

Parallel session Contemporary Art: Who Cares?

Title **The Knowledge Tree. INCCA Central and Eastern Europe**

Type presentations & discussion

Date, time Thursday 10th June, 14:00-17:30

Organisation Iwona Szmelter, professor Faculty Conservation-Restoration of Works of Art, Academy of Fine Arts, Warsaw

Description This session will be devoted to a new conceptual framework for the care of contemporary and modern art and will address issues in conservation management of art collections. Its aim is to promote current knowledge and an INCCA model for care of contemporary art as well as issues in “An Innovative Approach to Complex Care of Contemporary Art”(IACCCA) sub-project; a theoretical paradigm, artist participation, decision making, scientific research, legal issues, complex care of contemporary art in tangible and intangible heritage of visual art. With the general question being: What is to be preserved in contemporary art?, ten speakers will address the following subjects: Innovations based on complexity and interdisciplinarity in the care of contemporary cultural heritage; Rethinking authenticity and its influence on conservation : An innovative strategy for preserving material and intangible aspects of installation art; Implementation of theory based on the INCCA models/guidelines in the care of collections and gallery practice; Video collections: preservation, management and restoration; Acquisitions as a museum's mirror image; Caring for the potential interpretations of works of art in a foreign cultural context; Lending of contemporary artworks and the rights of their authors; Beautiful, Original, Thrilling or Functional? Contemporary Museum Wroclaw Seat: Program, Project, Conservation Issues.

Speaker 1 Iwona Szmelter, professor Faculty Conservation-Restoration of Works of Art, Academy of Fine Arts, Warsaw

Title Innovations based on complexity and interdisciplinarity in the care of contemporary cultural heritage

Abstract Contemporary and modern art requires a modern, innovative approach to its care. Our knowledge of conservation is obtained from analysing particular cases and the consequent synthesis of scientific methods. A new conceptual framework is required for the theory of preservation, conservation and restoration, maintenance and custodial care of recently created cultural heritage (tangible and intangible). Bearing in mind the complex spectrum of modern art, we are seeking a solution to the problem of methods of preservation for the rapidly developing and complex visual art heritage. The innovations may be useful in general curatorial- conservation research, new decision-making processes, acquisitions, etc. Assessment of all artwork has to be in collaboration, theoretical and practical, based on an exchange of ideas and information among specialists of various disciplines. The complex framework also explains how the specific nature of modern art, the historical, social and geographical context of an object, and the meaning that it conveys contribute to determining its preservation. The guidelines for these new procedures will be presented in the appendix as well as many case studies; Mirosław Bałka, Krzysztof Bednarski, Alina Szapocznikow, Leon Tarasewicz, Angelique Markul, Marcin Berdyszak, Wojciech Mueller, PCK. The target audience includes preservation specialists, conservator-restorers, researchers as well as students.

Biography Iwona is a trained conservator and a consultant of museums collections. She obtained an MA at the University of Torun and amongst others holds a scholarship at Sapienza University in Rome and at the Getty Conservation Institute. She is currently professor at the Faculty of Conservation-restoration of works of Art at the Academy of Fine Arts in Warsaw and in Poznan and visiting professor of the postgraduate museology studies, University of Warsaw. She has been active in a number of conservation science projects in Poland as well as at an international level such as the project Eureka! and COST.Iwona has been collaborating with the Netherlands Institute for Cultural Heritage / ICN since 1996 on projects such as Modern Art: Who Cares? (1997), the INCCA founding project (1999-2002), Inside Installations (2004-2007) and PRACTICs (2009-2011). She is group coordinator for INCCA Central and Eastern Europe. A founding member of ENCORE and a member of ICOM-CC and the Polish Academy of Science.

