

INCCA Speed Mentoring session

Conference: 2023 Future Talks Meeting
Date/time: Thursday, Nov 9, 2023 from 3:00-4:00pm

This event 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 INCCA.

If you are interested in reserving your time with any of the following mentors, please send an email to Josephine Bobek info@incca.org – 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.

Your mentors:



Susanne Kensche has been conservator of modern art and sculpture at the Kröller-Müller Museum since 2011. She has led major restoration projects such as *Jardin d'email* by Dubuffet or *K-Piece* by Di Suvero. Her focus is on outdoor sculpture, installation art and plastics. She collaborates in projects with the UvA, LIMA and the GCI dealing with painted outdoor sculpture, time-based media, artist interviews and plastics. She serves on the steering committee of SBMK (the Foundation for the Conservation of Contemporary Art). Prior to this, she was conservator at documenta12 and head of the painting and sculpture conservation department at Museum het Valkhof. She graduated in conservation of paintings and modern art from the Institute of Conservation Science in Cologne in 2008 and also works as an independent conservator with her own studio

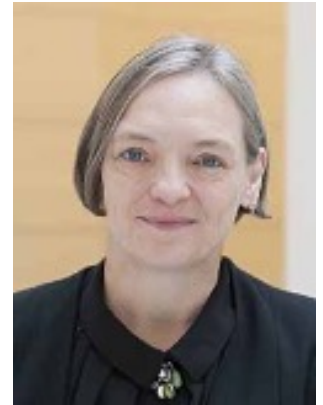
Anna Laganà is Senior Research Specialist at the Getty Conservation Institute (GCI), primarily developing research projects and workshops on conservation treatments for plastics heritage objects. She graduated from the Istituto Centrale per il Restauro's conservation program in Rome. Before joining the GCI, Anna managed her own company and coordinated the Contemporary Art Conservation Laboratory at the Centro Conservazione Restauro la Venaria Reale in Turin, worked as a conservator/ researcher at the Cultural Heritage Agency of the Netherlands, 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.





Ulrich Lang has been senior conservator at the MMK Museum für Moderne Kunst Frankfurt am Main since 1998. His conservation studies in Berlin, the collaboration with many artists, the participation in various exhibition projects since 1991 and the experience with Modern and Contemporary Art enabled a deep insight in the approach of art, the material and its preservation. One focus is Media Art since documenta X 1997. He cooperates in international projects and expert groups, publishes in various media and teaches at high schools or acts as an advisor. Since 2010, Ulrich has also been a free-lance conservator with his private studio LangSündermannRestauratoren in Frankfurt am Main <http://www.dierestauratoren.de/>.

Pip Laurenson is Professor of Conservation at UCL and director of the MSc in the Conservation of Contemporary Art and Media at UCL East. She has 30 years of experience in conservating contemporary art, establishing and leading Tate's pioneering Time-based Media Conservation section from 1996 until 2010. Pip is committed to interdisciplinary research that serves and responds to the challenges facing contemporary collections in the 21st century. Between 2010 and 2022 Pip was Head of Collection Care Research at Tate. From 2018-2022 she led the Mellon Foundation funded project Reshaping the Collectible: When Artworks Live in the Museum. She received her doctorate from UCL, is an accredited member of ICON and is a member of the Steering Committee for INCCA.



Delia Müller-Wüsten is Senior Conservator / Partner at New York Art Conservation, a women-owned conservation studio specializing in modern and contemporary art, and has developed unique treatments for high-gloss and reflective metal, glass and plastic surfaces. Delia started her professional career in 2003, initially as a furniture conservator, gaining extensive experience both in museums and private practices in Germany, Denmark and Croatia. She received her Diploma in Conservation in 2011 and her MA in Conservation in 2012 from the University of Applied Sciences in Cologne. In 2012, she moved to New York where she worked as an Associate Conservator for Contemporary Conservation Ltd for ten years. She also co-founded AIC's Contemporary Art Network (CAN!) where she currently serves as editor.

Marisa Pamplona is Head of the Conservation Science department and Research Laboratory at the Deutsches Museum that she established in 2014. She researches the development and application of spectroscopic and chromatographic analytical methods for studying the composition, production and deterioration of objects particularly made of synthetic polymers, and investigates preventive conservation solutions for the collection. She was conservation scientist at the Rathgen Research Laboratory - National Museums Berlin from 2008 to 2013. She has a PhD in Engineering Sciences from the Technical University of Lisbon (2008), assessing the effectiveness and durability of synthetic polymers used to protect and consolidate stone monuments and sculptures outdoors.





Martina Pfenninger Lepage graduated in Conservation of Modern Materials and Media in 2004 at Bern University of the Arts. She worked at Documenta 11, at Schaulager in Basel and was Assistant Co-organizer for the EU-project Inside Installations at the Restaurierungszentrum Düsseldorf. From 2007 to 2020 she has been Head of the Studio for Contemporary Art Conservation at the Academy of Fine Arts Vienna and worked as a conservator for Thyssen-Bornemisza Art Contemporary (TBA21). Since 2020 she is co-leading the program in Conservation of Modern Materials and Media at the Bern Academy of the Arts. Her research focus lies on installation art and contemporary sculptures.

Sanneke Stigter is Assistant Professor of Conservation and Restoration at the University of Amsterdam, specialised in Contemporary Art. She has been in many international projects, including Artist Interviews, Inside Installations and NACCA, and is currently Principal Investigator for several research projects on the use of Oral History in Conservation. Before joining the UvA, where she defended her PhD on working with conceptual art, she was head of contemporary art and sculpture conservation at the Kröller-Müller Museum. She holds positions on the steering committees of INCCA and the SBMK, and teaches graduate, postgraduate, and PhD-students in conservation, curatorial studies, and artistic research.



Carien van Aubel is an independent conservator specialising in modern and contemporary art working in both the Netherlands and the UK. Her studio is based in London where she works on various projects for private collectors and museums including Tate Galleries. She received her postgraduate training in conservation at the University of Amsterdam and holds an MSc in Chemistry. Her research focuses on the identification of plastics used in artworks. In her work as a conservation researcher for 'Project Plastics' initiated by the Foundation for the Conservation of Contemporary Art (SBMK) and the Cultural Heritage Agency of the Netherlands (RCE) she developed the Plastic Identification Tool and Plastic Identification Workshops. Workshops are still given internationally.

Thea van Oosten is an independent conservation scientist and advisor, currently an associate researcher at the University of Amsterdam. She 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, and has taught courses and workshops on this topic around the world. She was a Guest Scholar at the GCI in 2016 writing her book *Physical Properties of Plastics: a guide for Conservators* published in 2022.

