

INCCA / CAN! Speed Mentoring session

Conference: 2022 AIC Annual Meeting

Date/time: Monday, May 16, 2022 from 12:30-1:30pm

Inspired by and modelled after speed-dating, this session creates the chance to have short (10 mins) sessions of one-on-one time with recognized professionals in the field, without all the normal distractions associated with conferences.

Your session is an opportunity to ask your mentor anything you want! You can talk about them, about you, about the field in general, or about anything else. You will have a one-on-one conversation, so nobody will interrupt you, and our impressive group of mentors are eager to listen, discuss and advise. At the end of your session, you will leave the mentor and have an opportunity to meet the other mentees, 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 Jen Munch – can.ecpn.liaison@gmail.com. You may give a first and a second preference in case your first choice is already booked. Requests will be dealt with on a first-come first-served basis.

Speed Mentors - 2022 AIC Annual Meeting



J Luca Ackerman is a photograph conservator in private practice in New York City. Luca spent eight years as an Associate Conservator at The Better Image prior to opening up his own lab in 2021. A founding member of the Contemporary Art Network (CAN!) he specializes in late 20th century and contemporary photographic processes. Luca works closely with artists and artist studios in developing a wide array of preservation strategies, as well as consulting on artists' production in contemporary photographic processes.

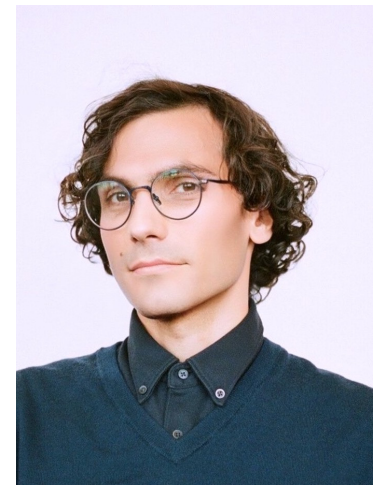
Joy Bloser is the assistant objects conservator at The Menil Collection in Houston, TX, specializing in modern and contemporary art with a particular interest in plastics. She was formerly the Assistant Conservator for Public Outreach at the MFA Boston and the David Booth Fellow in Sculpture Conservation at The Museum of Modern Art in New York. She holds an MS in Conservation and MA in Art History from NYU and a BA in Chinese and Art History from Middlebury College. Prior to working in conservation, she was the Assistant Curator at the UCCA Center for Contemporary Art in Beijing and VIP Manager for Art Basel in Hong Kong. She is a contributing translator to LEAP Magazine and Yishu Journal and the ECPN Liaison for AIC's Contemporary Art Network





Maureen Cross is a Senior Lecturer in the Dept. of Conservation at the Courtauld Institute of Art in London. She specializes in teaching the history of artists' materials and painting techniques and has co-developed its modern and contemporary conservation course. She has published in both fields of study. She has a BA in History and Sociology from the University of Michigan, and a second BA in the History of Art from Hunter College, New York, where she gained a minor degree in Chemistry. Maureen worked as the curatorial assistant at the Brooklyn Museum before moving to the UK to study easel paintings conservation at the University of Northumbria, completing her MA with Distinction in 1998. She has worked professionally as a painting conservator at the Liverpool Museums, Manchester Galleries, and Tate before joining the Courtauld. Maureen has been teaching at the Courtauld since 2005.

Ben 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, Ben 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.



Anna Laganà is a Senior Research Specialist at the Getty Conservation Institute (GCI), where she leads research projects and develops workshops on conservation treatments for plastics in collections. She graduated from the Istituto Conservazione per il Restauro's conservation program in Rome. Before joining the GCI, Anna managed her own company and worked with a number of larger institutions as coordinator of the Contemporary Art Conservation Laboratory at the Centro Conservazione Restauro la Venaria Reale in Turin, as a conservator/ researcher at the Cultural Heritage Agency of the Netherlands conducting research on plastics, and as a lecturer at the University of Amsterdam coordinating the Postgraduate program in the Conservation of Modern and Contemporary Art. She is currently coordinator for the Modern Materials and Contemporary Art Working Group of ICOM-CC.

Abigail Mack holds a BA in Fine Arts from the School of the Art Institute of Chicago and an MA in Art Conservation from the State University College of New York at Buffalo. Half of her professional career has been as a conservator in museums, notably the Brooklyn Museum of Art and the National Gallery of Art, and the other half in private practice. The main thrust of her work is modern and contemporary artworks with specific experience and research on painted outdoor sculpture. She also serves on the Board of Advisors for the Calder Foundation, is an Advisor to the Louise Nevelson Foundation, is a consulting conservator for the Tony Smith Estate, and Morgan Art Foundation for Robert Indiana. Ms. Mack is also part owner of Monumenta Art Conservation & Finishing, LLC which focuses on the conservation and maintenance of large-scale and monumental artworks.



Ariana Makau is President and Principal Conservator of Nzilani Glass Conservation which specializes nationwide in architectural art glass preservation and fabrication. She is a Board Member and Health & Safety Chair of the Stained Glass Association of America; a Fellow of the American Institute for Conservation and a member of the Black Art Conservators group. Ariana was an original Getty Marrow Undergraduate Intern (1993), and is a staunch champion of diversity within the field of preservation. Nzilani's mission of "Be Safe. Have Fun. Do Excellent Work." focuses on self-empowerment through information: sharing processes, health and safety procedures and the importance of preserving cultural landscapes and the environment. Before Nzilani, she worked at the J. Paul Getty Museum in Los Angeles, London's V&A Museum, and the New York Metropolitan Museum of Art.

César Porras is a painting conservator in private practice from Bogotá, Colombia. After achieving his degree in conservation and restoration, he did a master's degree in Historical Artistic Studies at the University of Rome La Sapienza. He was then an intern at the National Gallery of Ancient Art of Palazzo Barberini for 18 months. During this time in Italy, his interest in materials and techniques developed. When he returned to Colombia in 2015, he founded his workshop *Bogotá Restaura* where he conducts technical studies, restores various objects and distributes and teaches about high quality materials; he also gives workshops and lectures on materials and sustainability in conservation. As an independent restorer he has worked for various cultural institutions in Colombia. In 2021 he graduated as woodworking technician. He has lectured in person and virtually in Peru, Brazil and Mexico.





Rachel Rivenc is Head of Conservation and Preservation at the Getty Research Institute in Los Angeles. Prior to this she worked at the Getty Conservation Institute where she researched the materials and processes used by contemporary artists and the conservation challenges that they pose, and developed the series of Artists Dialogues videos. Rachel has also taught paintings 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 6 years and sits on the steering committee of the International Network for the Conservation of Contemporary Art (INCCA). Rachel holds a master's degree in paintings conservation and a PhD in Cultural History of Contemporary Societies.

Luiz Souza is Professor of Conservation Science at the Federal University of Minas Gerais (UFMG) in Belo Horizonte, Brazil. He has a Ph.D. in Chemistry, was a research fellowship at the Getty Conservation Institute in 1992-94, and a senior postdoctoral fellow at the University of Perugia in 2014. He was a member of the ICOM-CC Directory Board for four terms, and elected member of the Council of ICCROM for two terms. Prof. Souza is the leader of the Conservation Science Laboratory at the Federal University of Minas Gerais. During the period 2015 – 2018 Luiz coordinated the Brazilian Research Group in the frame of the Project "Concrete Art in Argentina and Brazil". Currently, he is the President of ANTECIPA – Brazilian Association for Research in Technology and Heritage Sciences – and Director of the Centre for Conservation and Restoration of Cultural Properties, at the School of Fine Arts-UFMG.

