

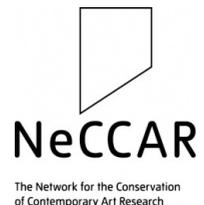
# Authenticity in Transition

Changing practices in art making  
and conservation

1-2 December 2014  
Glasgow School of Art  
Scotland

## Abstracts

**THE GLASGOW  
SCHOOL OF ART**



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The Network for the Conservation of Contemporary Art Research  
Authenticity in Transition: Changing practices in art making and conservation

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Booklet designed by Rebecca Gordon

**Front cover:**

Com&Com (Johannes M. Hedinger, Marcus Gossolt): *Baum 1*, 2010 (Tree sculpture/natural ready made).

From a natural ready made to its museological life, the work was ritually cut into pieces during a performance concluding the exhibition and left the museum to live its fragmented life in people's homes. Installation view on the occasion of the exhibition "La réalité dépasse la fiction" at the Centre Pasquart Biel/Bienne, Switzerland. Courtesy Com&Com

**Back cover:**

*Top left:* Giovanni Anceschi, *Struttura Tricroma*, 1964 (2005), Museo del Novecento Collection

*Top right:* Douglas Gordon, *Pretty much every film and video work from about 1992 until now*, Multi channel video installation with sound. Dimensions variable. Courtesy Studio lost but found, Berlin. Installation view Gallery of Modern Art, Glasgow, 2014. (c) Studio lost but found / VG Bild-Kunst, Bonn 2014. Photo Studio lost but found / Frederik Pedersen.

*Middle top:* Rachel Barron, *Assemble*, 2014. Installation view Govanhill Baths. Courtesy the artist.

*Middle bottom:* Ger van Elk, *C'est moi qui fait la musique*, 1973. Photo: Stedelijk Museum Amsterdam.

*Bottom left:* Tadeusz Kantor, Mannequin (from the play *Dead Class*), 1989, fragment, photo: R. Stasiuk.

*Bottom right:* Class at the Hans Hofmann School of Fine Arts, Provincetown, ca. 1945 / unidentified photographer. Hans Hofmann papers, Archives of American Art, Smithsonian Institution.

## Welcome - *Fáilte*

Dear Delegates, welcome to *Authenticity in Transition: Changing Practices in Contemporary Art Making and Conservation*, at the Glasgow School of Art in the new Reid Building Auditorium, opposite the School's famous Mackintosh Building, in an environment internationally regarded for its nurturing of contemporary artistic practice. We hope for a fruitful and interesting two days of discussion on this urgent and important topic.

The concept of authenticity in contemporary artistic practice is in transition. Shifting concepts of authenticity of process and materiality in contemporary art practice alter or affect the way we interpret, conceive, conserve, collect and curate art. Increasingly artistic practice is distributed in terms of fabrication, collaboration and authorship. Conservators as well as curators are confronted with not just maintaining or displaying the physical fabric of contemporary art – if there – but with maintaining the process: collaborative, participatory, performative, social. The artists' views on conservation and curation of their works are crucial and an integral part of often complex decision making processes.

This is the third conference on authenticity and conservation issues organised by the University of Glasgow, this time in collaboration with the Glasgow School of Art. The first took place in 2007: *Art, Conservation and Authenticities: Material, Concept, Context*, and 2012: *Authenticity and Replication: the 'Real Thing' in Art and Conservation* (proceedings published by Archetype Publications London in 2009, 2014).

With an international group of speakers and delegates from conservation, art history, museums and galleries, we hope to shed light on some of these shifts in authenticity, inform on others, and discuss and debate many.

Erma Hermens (University of Glasgow)  
Frances Robertson (Glasgow School of Art)

## Scientific Committee:

Erma Hermens (GU)  
Tina Fiske (GU)  
Frances Roberston (GSA)  
Renée van de Vall (UM)  
Vivian van Saaze (UM)  
Pip Laurenson (Tate)  
Alison Bracker

## Organisation:

Erma Hermens  
Frances Robertson  
Margaret Smith

The Conference is supported by NeCCAR (Network for Conservation of Contemporary Art Research), an international collaborative network of researchers and conservation professionals funded by The Netherlands Organisation for Scientific Research (NWO). Partners are Maastricht University; Faculty of Humanities, University of Amsterdam; Technical Art History Group, School for Culture and Creative Arts, University of Glasgow; Tate, London; Faculty of Science and Technology and the Institute of History of Art, New University of Lisbon; Arts Faculty, University of Porto; Cologne Institute of Conservation Sciences, Cologne University of Applied Sciences; Museo delle Culture, Milan, University of Pisa.

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**Day 1**

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## In the Wings

Jill Sterret

Director of Collections and Conservation, SFMOMA

Art—and its making—spark lively discussions, and therein exist roles for those dedicated to the enterprise. Forces of change, transition and transformation today oblige us to explore and engage with new forms of art production and effective modes for interpretation, dialogue and exchange. We balance what has come before us with what is in front of us. Negotiating change happens vigorously in between. These interspaces of thought, method, architecture and time, which operate for artists, artworks and arts professionals, are the subject of this paper.

*Jill Sterrett is the Director of Collections and Conservation at the San Francisco Museum of Modern Art (SFMOMA). In this role, she oversees the activities of five allied departments in a museum structure that is designed to foster working sites of collaboration serving the museum's programs and its collection.*

Your notes

## Conservation of contemporary art: from concepts to practice

Dr Muriel Verbeeck

Professor L'École Supérieure des Arts (ESA) Saint-Luc Liège, Scientific Editor of CeROArt

Nico Broers

Lecturer ESA Saint-Luc Liège, Belgium

Paper

Starting from an emblematic contemporary work, *Cloaca* by Wim Delvoye, we analyse how a contemporary artist conceptualises terms such as original, copy and replica and notions such as authenticity and patina. One of the jobs of the conservator-restorer consists in working back beyond these terms and notions, which often lead to confusion, to the concept, i.e. the abstract mental representation that the artist holds of them. To do so, the conservator-restorer has to rely on a taxonomy shared by the profession, which in many cases still needs to be firmly established, and prove himself capable of keeping a distance from commonly accepted meanings of the words to grasp the artist's thought.

We have taken on this challenge through a case study of *Cloaca* and an interview with Wim Delvoye. We shall single out some of the elements which to us seem fundamental in conserving the work of art. *Cloaca* is an example of the allographic genre (cf. N. Goodman). The nine versions of the work of art can be characterised as so many conceptual replicas. The originality of *Cloaca* does neither reside in its materials nor in its period of creation. According to the author, *Cloaca* needs repairing rather than restoring. The artist fully assumes that his works of art age and develop patina and become obsolescent in their operation and need technical upgrading. The aesthetic interest of *Cloaca* is closely linked to its functionality, to its "production", which in a Kantian perspective, however, has no utility.

*Muriel Verbeeck holds a PhD from the University of Liège (Belgium) and a Master's degree in science of information and communication from the Université Libre de Bruxelles. She is currently a Professor at the École Supérieure des Arts Saint-Luc Liège (Belgium) in the department of Conservation of fine art and is a Scientific Attaché to*

*the Faculty of Science at the University of Liège. She also works as a coordination assistant for the ICOM-CC (History and theory of conservation) and is the scientific Editor of CeROArt, an interactive magazine and platform devoted to a multidisciplinary approach to questions of Conservation, exhibition, Restoration of works of Art.*

**Nico Broers** received a Master of Arts in the Conservation of Easel Paintings from Northumbria University at Newcastle (UK) in 2003. He has professional experience in the field of conservation of works of art, collection management, technical examination and analysing of works of art and environmental control. He is currently a Professor at the École Supérieure des Arts Saint-Luc Liège (Belgium) in the department of Conservation of fine art and is a Scientific Attaché to the Faculty of Science at the University of Liège.