Speaker 2	Hilkka Hiiop, conservator of contemporary art, Art Museum of Estonia / KUMU, Estonia
Title	What is to be Preserved in Contemporary Art? A Question for the Curator or the Conservator.
Abstract	Museums and collections of contemporary art are increasingly facing new challenges with regard to the appropriate long-term conservation of their holdings. The objects to be preserved are characterized by an enormous range of materials and ways of combining them. Due to the wide diversity, and often mutual incompatibility of employed materials, the preservation of contemporary art collections is technically difficult. Even more complex than technical problems, is the task of understanding the relationship between a given work's physical and conceptual properties. The only acceptable basis for preservation of contemporary art is an awareness of the multiple values, concepts and physical preservation/conservation possibilities of each particular work. The different materials used in the production of contemporary art and the ideas they represent tend to change their initial form rapidly, thus making it difficult, if not impossible, to reconstruct them later on. It is therefore crucial to establish appropriate conditions for preservation of the conceptual and physical integrity of the work of art at a very early stage, possibly at the time of its acquisition. This is also the moment when the curator's and conservator's effective interaction is required. Through some case studies from the KUMU contemporary art collection, the following paper provides a conservator's view, regarding the acquisition and musealization process of contemporary art. It aims at pointing out the needs and problems relating to the preservation, future display and, if necessary, adequate conservation-restoration of the collection of contemporary art.
Biography	Hilkka Hiiop is responsible of contemporary art conservation at the Estonian Art Museum/Kumu (since 2006) as well as lecturer and coordinator of the artefact conservation branch at the Estonian Academy of Art, Department of Conservation (since 2003). She was trained as an art historian at Tartu University and got her MA degree in conservation of cultural heritage from the Estonian Academy of Art (MA thesis: Theoretical and methodological approaches in conservation of contemporary art at an international level and applied to contemporary art in Estonia). Presently she is doing her PhD research on the conservation management of contemporary art. Additional professional experience in conservation includes an internship at the Gemäldegalerie in Berlin (1999), practice at a conservation studio in Amsterdam (1999-2002), a course on conservation of contemporary art at the ICR (Istituto Centrale per il Restauro), Rome (2003). Since 2004 she is working part time as a conservator of mural paintings in Rome (projects involved: church of Santa Maria Antiqua, Forum Romanum (6th –9th century); Domus Aurea (1st century AD); church of San Pietro in Tuscania (11th –12th century) etc.). Since 2006 she is active member of INCCA (International Network for Conservation of Contemporary art).
Speaker 3	Monika Jadzińska, Faculty of Conservation-Restoration of Works of Art, Academy of Fine Arts in Warsaw
Title	Rethinking authenticity and its influence on conservation: An innovative strategy for the preservation of tangible (material) and intangible aspects of installation art.
Abstract	Authenticity is one of the most important factors conditioning the value of an artwork and the manner of proceeding in the scope of conservation theory and practice. It has influenced all research, decision-making models, as well as methods of preservation, display and conservation-restoration of a work of art. The complexity of the notion of authenticity is especially apparent in the case of modern and contemporary art, particularly in Installation Art, which often breaks away from the conventions of more traditional art disciplines. There is a considerable degree of individualization in such artworks, a lack of any clear rules or of information on the artist's intention. This paper explores the most characteristic features of Installation Art and their influence on conservation treatment. It puts forward a three-stage strategy for a critical analysis of the authenticity of artwork: - analysis of the "anatomy" of the artwork - tangible aspects: how to recognize the significance and value of material elements – and a proposed solution based on Charles Peirce's semiotic theory (index, icon and symbolic distinctions); - analysis of intangible aspects: idea, context, process, space, place, sensual elements and their relations, artist's intention, new role of the viewer perception, his/her presence and

others;

- interpretation that can lead to proper solutions.

Case studies of Polish artists: Mirosław Balka, Koji Kamoji, Krzysztof M. Bednarski, Stanisław Dróżdż.

Biography MA degree in conservation-restoration of paintings and polychrome sculptures at the Nicolaus Copernicus University in Torun, Poland (1997). Since 1999, Assistant Professor at the Faculty of Conservation and Restoration of Works of Art, Academy of Fine Arts in Warsaw. She specializes in theory and practice of conservation-restoration of paintings, polychrome sculptures, modern and contemporary works of art; Recently obtained (March 2010) her PhD from the Institute of Art in Polish Academy of Science, Warsaw. Thesis title: "Authenticity in Installation Art". She works in the field of conservation-restoration of traditional, modern and contemporary art, polychrome sculptures, altars, wall paintings and as an expert and curator of collections. Founding and active member of INCCA since 1999. She participated in many national and EU projects, including: Inside Installations (2004-2007), Cesare Brandi, His Thought and European Debate in the 20th Century (2006-2007), CHIC – European Cultural Heritage Identity Card (2009-2011), PRACTICS (2009-2011).

Speaker 4 **Duška Sekulić Ćiković, conservator-restorer, Museum of Modern Art, Rijeka, Croatia and PhD candidate AFA Warsaw.**

Title Acquisitions as a museum's mirror image: New challenges facing conservation management.

