation theory and practice. Prior to his doctoral studies, he was a Samuel H. Kress Fellow in Time-Based Media Conservation at the Solomon R. Guggenheim Museum in New York and worked as a contract conservator for time-based media artworks at the Smithsonian American Art Museum in Washington, DC.



Susanne Kensche is Head of Modern and Contemporary Art and Sculpture Conservation at the Kröller-Müller Museum since 2011. Her focus lies on (Outdoor) Painted Sculpture, Installation Art, plastics and artist interviews. She was leading major conservation projects as of Jardin d'email of Dubuffet. She has been participating in several research projects in collaboration with UvA, RCE, LIMA and NICAS on time-based media, artist interviews and plastics. She holds a position on the Steering Committee of SBMK. In 2007 she worked as an assistant conservator at documenta12 in Kassel and was 3 years Head of Painting and Sculpture Conservation at Museum Het Valkhof. She gained her diploma title at the Cologne Institute of Conservation Sciences with a thesis on the conservation of a glass fibre-reinforced polyester sculpture. She also works as an independent conservator with her own studio.



Sanneke Stigter is an Assistant Professor of 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 the principal 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.



Ruth del Fresno-Guillem is a researcher, who cares, raises awareness, and conserves contemporary art in private practice. In 2017 she received her Ph.D. from the Universitat Politècnica de València, Spain. She believes in building long-term relationships with artists to enhance their understanding of the creative process and facilitate decision-making. She actively collaborates with VoCA, Voices in Contemporary Art, for whom she conducted the public interview of Gladys Triana and is now part of the Spanish artist's interview workshop working group. Most recently, she has focused on understanding oral tradition among the indigenous performance art community in Canada. TestimoniArt is her free access platform with some interviews at www.ruthdelfresno.com.



Flaminia Fortunato is a contemporary art conservator based in Amsterdam, the Netherlands. Currently coordinating the time-based media conservation-restoration team at the Stedelijk Museum Amsterdam and she is interested in politics of care, oral history and tech-archaeology. She holds a MA in Conservation-Restoration of Modern Materials and Media from the Bern University of the Arts, Switzerland. Prior to joining the Stedelijk Museum team, she completed a 3-year Andrew W. Mellon Fellowship at the Museum of Modern Art New York and at the Brooklyn Museum.