Your notes

## When the critical reception won't let go of the inaugural exhibition: The case of the fragmentation of Mike Kelley's *Day Is Done*

Dr Ariane Noël de Tilly

Emily Carr University of Art + Design, Vancouver, Canada

In 2005, American artist Mike Kelley (1954-2012) presented his large-scale installation *Day Is Done* at the Gagosian Gallery, New York. At the end of the exhibition, the work was fragmented and the "offspring" were sold on the art market as individual works of art. The study of the life cycles of the offspring, that were spread across the world in private and public collections, shows that when analyzed, more attention is paid to the body of work to which they belong than their unique content and theme. The emphasis is put on what the visitors cannot see rather than on what they are confronted with in the exhibition space. The release of the film *Day Is Done* in 2006 and of the book *Day Is Done* in 2007 further contributed to strengthen the relationship between the offspring and the inaugural exhibition. In this paper, I discuss Mike Kelley's artistic intent and I consider the ways in which the authenticity of each offspring can be defined. Finally, I examine the inherent tension that exists between a series of artworks that were initially exhibited together but that have been shown ever since as individual artworks.

*Ariane Noël de Tilly holds a doctorate from the University of Amsterdam and was a Postdoctoral Research and Teaching Fellow at the University of British Columbia from 2011 to 2013. She is currently an art history instructor at Emily Carr University of Art + Design in Vancouver, Canada.*

Your notes

Paper

## In search of the real Suzanne: Conservation of Julian Opie's *Suzanne Walking in Leather Skirt* (2007)

Joanna Shepard

Head of Conservation, Dublin City Gallery The Hugh Lane, Ireland

In 2008 Dublin City Gallery The Hugh Lane, Ireland, purchased Julian Opie's *Suzanne Walking In Leather Skirt* (2007), an LED (light emitting diode) sculpture, featuring a moving figure. The LED unit was installed outside the gallery on a concrete plinth and was originally configured to display a different figure by Opie. The acquisition was completed by substituting one software programme for another. This event, and subsequent technical failures prompted investigations into the nature of the artwork as a physical entity, its potential obsolescence and possible strategies for active and preventive conservation. The project revealed a highly collaborative process behind the concept and fabrication of the sculpture and identified diverse stakeholders relevant to ongoing care of the sculpture. Stakeholders' opinions on the authenticity of the artwork varied considerably when evaluating conservation options; some championing preservation of the original format and others arguing for significant alterations embracing advances in technology and the artist's evolving practice. Financial and logistical constraints were also influential. The project highlights the changing role of conservation in relation to contemporary artworks, and the function and importance of a multi-disciplinary conservation team. Lessons learned prompted a review of the gallery's acquisitions policy and are contributing to development of contemporary art conservation theory.

*Joanna Shepard is a London-based conservator specialising in modern and contemporary art. She was Head of Conservation at Dublin City Gallery The Hugh Lane, Ireland, from 1999-2012 and from 2012-2013 worked at Philip Young Conservation, London, and Amann & Estabrook Conservation, New York. Special interests include new methods for treating contemporary art, emerging technologies in artistic practice, and Francis Bacon's media and techniques.*

Your notes

Paper

## Shaping a collection of current art. Between curator and the artist - a problem of authority

Agnieszka Wielocha

Conservator, Museum of Modern Art, Warsaw, Poland

Since 1998 when the famous article of Michael Brenson “The Curator’s Moment” was published, the role of the curator as a creator of the meaning of art has been increasing. The Museum of Modern Art in Warsaw is a small young institution which is currently building its own collection. Some of the acquisitions are made after an exhibition is shown and sometimes the piece that the museum acquires is specially created for the purposes of a show. Frequently, such a display is a “curator’s” exhibition in which the object shown is chosen by the curator themselves. Sometimes it may be part of the artist’s archive, a prop from a performance or a material product of an artistic action. The problem starts when the object enters a public collection as a work of art. From the point of view of a conservator of modern and contemporary art, the artist’s opinion has always been more important than any other consideration in terms of care, conservation, and restoration. But in many cases, the artist is not really interested in participating in the “museum” life of their works. Should the curators become an authority in such a case?

***Agnieszka Wielocha** is a graduate of the Academy of Fine Arts in Warsaw, Faculty of Conservation and Restoration of Art. Her Master’s thesis was on Conservation and Restoration of Modern and Contemporary Art. She works as a conservator in Museum of Modern Art in Warsaw. Her main responsibilities are preventive conservation and documentation of Museum collection.*

Your notes

Paper

## The legalities of authenticity and contemporary art

Jean Brown

Northumbria University, Newcastle

This paper considers the value of authenticity in contemporary art and how that might be established in a court of law by the connoisseur and through provenance, instrumental analysis and the opinion of the artist. Since authenticity is closely aligned to monetary value it is often necessary to establish ownership of the copyright in order to establish who has rights over the future of a work of art and can benefit from its value. This paper will look at the laws regulating copyright in the United Kingdom, the European Union and the United States of America in order to clarify their respective positions. It will also draw upon a number of legal case studies that have sought to establish the authenticity of a work of art alongside cases that have been brought regarding copyright.

Paper

*Jean Brown is a Teaching Fellow and Director of Online and Distance Learning at Northumbria University and the Programme Leader for the Preventive Conservation MA and the Curation MA as well as the Manager of the contemporary art gallery Gallery North. She is on the Board of Directors of ICOM CC and a Fellow of the IIC.*

Your notes

Paper

## Stills and Touches. Paper conservator in a private gallery

Magdalena Grenda

Paper conservator, Warsaw Uprising Museum

Pola Magnetyczne is a private gallery in Warsaw, Poland was founded in 2012. Owned by the couple of art historians, it aims in promoting Polish art of the second half of the 20th century. Visitors have to sneak through the kitchen and dining room to reach the exhibition hall. The exhibited artists are often friends of the owners-curators, so even the visit itself might become an act of voyeurism concerning artists' and curators' private relationship. The impression though never converts into the feeling of interruption.

As a assistant conservator I had to step into the intimate world of the gallery and set up my own relations with artists whose works I was working with. It gave me the fascinating opportunity to revise my way of thinking about the conservation of paper-based artifacts. Cooperation with Grzegorz Kowalski and Teresa Gierzyńska resulted in several little decisions about what should be altered in their works and what should be left as it is. The artists' definition of degradation could vary depending on the particular artwork and they sometimes asked for solutions I would not dare to implement if they did not give me the direct interpretation of the damage or sign of deterioration.

*Magdalena Grenda is a paper conservator, MA graduate of the Academy of Fine Arts in Warsaw (2010). She is currently employed in the Warsaw Uprising Museum. She is mainly interested in the problems of image reintegration, the role of retouch and impact of paper conservation treatment in the field of natural history collections.*

Your notes

Paper

## Authorship and intentionality in the Contemporary Art Museum

Dr Glenn Wharton

Clinical Associate Professor, Museum Studies, New York University

This presentation addresses challenges in articulating artist intention for new forms of contemporary art. The author draws from his work with artists and colleagues at the Museum of Modern Art in New York. He builds on literature about intentionality and creativity to construct an understanding of artist relationships with their creative production. The context for this research is the ongoing life of artworks in museums, where curators, conservators, and others strive to define authenticity during installation and conservation intervention.