Abstract The main objective of this paper is to examine the growing importance of museum acquisitions in the light of redefinition of the role of museums of contemporary art, increasingly affected by globalisation and internationalisation. Museums are faced with extreme variety of (hyper) production. Also, exploitation and preservation of collections incur increasing expenses, which might be higher than the purchasing price of artworks. In that respect, the author argues that the position and the role of conservator-restorer in the acquisition process have to be both clearly defined and transformed. Assuming that the acquisition is a mirror image of the museum itself, the acquisition model has to be changed and improved. The selection needs to be much more rigorous. Improvements have to be made in its processual dimension, mainly in strengthening the pre-acquisition phase (e.g. data collection, cooperation with the author, risk assessment, contract drafting) and in decision making aspects, putting stronger emphasis on interdisciplinarity, neutrality, depersonalisation, objectivity, transparency and responsibility.

Biography Duška Sekulić Ćiković is Head of the Conservation Department at the Museum of Modern and Contemporary Art (MMSU) in Rijeka, Croatia. She graduates at the Faculty of Arts and Sciences of the University of Rijeka and completed postgraduate studies (MA) in Conservation and Restoration of Easel Painting and Polychrome Wooden Sculpture at the Academy of Fine Arts of the University of Ljubljana with thesis on diagnostic methods. Currently she is a PhD candidate at AFA Warsaw with the thesis: "The acquisition process in museums of contemporary art. Analysis of Croatian and Polish case-studies with the emphasis on conservation-restoration aspect of acquisition process and development of new reference model" (mentor: prof. Iwona Szmelter). Among others, additional professional experience in conservation includes a course at the ICR (Istituto Centrale per il Restauro), Laboratory of physics and ambient control, Rome (2000). Her main professional interest lies in conservation management. Associations: Association of Restorers of Croatia, Association of Restorers of Slovenia, ICOM-CC, ICCROM, Croatian Court Experts Association, INCCA

Speaker 5 **Joanna Waško, conservator, Zachęta National Gallery of Art, Warsaw, Poland**

Title Implementation of INCCA models and guidelines into collection care practice in Zachęta National Gallery of Art.

Abstract Contemporary art objects require a whole new approach to museum and gallery procedures. The objects' uncommon nature calls for an uncommon approach, their complexity demands individual recognition. For years now, professionals have struggled to accommodate traditional rules into new frameworks and build new models that would guide and help conservators, collection managers, registrars and curators when dealing

with contemporary art objects. Traditional guidelines are now undergoing a revision and new strategies in management and conservation fields are being formulated based on experience and critical thinking. This paper will present an approach to collections care that is current practice at the Zachęta National Gallery of Art, based on INCCA models and guidelines for managing contemporary art. A step-by-step process of object maintenance will be demonstrated, from the moment of its acquisition, through the process of gathering information and creating a new type of documentation, and I will briefly look at curatorial and conservation management.

Biography

Conservator at the Zachęta National Gallery of Art in Warsaw. Responsible for preventive conservation, collections care and creating collections' documentation database. In 2006 graduated with honors from Conservation and Restoration of Art Department at the Academy of Fine Arts in Warsaw, Poland. Her diploma paper dealt with preventive conservation procedures and curatorial treatments of modern and contemporary art objects; while the practical work dealt with polyurethane foam application during restoration of a contemporary sculpture. Her education experience includes internships at the Peggy Guggenheim Collection in Venice and ICCROM in Rome, participation in ICN Plastics Course in Amsterdam and TAPE Audiovisual Materials Preservation Workshop in Warsaw. During 2008 co-organized series of presentations, workshops and conferences about conservation issues and collections care for public, student groups and collection managers held in the National Gallery.

Speaker 6

Mirta Pavic, conservator, Museum of Contemporary Art (MSU), Zagreb, Croatia

Title

Chen Zhen vs. Julije Knifer: Reconstruction of candle installation and removal of overpaint from the monochrome.

Abstract

During the preparations for the opening of the Museum of Contemporary Art (MSU) new building in Zagreb, its first permanent display in the fifty years of its existence, the Conservation Department has handled numerous installations, conceptual works, sculptures and paintings etc., which require an individual approach, diagnosis and specific treatment suited to each work. We opted for two capital works of art from the MSU collection; a part of Chen Zhen's installation "Six Roots" called "Bed II" from 2000, and Julije Knifer's monochrome painting "MNB" from 1970. These two completely different pieces of art imply different and distinctive problems, but they still have some ethical issues in common. Chen Zhen's work is a bed with an installation containing candles, misshapen owing to inadequate transport and poor conditions, and it has been partially mechanically damaged. The curator team behind the permanent display decided the original candle shape should be reconstructed. The volcano-shaped original pieces have been preserved and fitted into the replica. The installation looks perfect, but gives rise to the ethical question of introducing new material and the natural decline of contemporary renditions in untraditional materials. In the second case, the overpainted monochrome zone distorts perception and annihilates meaning. The unprofessional retouch was done because the original blue layer had been damaged. With the invaluable help of R. Wolbers, a gel has been found to remove the overpaint without damaging the original layer. It remains uncertain whether it will be possible to retouch the damaged part without ruining the painting's purity and the ability to experience and understand the work.

