



INTERNATIONAL NETWORK FOR THE  
CONSERVATION OF CONTEMPORARY ART

## INCCA Speed Mentoring session

**Conference: International symposium Acting in Contemporary Art (SBMK summit)**

**Location: Cultural Heritage Agency of the Netherlands, Amersfoort.**

**Date/time: Thursday 15 November 2019 / 13:30-14:10**

Inspired by and modelled after speed dating, this session creates the chance to have short periods of one-on-one time with established professionals in the field, without all the normal distractions associated with conferences. Mentees can book a short individual session of 10 minutes with one of the 10 mentors listed below. Each mentor will have time to meet with a maximum of four mentees.

The session is an opportunity to ask the mentor anything! You can talk about them, about you, or about the field in general. During this time, nobody will interrupt you, you will not have to pluck up the courage to introduce yourself, or worry about how to get out of an endless or waning conversation! At the end of the allocated time period, a bell will ring, and you will say farewell and allow the next mentee to sit down.

If you are interested in booking 10 minutes with one of the following mentors, please send an email to [k.te.brake@cultureelerfgoed.nl](mailto:k.te.brake@cultureelerfgoed.nl). You may give a first and a second preference in the case that the mentor of your first choice is already booked. Requests will be dealt with on a first-come first-served basis. More information about the mentors can be read in short biographies in the following pages.

**Tim Bechthold**, Head of Conservation at Die Neue Sammlung - The Design Museum in Munich

**Lydia Beerkens** Senior Conservator of Modern and Contemporary Art at the Art Conservation and Research Institute (SRAL) in Maastricht and freelance conservator of modern art.

**Pip Laurenson** is the Head of Collection Care Research at Tate in the UK and holds a special chair as Professor of Art, Collection and Care at the University of Maastricht in the Netherlands.

**Tom Learner** Head of the Science department at the Getty Conservation Institute (GCI), Los Angeles.

**Klaas Jan van den Berg** senior conservation scientist at the Cultural Heritage Agency of the Netherlands (RCE).

**Thea van Oosten** independent conservation scientist and advisor, retired from the Cultural Heritage Agency of the Netherlands (RCE) in 2011.

**Vivian van Saaze** Assistant Professor at the Faculty of Arts and Social Sciences at Maastricht University.

**Muriel Verbeeck** Ecole Supérieure des Arts Saint-Luc de Liège and Institut National du Patrimoine, INP, Paris.

**Sandra Weerdenburg** Head of Conservation, Stedelijk Museum in Amsterdam.

**Glenn Wharton** Clinical Associate Professor in Museum Studies at New York University.

**Tim Bechthold** has been Head of Conservation at Die Neue Sammlung - The Design Museum in Munich - since 2002. He set up the Department which has become an important hub for the conservation and maintenance of modern design objects. From 1997 to 2002 he studied at the Technical University Munich, focusing on modern materials, during which time he completed several conservation projects on the degradation of plastics in international institutions, and wrote his diploma thesis on “Polyurethane in 1960’s furniture design”. Prior to this, he studied furniture conservation at the College Goering-Institute, Munich, where he graduated in 1996, having previously trained as a cabinet-maker in Bad Tölz. Tim is well known for initiating and organizing the FUTURE TALKS conference series and is editor of the FUTURE TALKS post prints.



**Lydia Beerkens** is a Senior Conservator of Modern and Contemporary Art at the Art Conservation and Research Institute (SRAL) in Maastricht. She also runs the Modern Art Conservation Studio in Wijchen. She was a key figure in the Modern Art: Who Cares? and Contemporary Art: Who Cares? projects and symposia, and published “The Artist Interview book (published by Heijningen in 2012). In 2012 she also earned her PhD at the Radboud University Nijmegen for her thesis: ‘The Conservation of Modern Art; a new specialization within the field of Art Conservation’. Lydia is a coordinator of the SBMK platform for conservation issues, member of INCCA and currently Assistant Coordinator of ICOM-CC’s Modern Materials and Contemporary Art (MMCA) working group.



**Pip Laurenson** is the Head of Collection Care Research at Tate in the UK and holds a special chair as Professor of Art, Collection and Care at the University of Maastricht in the Netherlands. She has over twenty years of experience in the conservation of contemporary art beginning her career in Sculpture Conservation and going on to establish and lead Tate’s pioneering time-based media conservation section from 1996 until 2010. In her current role Pip develops, leads and supports research related to the conservation and management of Tate’s collections, and actively explores what it means for a contemporary art museum to be a research organization. She received her doctorate from UCL, is an accredited member of ICON, a trustee of the UK’s National Science and Heritage Forum, a member of the steering committee of INCCA and currently leads the Andrew W. Mellon Foundation funded research initiative ‘Reshaping the Collectible: When Artworks Live in the Museum’.