Some scholars suggest that artists are not the best source for articulating their intentions. They argue that the artist's creative concept is inevitably different from their creative production. Some further suggest that art is subjectively experienced, as shaped by the time, place, and social circumstance. Authenticity exists in multiplicity and is independent from the artist's original ideas. Therefore it is best to rely on art historians, conservators, and others to identify the integral components of an artwork for purposes of display and reconstitution.

A case is made in this presentation for collaborating closely with artists in the museum, while retaining a balance of interpretation from professionals and at times the public, who bring their own understanding to the work.

*Glenn Wharton is a Clinical Associate Professor in Museum Studies at New York University. From 2007-2013 he served as Media Conservator at the Museum of Modern Art in New York, and from 2006-2010 he served as the first executive director of INCCA-NA.*

Your notes

Paper

## The conservation of the *Cybernetic Tower* of Nicolas Schöffer: between the continuity and historicity of the production

Manon D'haenens

Conservator contemporary art, University of Liege, Belgium

Installed in Liège in 1961, the *Cybernetic Tower* of Nicolas Schöffer (1912-1992) is about to receive an important conservation treatment. Despite the discontinuation of its performance during the last past decades, this early public interactive artwork has never undergone conservation. Being partially considered as an allographic artwork according to Goodman, the Tower was built by different actors based on the plans and programs of Nicolas Schöffer. At the present time, it requires an actualization according to the instructions of the artist. This implies the extension of the production phase in its current context. The updating is an integrant part of the open artwork concept of this piece, conceived to be a mobile object: functional, interactive and in phase with its environment.

The conservator faces a more and more current dilemma: the conservation of the material authenticity does not respect the conceptual authenticity that requires the replacement of technologic pieces. This communication will propose an ethical study of the various options that arise to the conservator-restorer. It will address among other issues the plural immanence and heritage process.

*Manon D'haenens* is a conservator-restorer of contemporary art (MA) and a PhD candidate at the University of Liège (Centre Européen d'Archéométrie) and Ecole Supérieure des Arts Saint-Luc of Liège (Belgium). Her research focuses on the conservator-restorer's role in contemporary art collections.

Your notes

Paper

## Good Vibrations: Conserving Soto's *Grande muro panoramico vibrante*

Dr Paolo Martore

Independent researcher, freelance curator, Italy

*Grande muro panoramico vibrante* (1966) is a large kinetic/op installation by the Venezuelan artist Jesús Rafael Soto. The *Gran muro* was first shown at the Venezuelan pavilion in the XXXIII Venice Biennale; subsequently, it was acquired by the Galleria nazionale d'arte moderna of Roma. In the early Eighties, the work was removed from the exhibit space and put in a depot until 2012, when it was re-installed for the exhibition *Arte programmata e cinetica*. Being created as an ephemeral apparatus for a temporary show, the *Gran muro* was not meant to be musealized. Consequently, the disassembling and storing operations caused more than just one problem affecting the authenticity and physical integrity of the artwork. Hence, in 2012 the re-installation of the *Gran muro* posed several issues, both theoretical and practical. This presentation will examine the re-installation of the *Gran muro* for the 2012 exhibition as a case study to illustrate: the impacts of changing artistic practice on conservation, curation and art history; the shifting concept of authenticity of authorship and materiality in contemporary art; and the collaborative efforts of curators and conservators to deal with a non-traditional artefact in an institutional context.

**Paolo Martore** is an independent researcher interested in ethics and theory of preservation of contemporary artworks. Former assistant to the Contemporary Art History Teaching at the Faculty of Cultural Heritage Preservation of Tuscia University, Viterbo (Italy), he worked as freelance curator at Galleria nazionale d'arte moderna of Rome. He's currently a member of NeCCAR.

Your notes

Paper

## Shifting authenticities in re-performance

Christine Baviere

Contemporary art conservator, Avignon, France

Discussions related to performance art documentation, both as a way to preserve and as a new kind of art, has found its place among the art world. Historians, art critics, curators and artists fuel it with writings and lectures on works that are, by most definitions, based on the presence and direct contact between the artist and the audience.

In what form can a Live Art reactivation materialize itself whether established on a score or on the preserved documentation? In this regard, who is the final author of the re-performance? From Dance to Theatre and Happenings, and from the conservation point of view, we are constantly questioning the authorship and the memory(ies) of every version. The Variable Media Network suggests a multi-authorship through behavior analysis and artwork preservation strategies.

Amongst the solutions considered nowadays, and basing my study on an improvisation event *C'est Mozart qu'on assassine!* (André Riquier) that took place in 1975 in Nice, I try to find different ways towards re-activating performance art, without considering that what remains, but through the perspective of absence: the one of the original author(s), performance and context, in a constant opposition between a documented preservation and shifting live memory.

*After her Master of Arts in Conservation (École Supérieure d'Art d'Avignon) Christine continues to investigate the non-materialistic preservation problematics in the Performance Art, initiated while working on the archive research and exhibition of A history of performance art on the Riviera from 1951 until now in CNAC Villa Arson in Nice.*

Your notes

Paper

## Listening, watching and reading to conserve: a collaborative project with artist Mirka Mora

Sabine Cotte

Paintings conservator

This poster investigates the creative processes of Mirka Mora (born Paris 1928), a major figure of Melbourne's social and artistic history. During a career closely linked to the city's development, to community art policies in the 80s and to gendered perceptions of the artist figure, Mora has produced an ongoing corpus of work in a vast range of mediums.

I use oral history techniques, study of selected diaries, observation of artworks and regalia in the artist's studio as well as watching the creative process in progress. Participatory methodologies are tested and tailored to Mora's personality, as well as innovative methods of sharing research. This study records Mora's artistic intent, methods and materials, her perspectives about her production's future and includes questions of authenticity when she 'refreshed' her own murals. Mora's techniques have always informed each other in an organic relationship. I propose a reading of her practice through her materials, looking at their economy in her life, their role as communication tools in her workshops, how she transformed gender-associated materials to create her artistic identity and used material culture in the making of her own myth.

This documentation and analysis will in future contribute to Mora's art preservation and related decision-making in yet unknown contexts.

***Sabine Cotte** has degrees in paintings conservation from INP- Paris, ICCROM and University of Melbourne. She worked in France, Nepal, Bhutan and Australia, and published in international journals and conferences. Her interest lies in questioning the relevance of conservation in its relationships with contemporary artists, communities and users of living heritage.*

## The *Black Light Paintings* of Jacqueline Humphries

Helena Ernst

Masters student in Conservation, Art Technology and Conservation Science, Technical University Munich

In the Museum Brandhorst's collection in Munich there are five currently not exhibited paintings by the American artist Jacqueline Humphries. She was born 1960 in New Orleans and now lives and works in New York. The five artworks belong to the group *Black Light Paintings*. The special feature of these abstract paintings on canvas is the painting medium: daylight fluorescent paint. In comparison to neon-color paintings, the *Black Light Paintings* are distinct because they are not only painted but also exhibited under UV light.

In collaboration with the Museum Brandhorst, and as part of a Master's research at the Munich Chair of Conservation of the Technical University Munich the five *Black Light Paintings* are examined. The case study primarily focuses on painting techniques in relation to effects caused by fluorescence and on aspects of fluorescent paints in general. In addition to the analysis of the *Black Light Paintings* and literature-based research, information about the *Black Light Paintings* has been obtained first hand through an interview with the artist.

The purpose of the case study will be the development of an exhibition proposal for the *Black Light Paintings*, taking into account the artist's intentions, the ageing properties of the paintings and the health risks for museum staff and visitors.

