

Session summaries Spanish speaking countries

The Spanish speaking group organised two sessions during the symposium.

Day 2, Thursday 10th June: INCCA Spanish Speaking Countries

Day 3, Friday 11th June: Case Studies on Access: Spanish Speaking Countries

The second day we organised a networking session with Gabriela Baldomá, our guest from Argentina. During this session Arianne Vanrell made a presentation about how to increase the quality of documentation and the networking as a process to manage and to understand the information and how that information can be an interesting tool for the comprehension of the installations.

The process of comprehension and understanding an art work is not only a compilation of information but a process to learn how these processes had been done, what is the importance and the hierarchy of each component of each installations for the transmission the meaning and the idea of the artist, and how it can be displayed in the future, considering the conservation, aging, obsolescence, etc. of those components and their relations on context.

We also talked about how we can test the Inside Installations protocols in different contexts, as the Uruguayan or Argentinean reality. We showed how we have worked together with them organising workshops in each country, working with the whole team of each museum and how we had to reorganize the protocols in order to adapt it to those different context.

It was a very fruitful session in which participants were able to share experience and start to have a new and more intense contact with other conservators on their region that involves new projects, meetings, congress and seminars for the nearly future.

Gabriela Baldomá, from the IICRAMC and Castagnino+MACRO Museum in Rosario, Argentina presented the Case Study “Jaula the Aves” by the artist León Ferrari, that presents interesting problems of conservation but also of communication with the public. This installation had been involved in a big polemic during their exhibitions, due to its misunderstanding and incomprehension for the public, due to the absence of information – provided for the museum - during the early shows.

On the Uruguayan Case Study, presented by Arianne Vanrell From the MNCARS, we show how a conscientious documentation, working with the artist and with a whole team of restores, conservators, art historians, etc. allow to get all the necessary information to rescue an important art installations by the artist Agueda Dicranco “Ataduras” as well as its importance and relevance on the Uruguayan social and political context on the late 80´ s and its great representation of the Uruguayan democratic process.

With the audience, we have had the opportunity to introduce an interesting representation of professionals of Spanish museums, as Barcelona and Valencia, Latin American countries (Mexico, Brasil) as well as EEUU , Portugal, Switzerland and Alberto Tagle for the ICN. We have talked about the importance of participating in new projects, and joining large networks such as an INCCA group, who was not easy to join for some Latin American restores until those “real” experiences working with the Inside Installation project.

Alberto Tagle (ICN) suggested to ask Karen te Brake-Baldock (INCCA Central Coordinator) to present the Argentinean and the Uruguayan cases studies on the Inside Installations website.

On the third day, during the session: Case Studies on Access, Arianne Vanrell introduced how the working process between professionals can improve the quality of different projects and some aspects and tools used by the museums to share information with the public, as programs involving special needs, for example, for blind people, etc.

Santiago González, from the Educational Department of the MNCARS has presented how he has developed the programme “*Museo a Mano*” -“Museum by hand”- that involves a group of original masterpieces on our collection in a guided visit for blind people.

He showed how the project started, involving the conservation department to choose the pieces of art involved in the visits and to control the state of conservation of the sculptures. And also, how the dialogue with specific groups as the ONCE Association (*Asociación Nacional de Ciegos de España*- Spanish Association for blind people-), and other departments in the museum as the security staff, etc. permit to get a tremendous success in these programme, that has won some national prizes and had been taken as an example in other museums in Spain.

Ana Cudell, Marta Moreira de Almeida and Daniela Oliveira from the Serralves Museum and the Catholic University of Porto explained the process of decision making for the restoration of an installation of Dan Graham exposed on the sculpture garden of the Serralves Museum.

They showed how they face up the different options concerning materials, original techniques, and maintenance of the installation in the future. They also considered the royalties involving the picture that makes part of the artwork and the possibility to buy it in order to replace the picture regularly as a maintenance consideration for the future.

The interaction between different professionals, as scientists, art historians, conservators, restorers, etc. made it possible to obtain extensive knowledge of the technical, conservation and degradation problems of the piece and the possibility to have a well argued solution for the nearby and late future.

Just like during the Spanish networking session on Day 2, we had the opportunity to discuss together about our experiences and how we have shared information to organize the research and the diffusion teams and how important the results of those experiences have been.