**Tom Learner** is head of the Science department at the Getty Conservation Institute (GCI) in Los Angeles, overseeing all the GCI's scientific research into advancing conservation practice in the visual arts. He established the GCI's Modern and Contemporary Art Research initiative in 2007, with scientific research projects on modern paints, plastics, and contemporary outdoor sculpture, and a broad portfolio of workshops, symposia, exhibitions and publications. He is currently on INCCA's steering committee and the IIC Council, and has also been a Board member of VoCA and the coordinator of ICOM-CC's Modern Materials and Contemporary Art working group. Prior to his time at the GCI, he was as a senior conservation scientist at Tate, London. He has a PhD in chemistry and a diploma in the conservation of easel painting.



**Klaas Jan van den Berg** is a senior conservation scientist at the Cultural Heritage Agency of the Netherlands (RCE). From 1995 to 1999 he was a project leader in MOLART in charge of the development of chemical analysis strategies of painting materials. His current focus is the chemical and optical study of the changing paint surface, in relation to paint formulations, application techniques and surface cleaning in 20th Century oil paintings. This involves a long-standing collaboration with the Courtauld Institute of Art, the GCI, Tate, and the Stedelijk Museum. He co-organised the conferences Issues in Contemporary Oil Paint (2013) and Modern Oil Paints (2018) and is editor of their conference proceedings. Since June 2016, he is a part-time full professor in Conservation Science (Painted Art) at the University of Amsterdam.



**Thea van Oosten** is an independent conservation scientist and advisor, having retired from the Cultural Heritage Agency of the Netherlands (RCE) in 2011, as their senior conservation scientist specializing in plastics. She was trained a scientist and developed her knowledge of polymers at the TOP institute for Polymers in Eindhoven. She has contributed to several publications and books such as 'Plastics in Art' and 'PUR Facts, Conservation of Polyurethane foam in Art and Design' and POPART. She further tries to disseminate her knowledge and experience by teaching courses and workshops and giving lectures on this topic in various workshops around the world. She was a Guest Scholar at the Getty Conservation Institute in 2016 and she was the visiting Praska professor at the Conservation Centre of the Institute of Fine Arts (NYU) in 2017.



**Vivian van Saaze** is tenured Assistant Professor at the Faculty of Arts and Social Sciences at Maastricht University. She completed her Ph.D. in 2009 and was postdoc researcher in the project 'New Strategies in the Conservation of Contemporary Art', funded by NWO. She specialises in the study of museum practices of curating and conservation, focusing on the challenges arising from digitalisation and new artistic genres such as installation art, digital art, and performance art by integrating theories and methods from ethnography, museum studies, and STS. Vivian is founder and managing director of the Maastricht Centre for Arts and Culture, Conservation and Heritage (MACCH) and co-authored several collaborative research projects such as *Collecting the Performative*, a research network between Tate and Maastricht University.



**Muriel Verbeeck** is a full professor in the conservation department of the Ecole Supérieure des Arts Saint-Luc de Liège, and an invited professor at Institut National du Patrimoine, INP, Paris. Interested for years in the History of conservation's theories, she leads research within the Research Unit AAP (cultural heritage) at Liège's University's (Conceptual Toolkit for Contemporary Conservation - Co-To-Co-Co project). She holds a Master's degree in history, an advanced master's degree in information and documentation sciences (ULB, 1988) and a PhD in Philosophy and Literature (ULiege, 1990). She is a member of the board of INCCA-F (Paris), and the founder and scientific editor of the Open Access Journal CeROArt. She has received several awards, including a Getty Research Library Grant (2018), an ICCROM Research Grant (2017), and the Wernaerts Grant, from the National Fund for Scientific Research in Belgium (2011).



**Sandra Weerdenburg** has been Head of Conservation at the Stedelijk Museum in Amsterdam since 2006, and a sculpture conservator there since 1996. She studied art history in Utrecht and later trained as a conservator in the five-year postgraduate course at the Limburg Conservation Institute, Stichting Restauratie Atelier Limburg (SRAL), in Maastricht (Netherlands). She has been involved in many conservation and research projects, often as supervisor, as well as in the daily museum practice. She has a Master's degree in art history from the University of Utrecht and a conservation diploma from the Art Conservation and Research Institute (SRAL) in Maastricht.



**Glenn Wharton** is a Clinical Associate Professor in Museum Studies at New York University. From 2007-2013 he served as Conservator at the Museum of Modern Art in New York, where he established the time-based media conservation program for video, performance, and software-based collections. He founded the North American group of the International Network for the Conservation of Contemporary Art (INCCA-NA) in 2006, and served as its first executive director until 2010. He also sat on INCCA's steering committee. His current research is on the life of complex artworks in museums in which he engages contemporary debates around object biographies, intentionality, authorship, and authenticity. Glenn received his PhD in conservation from the Institute of Archaeology, UCL, and his MA in conservation from Cooperstown.