**Helena Ernst** is a Master's student currently studying Conservation, Art Technology and Conservation Science at the Technical University Munich. During her bachelor's studies she worked as an intern at various institutions including "The International Design Museum" in Munich and completed a seven-month internship at "Modern Art Conservation" in New York.

## Go with the Glow. Difficulties in the conservation and exhibition of phosphorescent artworks from the sixties

Ellen Jansen

Art historian and independent conservator of modern and contemporary art

This poster will discuss the problems of exhibiting phosphorescent or 'glow in the dark' art, while using a work without title (1968, Rijksmuseum Twenthe, Enschede) by Rainer 'IMI' Giese as a case study. Giese wanted to emphasize the sharp lines of this minimalistic artwork, by using phosphorescent paint and exhibiting the work in the dark.

The choice of paint has been an important factor in the damages that have occurred and can occur in the future. UV light is essential for the manifestation of the afterglow, but it is also very damaging to the paint layer and can cause the pigments to become dull, grey and non-phosphorescent. Tests have been done to investigate if coloured filters can be used during exhibition to block out the most harmful wavelengths of UV without diminishing the afterglow too much.

Another factor is important to keep in mind whilst thinking about the exhibition possibilities. Because the damages can only be partially treated, this influences the 'readability' of the artwork. The question arises if an exhibition copy should be made, even though the materials available today differ greatly from the products available then and the fact that the 'hand of the artist' might be lost.

*Ellen Jansen is an art historian and an independent conservator of modern and contemporary art. After graduating as a conservator in 2012, she started as a lecturer in conservation practice and coordinator within the contemporary art training program at the University of Amsterdam.*

## *Ambient M1* by Vinko Tušek - construction dilemmas 43 years later

Miladi Makuc Semion

Associate Professor of Conservation of polychrome wooden sculptures,  
Academy of Fine Arts and Design, Slovenia

The sculpture *Ambient M1* (1971) by Vinko Tušek (1936–2011) has long been deposited dismantled at the Museum of Modern Art in Ljubljana (Slovenia). It has been restored and reassembled again for an exhibition in May 2014. It is considered the first ambient sculpture in Slovenia. The artist created an innovative space by exploring the relationships between colours and forms. The composition is made up of 34 colourful painted wooden elements interconnected by 38 iron bars and wires.

The elements were cleaned, the original varnish preserved and the cracks closed. But complete reconstruction was difficult due to lack of information – we only had one black-and-white photograph of the original layout and some artist's markings on the elements. An approximation was professionally and ethically justified, since the artist himself adapted his compositions to the exposition spaces.

This case points out the importance of good documentation on the making of artworks and artists testimonials about their work. Especially works of art from the not-so-distant periods are often unfairly treated as average or even unworthy because they are “too young”, but may in fact be important steps or even milestones in art, both in terms of artistic expression and the use of materials.

*Miladi Makuc Semion is an academic sculptor, currently associate professor on the subject Conservation of polychrome wooden sculptures at the Academy of Fine Arts and Design. Before this he was conservation-restoration consultant at the National Gallery of Slovenia, responsible for coordination of conservation work for several exhibition projects and conservation-restoration of numerous Gothic and Baroque polychrome wooden sculptures.*

## How to make INNOVATION collaborative in contemporary art

Valentina Perzolla

PhD student, School of Design, University of Leeds, UK

The study of material degradation comprises a number of disciplines and this is even truer when the items are part of museum collections. Unfortunately, often these sectors don't effectively communicate among themselves. For this reason, it is indispensable to develop new ways of cooperation between artists, contemporary art museums, scientists and industries.

The approach proposed here recognises the centrality of collaboration, aiming to reduce the knowledge gap and thus minimizing some of the main problems in conservation. For example, the reduction of funding available for museum maintenance is a threat for objects in collections. The deterioration of these artefacts results in damage to social and artistic values, as well as economic consequences linked both to the need of conservation treatments and difficult/impossible exhibition.

It is also evident that industries are keen to improve their materials, and the data on products' faults could be obtained where studied in detail by conservators. This methodology would allow industries to enrich their stakeholders; nonetheless, it would provide conservators with essential information to translate in preventive treatments.

In conclusion, combining the need for maintenance of contemporary art collections with the industrial sector would be an effective system to treat degradation in the most suitable way.

*Valentina Perzolla is a PhD student at the University of Leeds (School of Design). Her project focuses on the degradation and conservation of leather and artificial leather in museum environments. She got a MSc in Science for Cultural Heritage and a BSc in Technology for the Conservation of Cultural Heritage.*

## Conservation through conversation: material and meaning in the work of Dario Robleto

Desi Peters

Final year of study at Conservation Center, Institute of Fine Arts, New York University

Contemporary Texan artist Dario Robleto (b.1972) challenges conservation ethics and practice because he often uses historic and sensitive materials — including vintage records and human remains — as source materials for his artworks. Often these materials are transformed into an unrecognizable form and thus divorced from any visible connection to their original context. Aware of this, Dario includes material lists, called “liner notes,” that detail the artwork’s origins and that are, according to the artist, an essential part of the artwork. The final work is an amalgam of transformed material that has both a new contemporary context represented visually and an original context represented linguistically.

The challenge of conserving Dario’s work originates from the complex relationship between object and description. Should a loss of original material occur, compensation must consider how the restoration affects the liner notes. The conservation issues posed by Dario’s materials were examined during a series of interviews conducted between the author and the artist beginning in 2013, and the findings are presented here in poster format. The interviews covered technique, materials, and practice, focusing especially on *A Defeated Soldier Wishes to Walk His Daughter Down the Wedding Aisle*, 2004, with regard to its conservation concerns and possible conservation solutions.

*Desi Peters is in her final year at the Conservation Center, Institute of Fine Arts, New York University, and currently fulfilling her graduate internship at the Smithsonian American Art Museum. Specializing in paintings conservation, she is fascinated by the new meanings and new materials of Modern and Contemporary art.*

## Film and video in Spanish museums: cataloguing and exhibiting conflicts

Dr Mikel Rotaeché González de Ubieta

Professor *Ad Honorem*, Fine Art College of Universidad Complutense de Madrid, modern painting conservator at Museo Nacional Centro de Arte Reina Sofía

Artworks on film are in the core of contemporary art practice. Despite this, their integration to museum collections in Spain has been quite erratic. While video has been exhibited as soon as it has appeared, film has waited almost a century to acquire the status of “artwork” and lose the consideration of document. This difference of management has provoked a poor comprehension of their technical and artistic dimension. This misunderstanding has a real impact on the conservation and exhibition.

The first symptom of this lack of comprehension is the fuzzy vocabulary used to catalogue film and video art. The official catalogues of the 8 main contemporary institutions of Spain shows mistakes in the vocabulary selected to describe this kind of Art. It is not an exception, the official thesaurus of the Spanish Ministry of Culture for Film and Video Art has important words missing, as “Frame”, for example. The words have a great importance in the preservation process as they are the first step to define *what* the artwork is. The piece *Tree movie*, of Jackson Mac Low, is the perfect case study to demonstrate how this problem has a real effect on the preservation and exhibition of contemporary art.

**Mikel Rotaeché González de Ubieta** is Profesor Ad Honorem, Fine Art College of Universidad Complutense de Madrid, modern painting conservator at Museo Nacional Centro de Arte Reina Sofía and author of “Transporte, depósito y manipulación de obra de arte” and “Conservación de materiales contemporáneos y nuevas tecnologías”, both with Síntesis publishing.

