

INCCA / CAN! Speed Mentoring session

Conference: 2024 AIC Annual Meeting

Date/time: Wednesday, May 22, 2024 from 1:00-2:00pm

The INCCA/CAN! Speed Mentoring session creates the chance for emerging conservators and those just entering contemporary art conservation to network through short (10 minutes) one-on-one conversations with established professionals in the field, without all the usual distractions associated with conferences.

The session is an opportunity to ask these advisors anything! You can talk about them, about you, or about the field in general. You will have a one-on-one conversation, so nobody will interrupt you, and our impressive group of advisors are eager to listen, discuss and advise. At the end of your session, you will have an opportunity to meet the other attendees, or ask questions to the organizers from CAN! and INCCA.

If you are interested in reserving your time with any of the following mentors, please send an email to Andy Wolf and Liv Schoenfeld – can.ecpn.liaison@gmail.com with your top three preferences. Requests will be dealt with on a first-come first-served basis.

Speed Mentors - 2024 AIC Annual Meeting



Alexandra Nichols is a Conservator, Time-Based Media at Tate, focusing on exhibitions and displays. Prior to working at Tate, she completed a two-year Sherman Fairchild Fellowship at The Metropolitan Museum of Art and a one-year Samuel Kress Fellowship at the Solomon R. Guggenheim Museum, both focusing on the conservation of time-based media. Alexandra holds an MS in Art Conservation from the Winterthur/University of Delaware Program in Art Conservation. During her graduate studies, she completed internships at the Museum of Modern Art, the National Gallery of Denmark, the Chinati Foundation, and the Hirshhorn Museum and Sculpture Garden.

Languages: English

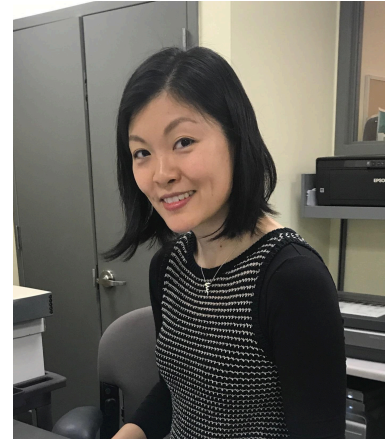
Margo Delidow is the Cy Twombly Conservator for the Whitney Museum of American Art and co-owner and partner at Whryta Contemporary Art Conservation. She completed a Masters of Arts and Certificate of Advanced Study in Conservation from the Art Conservation Program at Buffalo State, The State University of New York and a BFA from College for Creative Studies, Detroit, Michigan. She has presented and authored papers on the conservation of collaborative works by Nam Jun Paik and Christo, on the works of Lygia Clark, Yoko Ono, and Lygia Pape, and on the ethics and decision-making of replication within conservation.

Languages: English



Jessica Pace is the Preventive Conservator at New York University Libraries, where she manages projects related to environmental monitoring, emergency preparedness and response, integrated pest management, materials analysis, as well as storage and handling of collections materials. She received her MA in Art History and CAS in Conservation from the Institute of Fine Arts' Conservation Center at New York University, and her BA in Art History and Visual Arts from Barnard College.

Languages: English



Samantha Owens is Associate Conservator at Glenstone Museum in Maryland, where she specializes in contemporary art, focusing on sculpture and time-based media. She holds an M.S. in Art Conservation from Winterthur/University of Delaware and a B.A. in Art History from Emory University. Samantha was previously a fellow at Glenstone, and held graduate internships at the Metropolitan Museum of Art, the Cleveland Museum of Art, and the Hamburger Kunsthalle. Sam is the incoming Chair of the Contemporary Art Network of AIC and has presented on a range of topics, including sustainability in museums and the care of time-based media art.

Languages: English

Suzanne Siano is the founder and owner of Modern Art Conservation (MAC). She holds a BA in Art History from Barnard College, an MA in Art History from Syracuse University (Florence Fellows Program), and a Certificate in Art Conservation from the Institute of Fine Arts, Conservation Center, NYU. Suzanne was a conservator in the paintings conservation department at MoMA for 13 years in addition to working as Associate Conservator of paintings at Amann Conservation Associates and Rustin Levenson Art Conservation. Since 2006, Suzanne has been Adjunct Professor at the IFA, Conservation Center, training future conservators in the specialized area of modern and contemporary materials and conservation. In 2007, Suzanne founded MAC, focusing on the expert conservation and restoration of modern and contemporary art with a specialization in paintings. MAC has over 10,000 square feet of space with two studios in New York's Chelsea area. Suzanne oversees a team of thirteen that includes conservators, technicians, and administrators. She lectures on topics such as damage and loss, conserving non-traditional materials, best practices for collectors, and the role of the conservator in the art market. Suzanne is a Fellow of the American Institute for Conservation and serves as a committee member for AIC's Ethics and Standards Committee.