## Shifting authenticity, recovering originality: repaint as a critical methodology for the conservation of outdoor sculptures. The case of the monumental sculpture *Ehécatl*

Álvaro Solbes García

Tutor, Conservation and Restoration of Cultural Heritage (UASLP), PhD student in DICIM program in UASLP (Mexico)

*Ehécatl* is an urban sculpture that was designed by the Mexican sculptor Federico Silva to form part of the architectural complex CC200 - Bicentennial Cultural Centre in 2010, the date of the commemoration of the double anniversary of the Independence of Mexico (1810) and the Mexican Revolution (1910). The sculpture was built by students and teachers of the engineering and architecture school of the UASLP in 2011 after the donation of the author to the university.

Despite its youth, the sculpture has been damaged in the paint layer (vinyl red coating) by discoloration, peeling and loss of the film, which must already be intervened. The bright red, or cardinal red, is one of the fundamental elements for understanding the work meanings, so that the comprehensive conservation of the piece would pass for the complete repainting and recovering of the sculpture original state.

In this sense the intervention is considered from the parameters of originality and authenticity and how the proposal can modify these concepts with some material characteristics being an important part in the understanding of artistic ideas. As the intervention is absolutely necessary for the meaning's conservation, would the repainting change the authenticity of the work? And also, does this favour maintaining the original appearance of the sculpture?

**Álvaro Solbes García** holds a university degree in History of Art and a master's degree in Conservation and Restoration of Cultural Heritage, from the Polytechnic University of Valencia (Spain). He has worked as a conservator for several companies. He currently teaches in the University Degree of Conservation and Restoration of Cultural Heritage (UASLP), and its PhD student in the DICIM program also in the UASLP (Mexico).

## The distance between the authentic artwork and the authentic meaning: the beliefs of four contemporary artists about the ageing of their works, considering possibilities for future conservation

Stoupathis Konstantinos

Art conservator/museologist, Greek Folk Art Museum

The recent report of dissertations of four graduates of the Athens School of Fine Arts tends to raise the issue of the ageing of the artwork's materials and wear, as an integral piece of the artwork. Through these four case studies, the value of the original, ephemeral and authentic artwork, will force conservators to face ethical dilemmas and decision making problems in order to conserve them. The speaker tried through interviews to conclude:

- 1) If they want their projects to experience natural wear/ageing over time (for reasons of authenticity)
- 2) If the replacement of worn parts (by replicas) finds them opposite (for historical reasons)
- 3) If the damage to the work is a result of their personal experience, and how they face it as a) pretentious or b) an ongoing wear. The conclusions raise big conservation problems about ageing, as, the interaction between the materials used, the quality of (recycled/readymade or handmade) materials or the consequences of the environmental climate to the artwork. The last factor, may reveal artists' lack of knowledge upon issues of preventive or energetic conservation. Things the artists could not manage from the very first moment of the creation of the artwork, but would expect from a qualified conservator to do in the near future.

*Konstantinos Stoupathis is a Conservator of Antiquities and works of art with postgraduate studies in Museology. He works for the Greek Ministry of Culture, at the Greek Folk Art Museum of Athens (Conservation Dept). He has taught Art Conservation at The Technological Educational Institute of Athens, The Technological Institute of Zakynthos, Public Schools (IEK) and also in Educational Programmes about conservation at Greek Folk art Museum. In recent years he deals with announcements concerning contemporary art and museology.*

Your notes

Your notes

Abstracts

Abstracts

Abstracts

Abstracts

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**Day 2**

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Abstracts

Abstracts

Abstracts

Abstracts

## The aesthetics of change: On the *Relative Duration of the Impermanent* and critical thinking in conservation

Dr Hanna Hölling

Andrew W. Mellon Visiting Professor, Cultures of Conservation, Bard Graduate Center: Decorative Arts, Design History, Material Culture, New York

Since the changeable artworks emerged as a result of the shifting practices of the artistic avant-garde in the 1950s—70s, some of the museum collecting and presentation conventions, and, equally, the methods and ethics of conservation became subject to re-evaluation. How to approach an artwork that endures only a short moment of time and perishes at the first attempt of its capture? How to fully grasp a process that is both temporarily and spatially determined? How to face the modernism's stainless hygienics in the face of radically degrading, short-durational artworks that so unrestrainedly went against the grain of the eternal sublime cultivated by an artist-genius?

In my paper, I propose to reconsider the continuation of artworks from the perspective of their temporal materiality and relation to the archive. Leaning on, and yet going beyond, the recent conservation scholarship related to the artistic legacies of the last five decades, I map the basic landmarks and fault lines in the universe of objects that are meant to endure. My account will be based on the examples of a performance, process and an object in order to push the boundaries of the traditional thinking in conservation and the division between the "enduring" and the "ephemeral." In doing so, I will incorporate Fluxus critical contestation with temporality, together with its signature works of performance and events (Knowles, Brecht, Le Monte Yong), and go on to engage with the aspects of iterant assemblages of multimedia installations (Paik, Vostell).

**Hanna Hölling** is Andrew W. Mellon Visiting Professor at the Bard Graduate Center: Decorative Arts, Design History, Material Culture in New York. She works on the intersections of conservation, art history and theory and material culture studies. She received her Ph.D from the University of Amsterdam in 2013 with a thesis concerning the legacy of Nam June Paik.

Your notes

## ...Designed to exist in passing time: Robert Rauschenberg's *Black Paintings*

Jennifer Hickey

William R. Leisher Fellow in Paintings Conservation, National Gallery of Art, Washington D.C.

This paper addresses the preservation of Robert Rauschenberg's *Black Painting* of 1952, a recent addition to the collection of The National Gallery of Art, Washington, D.C. While *Black Painting* is a unique object, it is important to consider the work in context—one of several similarly constructed black paintings with collaged newsprint made between 1951 and 1953. The history of the artist's re-working and re-presentation of these paintings reflects his engagement with the art object's dynamism over time. *Black Painting's* place within this body of work, therefore, informs the conservator's approach to preservation.

The changing state of *Black Painting* is explored as it relates to conservation efforts and the artist's intent. The work's materials exhibit inherent fragility and have visually altered with age. The painting has an uncommon treatment history, which calls into question original state as the benchmark of authenticity. *Black Painting* illustrates many of the challenges that are currently reframing traditional painting conservation strategies. How will issues of ephemerality and acceptable change be addressed in the preservation of *Black Painting*? How do we, as custodians of cultural property, weigh and harmonize the priorities articulated by artists and established by conservation tradition?

*Jennifer Hickey is a graduate of the Conservation Center of The Institute of Fine Arts, New York University, with an MA in Art History and an Advanced Certificate in Art Conservation. She serves on the programming committee of INCCA-NA and is the William R. Leisher Fellow at The National Gallery of Art, Washington D.C.*

Your notes

## Through the conservator's lens: from analogue photowork to digital printout

Sanneke Stigter

Lecturer and researcher Modern and Contemporary Art, University of Amsterdam

Paper

An iconic artwork from the collection of the Stedelijk Museum Amsterdam, *C'est moi qui fait la musique* (1973) by Dutch conceptual artist Ger van Elk (1941-2014), was remade in collaboration with the artist in 2000. As a result the original airbrushed paint layer has blended into a shiny photographic surface of the digitally manipulated print, regaining the intended colour balance, but lacking the original tactile qualities. This was mind boggling to me at the time, as an art historian and a freshly trained conservator, full of conservation ethics based on respect for original materials. The drastic visual change raises fundamental questions about authenticity, the meaning of material and appearance, the context of time and the status of the original, or should we say: originals? A second version has been authorised and signed by the artist, materially detached from the time the work was first conceived and - just like the first version - belonging to its own time. Van Elk left a clear note on the back of the work to indicate the status of both versions of *C'est moi qui fait la musique*. What could we learn from this case study about artist participation in conservation in terms of authenticity?

*Sanneke Stigter is art historian and conservator of contemporary art with an interest in artist interviews, artist participation, installation art and conceptual art. She headed the sculpture conservation department of the Kröller-Müller Museum for eight years and is now program leader and researcher of contemporary art conservation at the University of Amsterdam.*

Your notes

Paper

## Mind the gap: Recognising the material legacy of transitional art practice

Dr Dawn V. Rogala

Painting Conservator, Smithsonian Institution, Museum Conservation Institute

Paper

The materials and techniques employed in Abstract Expressionist painting represent a key moment in the evolution of modernism—a paradigm shift from product to process that continues to influence modern art practice. The emergent materiality of mid-twentieth-century painting is also a guide to how physical evidence viewed in historical context informs the preservation of contemporary art. Recent research by the author has revealed a correlation between condition issues in Abstract Expressionist painting and a mix of traditional and modern materials and methods endemic to Abstract Expressionist painting practice. This presentation exposes a perilous gap in current research and preservation methodology regarding the roots of interdisciplinary art and the continuing impact of transitional art practice on the long-term behavior of artwork. Examples will be provided of transitional painting technique and related condition issues in the work of such seminal Abstract Expressionist painters as Hans Hofmann, Willem de Kooning, Franz Kline, and Jackson Pollock, as a more inclusive definition of “modern” materials is constructed from the artists’ statements. Appropriate shifts in conservation methodology for the treatment of modern and contemporary paintings will be suggested, alongside topics of study that re-establish Abstract Expressionist materiality within the modernist continuum.

***Dawn V. Rogala** received her MA/CAS in art conservation from Buffalo State College/SUNY and her PhD in preservation studies from the University of Delaware. Her research explores relationships among materials, style, and the ageing characteristics of modern paintings. Dr. Rogala is Paintings Conservator at the Museum Conservation Institute, Smithsonian Institution.*

Your notes

Paper

## Street Art: Its evolving materials and a consideration of how necessity is the mother of invention

Will Shank

Conservation Resources Management, Barcelona and San Francisco

The international phenomenon that is Street Art has evolved in a kaleidoscopic variety of unexpected ways since beginning as muralismo during the Mexican Revolution, and morphing into a dynamic movement of American community murals in the 1960s. The painted wall has become a unifying symbol of bold public expression throughout the world. Unofficial statements from oppressed communities have become increasingly difficult to ignore, and as such have elicited a range of responses from officialdom. Whether in Miami or in Barcelona, this visual phenomenon of creative expression demands a response from passers-by and from lawmakers alike.

Where the movement has been suppressed by authorities, street artists have adapted their methods in order to avoid detection; rather than painting calmly in daylight, quicker methods like stenciling at night now predominate. Where cities like Philadelphia support the work of muralists, innovative methods have evolved in order to keep the movement current with the other aspects of the contemporary art world.

Some surprising responses to the art of the street have arisen. In Athens, conservators are dedicated to consolidating ephemeral paste-ups. In Los Angeles, the Getty Conservation Institute is studying the materials of outdoor murals in order to give paints and varnishes a longer life. Custodians of culture have been presented with unexpected opportunities thanks to the most dynamic art of our times.

***Will Shank** is former Chief Conservator at the San Francisco Museum of Modern Art. For his work with public murals, he won the Rome Prize in Conservation in 2005, and the Advocacy Award of the American Institute in Conservation in 2010. He specialises in the care of contemporary paintings and is based in Barcelona.*

Your notes

## Tracing authenticity in the computational age by looking at alliances in net art practices

Dr Annet Dekker

Tutor, Piet Zwart Institute, Rotterdam and Researcher Digital Preservation Tate, London

Net art is built and distributed through a complex, intricate, and interrelated system of networks that presents an assemblage of art, technology, politics, and social relations. The notion of authenticity seems to counter this artform. However, in this presentation I focus on how net artists are advancing the question of the relevance of authenticity. While recognising the disadvantages and controversies around its importance, I argue that the notion of authenticity is still useful.

In line with Laurenson (2006), I argue for a practice that encourages the thinking of 'authentic instances,' leaving in tact authenticity but allowing for change and variability. Taking advantage of the 'variable nature' implicit in defining authenticity, I argue for adopting the notion of 'authentic alliances'. By connecting alliances to authenticity I want to stress the importance of net art's characteristics to develop and unfold. I will exemplify that the different components of net art are not necessarily authentic, rather it is in their alliances that authenticity can be identified. Alliances underline the intertwined structures that constitute net art and allow for a new logic of authenticity to be identified. Such an understanding of authenticity can open new directions for conservation.

*Annet Dekker is an independent researcher and curator. Currently she is core tutor at Piet Zwart Institute, Rotterdam, Researcher Digital Preservation at Tate and Post Doc Researcher at LSBU and The Photographers Gallery for The Photographic Image in Network Culture (<http://aaaan.net>)*

Your notes

Paper

## Artists' experiments with new materials in works of art: How to preserve intent and matter

Dr Monika Jadzinska

Conservator-restorer, Academy of Fine Arts, Warsaw, Poland

Experiments with new materials in art may entail the risk of creating a work of art, which will not represent (just after its completion or with time due to degradation processes) the artist's original intent. If the artist has passed away and unfavourable experiment results require carrying out conservation works on the object, a question may arise how to properly recognize the artist's intent and our interpretation to preserve the authenticity of the artist's intent and the authenticity of the concept and the matter at the same time.

The article mentions two case studies – Tadeusz Kantor's *Mannequins* (1989), stage sculptures made of PVC from the play *Umarła Klasa (Dead Class)* and a cast (negative and positive) of Jan Tarasin (1966?) – the first result - unsuccessful yet maintained by the author - of an experimental technique, which, after certain modifications was used to make special works of art for the next few years.

**Monika Jadzinska** is a Conservator-restorer and academic teacher. She holds an MA in the conservation-restoration of paintings, Toruń, Poland and PhD from the Polish Academy of Science. She specialises in conservation-restoration of paintings and contemporary artworks, and is leader of the project related to plastics in art. She has been a participant in: PRACTIC's, *Inside Installations*, *Identity Card CHIC*, *Cesare Brandi*, vice-coordinator of INCCA CEE. She has also published a book 'Big work of art'. *Installation art. Authenticity, maintenance, conservation (2012)*.

Your notes

## Motors matter: Electro-Mechanical devices in contemporary art preservation. Two case studies

Laura Calvi

Researcher at Museo del Novecento, Milan

Iolanda Ratti

Curator Museo del Novecento, Milan and researcher at Hangar Bicocca, Milan

Roberto Dipasquale

Senior technician and conservator, Attitudine Forma, Turin

Paper

The will to investigate movement as a part of the artwork has been fundamental all through 20th Century Art. After the Avant-Garde, during the 1950s, the first kinetic sculptures were produced, with the use of electric motors. In Italy the members of Gruppo T were pioneers, with their theoretical and practical approach on visual and optical studies.

The preservation of works with electro-mechanical devices is particularly challenging. On one hand a theoretical knowledge is essential in terms of ethics and cataloguing. On the other hand it comes with skills that go beyond the traditional training of curators and conservators. At the moment of planning long term preservation, it will be crucial to define the works in terms of authenticity and originality, considering as well the issues related to the availability of mechanical components in case of obsolescence.