Languages: English





Michele Marincola is Sherman Fairchild Distinguished Professor of Conservation and Co-Chair of the Conservation Center, Institute of Fine Arts, New York University. Before joining NYU in 2002, she was Conservator for The Cloisters, Metropolitan Museum of Art. Professor Marincola's research interests include the conservation and technical art history of sculpture, as well as the history and ethics of art conservation. Professor Marincola is the editor of a new edition and translation of Johannes Taubert's *Polychrome Sculpture, Meaning, Form, Conservation* (Getty Publications, 2015) and is co-author with Lucretia Kargère of *The Conservation of Medieval Polychrome Wood Sculpture: History, Theory, Practice* (Getty Publications, 2020), which was awarded the 2015 FAIC-Samuel H. Kress Publication Award, the 2023 CAA/FAIC Distinguished Scholarship in Conservation Award, and the 2023 AIC Book Award. Professor Marincola also received the 2021 AIC Sheldon and Carolyn Keck Award for Excellence in Teaching.

Languages: English

Per Knutås is Head of Conservation at the Museum of Fine Arts, Houston. Prior to this, he served as Chief Conservator at the Cleveland Museum of Art (CMA), establishing the June and Simon K.C. Li Center for Chinese Paintings Conservation, which is the first post graduate training center for the discipline. He also served as Chief Conservator for the Cincinnati Art Museum from 2009 to 2012. He has a Paintings Conservation degree from the School of Conservation at the Royal Danish Academy of Art in Copenhagen, with a focus on modern and contemporary paintings. Knutås has also worked at the Moderna Museet and the Swedish National Heritage Board, both in Stockholm, and the Solomon R. Guggenheim Museum and Museum of Modern Art, NY

Languages: English, Danish, Swedish, Norwegian



Cass Fino-Radin is an art conservator, entrepreneur, and founder of Small Data Industries, a lab and consultancy working globally to support institutions, collectors, and artists, through the complex challenges presented by time-based media art, and the digital transformation of art information and documentation. In addition to their conservation and consulting practice, Fino-Radin hosts Art & Obsolescence podcast, a show that highlights the stories of artists, collectors, curators, and conservators shaping the past, present and future of art and technology. Prior to establishing Small Data in 2017, Cass served as a time-based media conservator at the Museum of Modern Art and at Rhizome. They hold Masters Degrees in Information Science, and Digital Art, from Pratt Institute, and have taught graduate courses and training workshops in Hong Kong, Basel, Brussels, Mexico City, and New York City.

Languages: English



Abed Haddad is Assistant Conservation Scientist at the Museum of Modern Art, New York (MoMA), where he works closely with conservators on research, treatment, storage, and environmental monitoring. He is particularly interested in the characterization and technical study of modern and contemporary pigments and paints. He holds a bachelor's degree in chemistry from Millsaps College in Jackson, MS, and a doctoral degree in chemistry from the Graduate Center at the City University of New York. He is currently Chair for AIC's Research and Technical Studies (RATS) group.

Languages: English, Arabic



Dr. Rachel Rivenc is the Head of Conservation and Preservation at the Getty Research Institute (GRI) where she oversees the conservation of the GRI vast special collections of archives, rare books, prints, drawings and photographs, film, videos, architectural models and contemporary multiples. Prior to that she worked at the Getty Conservation Institute (GCI) as part of the Modern and Contemporary Art Research Initiative, overseeing the dissemination and training activities related to the project and researching the materials and processes used by contemporary artists and the conservation challenges they pose. Before coming to the GCI Rachel did post-graduate work at the Museo Nacional Centro de Arte Reina Sofía, Madrid, the Museum of Contemporary Art in Montreal, and the Spanish Cultural Heritage Institute, Madrid. She taught conservation at the University of Malta and worked as a conservator in private practice in France, Spain and the UK. She was the coordinator for the Modern Materials and Contemporary Art working group of ICOM-CC for six years between 2014 and 2020. She currently sits on the steering committee of the International Network for the Conservation of Contemporary Art

(INCCA) and is Director of Professional Development and Standards for the International Institute for Conservation of Historic and Artistic Works (IIC). Rachel holds a master's degree in paintings conservation from Paris I- Sorbonne and a PhD in Cultural History of Contemporary Societies from the Université de Versailles Saint-Quentin-en-Yvelines. She authored the book *Made in Los Angeles: Materials, Processes, and the Birth of West Coast Minimalism* and was the editor of the conference proceedings *Keep it Moving? Conserving Kinetic Art* and *Living Matter: The Preservation of Biological Materials Used in Contemporary Art*. She just finished a book on artist Cai Guo-Qiang.

Languages: English, French, Spanish