This paper considers two case studies analysed in different institutions in Milan and contexts, well exemplifying the different features that the motor can cover. The first is *Strutturazione Tricroma* (1964-2005) by Giovanni Anceschi, on permanent display at Museo del Novecento in which the substitution of motors plays an essential role. The second is Micol Assaël's *Mindfall* (2001), an installation exhibited in 2014 at Hangar Bicocca, in which motors have an inherent aesthetic and original value.

*Laura Calvi holds an MA and a post-graduate Diploma in Contemporary Art History. She specialised in 1960s European art and since 2010 she continues research about the preservation of Kinetic Art. From 2009 to 2013 she has worked as assistant curator at Museo del Novecento, Milan. She is currently working for Prada Foundation in Milan and is a freelance researcher for Museo del Novecento.*

**Roberto Dipasquale** started working as a studio assistant for Arte Povera's artists in Turin. Since 1996 he runs the company *AttitudineForma – Technical Services for Contemporary Art*, working with the most important Museums and institutions in Italy, as well as with several international artists. Roberto works both in the installation and production of new works, closely with artists. He also is involved with several institutions in preservation programs.

**Iolanda Ratti** holds an MA and post graduate diploma in Contemporary Art History, specialising in the preservation of time based media. Until 2010 she has worked as collections curator at Museo del Novecento, Milan. From 2010 to 2013 she worked as assistant conservator at Time Based Media Department at Tate Gallery, London. She is currently Collections curator for contemporary art for the Milan City Museums and freelance conservator for HangarBicocca, Milan.

Your notes

## Connecting practices of preservation: exploring authenticities in contemporary music and performance art

Andreia Nogueira<sup>a,b,c</sup> and Hélia Marçal<sup>a,b,d</sup>

a) Department of Conservation and Restoration, Faculty of Science and Technology, Universidade Nova de Lisboa, Caparica, Portugal

b) IHA – Instituto de História da Arte (Art History Institute), Faculty of Social and Human Sciences, Universidade Nova de Lisboa, Lisbon, Portugal

c) CESEM – Centro de Estudos de Sociologia e Estética Musical (Sociology and Musical Aesthetics Research Center), Faculty of Social and Human Sciences, Universidade Nova de Lisboa, Lisbon, Portugal

d) Faculty of Psychology, Universidade de Lisboa, Lisbon, Portugal

This paper aims to reflect upon the different authenticities of collaborative works that combine contemporary music with performance art. For this purpose, collaborative and individual works by two of the most prominent figures of the Portuguese avant-garde, the visual artist and performer Ernesto de Sousa (1921-1988) and the composer, pianist, and conductor Jorge Peixinho (1940-1995) will be discussed.

Although it cannot be defined in absolute terms, the notion of authenticity is considered of utmost importance in contemporary art conservation. Authenticity is a relational, intrinsically context-dependent, and multiple concept. Several challenges emerge when the artwork combines different contexts, such as contemporary music and performance art, as these two performative practices imply different notions of authenticity, preservation, and reinterpretation. The authenticity of performance art is usually linked with the inaugural event and with the artist's intentions. In musical performances the work's authenticity can be related with the composer's intentions, the sound itself, or the performance practice. Considering that collaborative works have both a double nature and a double authorship, it is important to ask: where does the authenticity of these works reside? How do the different interpretations of authenticity in these two fields affect the artwork's biography? Can these works be preserved and presented in their multiple authenticities?

**Andreia Nogueira** completed her master degree in Conservation and Restoration at NOVA University of Lisbon. She specialised in the preservation of contemporary art. Currently, she is a PhD Fellow at the same University, and her project focuses on the preservation of Portuguese contemporary musical performances.

**Hélia Marçal** has an MA in Conservation and Restoration, with a specialisation in contemporary art conservation, from NOVA University of Lisbon. She is now a PhD Fellow at the same university, and her project focuses on the study of decision-making processes and documentation strategies for the preservation of performance artworks.

Your notes

## Authenticity and authorship in socially engaged art

Dr Rebecca Gordon

Researcher and sessional lecturer, University of Glasgow

Glasgow played host to the twentieth Commonwealth Games this summer. As well as a celebration of sport, there was an extensive cultural programme including new work by world-leading and emerging Scottish and international artists. Emphasis was on accessibility, shared cultural traditions and contemporary creativity. Expanded practices that call upon public collaboration as a means of production are becoming a customary feature of the contemporary art landscape (and often a requisite of funding). Ontologically this process challenges traditional attitudes to material and nominal authenticities, with the artist not necessarily involved in the 'making' of the work.

Paper

This paper explores issues of authenticity in relation to this growing contemporary art practice of social engagement and public participatory collaboration. With funding bodies seeking evidence of social 'impact', contemporary art production is becoming increasingly tied to project-based events rather than autonomous installations or material objects. How does this affect our understanding of nominal and expressive authenticity? Must artists make a distinction in their practice between work that is suitable for the market and work that is 'socially engaged'? How does the contemporary artist view authenticity in this collaborative process? This subject will be explored in relation to the practice of Rachel Barron, whose participatory project *Assemble* took place across two venues in Glasgow during the Commonwealth Games.

*Rebecca Gordon completed her PhD thesis, 'Rethinking Material Significance and Authenticity in Contemporary Art', in 2011 at the University of Glasgow. In 2012-2014 she was the Research Assistant for the Research Network for Textile Conservation, Dress and Textile History and Technical Art History, University of Glasgow, and in 2013 convened the Authentic Artwork core course for the MLitt Technical Art History programme.*

Your notes

## Artists' discussion Round Table

Convenor: Dr Hanna Hölling

**Ross Birrell** is an artist, writer and lecturer. Current practice-led research revolves around the interrelations of art, philosophy, place, politics and music in the production of a series of solo and collaborative films, installation, site-specific interventions, text works, recordings, music compositions, writing. His doctoral research 'The Theatre of Destruction: Anarchism, Nihilism and the Avant-Garde, 1909-1945' (University of Glasgow, 2004) focused upon the contribution of 19th century anarchism and nihilism of Bakunin, Proudhon and Nietzsche to the political, philosophical and aesthetic development of the avant-garde manifestos of Futurism, Dada and Surrealism.

**Clara Ursitti** has been working with fragrance since the early 1990s creating pungent installations and interventions that delve into the social and psychological aspects of scent. She is interested in non-verbal (chemical) communication, the non-visual senses, speculative fiction and memory. Her work often incorporates situation and context. She obtained a Sculpture and Interdisciplinary BFA from York University, Toronto and an MFA at The Glasgow School of Art. She was awarded a Canada Council Artist Grant in 2012.

**Nicky Bird** is an artist whose work investigates the contemporary relevance of found photographs, the hidden histories of archives and specific sites. She is interested in a key question: what is our relationship to the past, and what is the value we ascribe to it? Since her practice-led PhD at Leeds University (1994-99) she has explored this through photography, bookworks, the Internet and New Media. In varying ways, she is interested in creating artworks that make visible the process of collaboration. These collaborations are with people who have significant connections to materials originally found in archives.

Your notes

Round Table

## Identifying aesthetic and technological thresholds in the restoration of contemporary art

Tiarna Doherty and L. H. (Hugh) Shockey, Jr.

Lunder Conservation Center, Smithsonian American Art Museum,  
Washington DC

The Smithsonian American Art Museum maintains an ambitious exhibition program for contemporary art. To meet the challenges of exhibiting works created in the 20th & 21st century, museum staff and artists strive to define the aesthetic and technological thresholds required for restoration. Case studies offer a comparative model for the challenges faced in many collections today.

*Cloud Music*, is a hybrid sound/ video work with custom designed and built electronics created in 1974 through the collaboration of Robert Watts, David Behrman, and Bob Diamond. Shown extensively during the 1970s, the hardware was modified to utilise “new” colour video technology during that time. The work’s components and installation parameters continue to evolve with the input of the artists.

*For SAAM*, a new media work by Jenny Holzer, is a case study that highlights varying degrees of artist involvement in the details of a work’s fabrication, the necessity for 3rd party specialists to maintain hardware and software systems, automation and technology infrastructure to power and control individual works on exhibition. For this work, expanded formats for documentation include video capture experiential effects of works with light and movement that are essential in determining the original appearance and extent of deterioration.

*Tiarna Doherty* is the Chief of Conservation, Lunder Conservation Center, Smithsonian American Art Museum. *Tiarna* is on the ICOM-CC Directory Board and is a member of the American Institute for Conservation, International Institute for Conservation and INCCA and INCCA-NA. *Tiarna’s* specialty is in paintings conservation.

**Hugh Shockey** has worked at the Lunder Conservation Center, Smithsonian American Art Museum for a decade. Hugh is a member of ICOM-CC, INCCA, the American Institute for Conservation, and is the Washington Conservation Guild's Past President. Hugh specialises in objects conservation with extensive experience treating plastics, electronics, and traditional sculpture.

Your notes

## Conserving authenticity in transition

Stephanie de Roemer

Conservator (3-D Art) Sculpture/ Installation Art, Glasgow Life/Glasgow Museums

What does the concept of 'authenticity' mean to the practicing object conservator and are there any implications, shifts or differences in definition and application to the conservation of Modern and Contemporary Art as opposed to historic objects and traditional art?

Observations of and insights into the dynamic interrelationship between the 'aesthetic entity' and 'historic document' within an 'object', its intrinsic duality, will be presented as an significant aspect, which the conservator has to be aware of when investigating and defining an object's overall authenticity.

How this perception is subsequently interpreted and judged by a separate multi contextual and subjective entity - the conservator - highlights an additional layer of complexity to the concept of authenticity, suggesting it not to be an 'absolute' but 'relative' - a continuous transition between objects and individuals.

Applying definitions of 'nominal authenticity' and 'expressive authenticity' to assess, describe and record observed characteristics for the 'aesthetic entity' and 'historic document' of an art work is proposed to serve as an applicable tool - a map or 'navigation device' that allows documentation of the dynamic processes within the object and observer, making visible the continuous transition of authenticity through time and space.

*Stephanie de Roemer is a qualified conservator for Sculpture and Contemporary Art at Glasgow Museums. She is professionally trained and involved in archaeology, art historical study and conservation of historic and contemporary objects and installations of cultural heritage since 1995, with a particular interest in conservation theory and history.*

Your notes

## Blind spots in contemporary art conservation. Results of an interdisciplinary workshop

**Julia Giebeler M.A.**

Conservator and research assistant at Cologne Institute of Conservation Sciences, Cologne

**Nora Krause**

Conservator, Collection Management, KAI 10 | Arthema Foundation, Düsseldorf

**Prof. Dr Gunnar Heydenreich**

Cologne University of Applied Sciences, Cologne Institute of Conservation Sciences, Cologne

The diversity of materials and technologies used in contemporary art are challenges for conservators. They have the duty to understand artworks in their physical substance and meaning as well as to preserve them for future generations. Therefore conservation strategies as well as modes of presentation and reception have an influence on artworks, not only in their material and immaterial constitution, but also in their social impact and cultural legacy.

In October 2014 twenty five scholars and experts of conservation, cultural heritage preservation, art history, history, philosophy, media studies and jurisprudence came together for a two-day workshop at Cologne Institute of Conservation Sciences. During the meeting the invited experts a) analysed the theoretical background of conservation decisions, b) discussed the applicability of existing codes of ethics towards the specific requirements of contemporary art, and c) identified needs of further research regarding the development of the theoretical framework for the conservation of contemporary art. The strategies of reasoning and justifying the legitimacy of decisions were analysed and discussed by using four case studies. Thus, the workshop opened up new perspectives and enabled the discovery of “blind spots”. The presentation aims to present and discuss the results of the case study analysis as well as the research desiderata that have been identified within the workshop.

**Julia Giebeler** is a freelance conservator of paintings and contemporary art. Since 2013 she is also research assistant at the Cologne Institute of Conservation Science (CICS). After completing her Diplom degree at CICS on the preservation of an interactive video installation, Julia worked as trainee for two years at Museum Abteiberg in Mönchengladbach. In 2012, she completed her Master's degree with a thesis on Heinz Mack's light-kinetics as a case study in conservation theory and practice.

**Nora Krause** supervises the KAI 10 | Arthena Foundation, Düsseldorf and the private collection Monika Schnetkamp in Oldenburg. In November 2014 she also started to manage the artists' estates collection of the Art Funds Foundation in Bonn. Nora Krause studied history, history of art and conservation sciences in Hamburg, Cologne and Venice and is currently writing her doctoral thesis in history of art at Düsseldorf University.

**Gunnar Heydenreich** is Professor for Conservation of Modern and Contemporary Art at Cologne Institute of Conservation Sciences / University of Applied Sciences (CICS). He studied paintings conservation at the Hochschule für Bildende Künste in Dresden and he gained a Ph.D. from the Courtauld Institute of Art, London. From 1995 to 2009 he was head of paintings and contemporary art conservation at the Restaurierungszentrum in Düsseldorf. Gunnar Heydenreich was a founding member of the International Network for the Conservation of Contemporary Art (INCCA) and co-organiser of the European projects *Inside Installations* and *PRACTICS*.

Your notes

Your notes

Paper

## Authenticities and ontologies: an approach from practice theory

Prof. Renée van de Vall

Professor Arts and Media, Faculty of Arts and Social Sciences, University of Maastricht and head of NeCCAR

Logically, thinking about the conservation of the authentic artwork seems to start with trying to define what type of ‘thing’ the work is or originally was (an object, a concept, a process, an event or a combination of these), what it consisted of, what belonged to it and what not, and how the artist wanted it to evolve: its ontology. As it is the artist who defines the work’s elements, properties and boundaries, ontology may seem to boil down to the artist’s intention or sanctioning; and as artists may do this differently each time, there seem to be as many ontologies as there are contemporary works of art (cf. Irvin 2005, 2008). This paper will argue that practice theory may help to solve some recurrent ontological problems and to trace more general patterns across individual cases.

Sherry Irvin, ‘The Artist’s Sanction in Contemporary Art’. *The Journal of Aesthetics and Art Criticism*, 63, no. 4 (Autumn 2005), 315-326.

Sherry Irvin, ‘The Ontological Diversity of Visual Artworks’, in Kathleen Stock and Katherine Thomson-Jones (eds.), *New Waves in Aesthetics* (Palgrave Macmillan 2008) 1-19, 5.

**Renée van de Vall** is professor in Art & Media at the Faculty of Arts and Social Sciences of Maastricht University. Her research focuses on the phenomenology of spectatorship in contemporary art and on conservation theory and ethics in the context of contemporary art. She is project leader of the NWO funded research project *New Strategies of Conservation of Contemporary Art*, a collaboration of the Universities of Maastricht and Amsterdam and the Cultural Heritage Agency of the Netherlands. As project leader of the Network for Contemporary Art Research (NeCCAR), she is currently involved in preparing a collaborative proposal for a Marie Curie Innovative Training Network.

Your notes

Keynote

Further notes