Biography

Mirta Pavic is a senior conservator in the Museum of Contemporary Art in Zagreb, Croatia, where she has been employed since 2001. She conducts conservation-restoration research and projects, mostly on paintings, but also on other contemporary objects and materials. She got her degree from the Painting and Printmaking Department at the Zagreb Academy of Fine Arts in 1994. From 1997 until 1999, she worked in the Croatian Conversation Institute. In 2000 she finished her specialist training course "Restoring Contemporary Art" in the private school Enaip Veneto in Dolo (Venice, Italy), and is currently working on her master's degree at the Restoration Department of the Academy of Fine Arts in Ljubljana, Slovenia, with the thesis "Restoring Contemporary Monochrome Paintings on the Example of Julije Knifer". She is a member of the ICOM-CC work group Modern Materials and Contemporary Art. She lives and works in Zagreb.

Speaker 7	Ela Wysocka, conservator, Polish National Film Archive and PhD candidate
Title	Video collections: preservation, management & restoration. Tadeusz Kantor- Cricoteka case study.
Abstract	Through video recordings, theatre, dance, performance and “happening” find a way to survive. The use of new media created separate genres such as video theatre, video-dance, video-performance. Galleries, museums and art lovers soon began to want them and they collected and archived them. The art community has only recently realized that, in fact, analog videotape is ephemeral as well. Magnetic tape is unstable, sensitive to humidity and temperature, and it is hard to predict its ageing process, so it should not be considered a long-term storage medium for archival material. Although video works have existed for about 40 years, they have become seriously endangered. Because of a lack of alternative options for preserving audiovisual collections, archivists have learnt to deal with that difficult task by introducing more rigorous storage conditions, periodic migration and, recently, using new digital tools.
Biography	Ela Wysocka is a conservator educated at Fine Arts Academy in Cracow in traditional methods of restoration professionally handling with and interested in film and new media art restoration. Focused on applying broader art theory concepts to restoration problems of film, video and digital art. Currently employed by Polish National Film Archive, she simultaneously pursues her PhD in the field of theory and practice of fine art restoration in the era of digital media. In 2006 her master thesis “Methods of Conservation, Digitalization and Restoration of the Video Documents of Tadeusz Kantor’s Theatre Plays from the Cricoteka Collection” was awarded by General Inspector of Monuments and Society of Monuments Conservators of Poland as the best scientific and popularization work. From 2005 to 2007 she participated in the research project TAPE: Training for Audiovisual Preservation in Europe. Between 2007-2008 she participated in EU funded Leonardo program, and restored Olia Lialina’s net. art work Agatha Appears (selected as an INCCA Affiliated Project) a part of C3 collection. She published articles in new media restoration field in magazines such as Journal of Conservation-Restoration, National Centre for Historical Monument Studies and Documentation magazine and SPIEL - Siegener periodical for International Empirical Literature Study.
Speaker 8	Kinga Olesiejuk, PhD candidate, AFA Cracow
Title	Preserving the poly-semantic set by an extraneous context. A case study of Ilya Kabakov’s installation "School no. 6"
Abstract	The intentional feature of negligence of the Soviet school building turns the Ilya Kabakov installation (in US soldiers barracks) into an ephemera not only in the sense of a metaphor of transience but also literally. The abundance of props precisely arranged to serve the purpose of the artist’s idea provokes an intuitively determined play on the boundary between a setting created by the use of physical objects and intangible associations. Therefore the unstable character of the work of art has to be considered both with regard to the impermanence of the material structure as well as receptivity to various interpretations. The multilayered construction of the installation is very much dependent on the capabilities of the beholder to understand remote references. Nonetheless, the diversity of potential readings of the artwork set by the clash of contexts constitutes the value of primary importance. Regarding the artist’s respect for ephemera as a field for the imagination, the evolving image of the installation in the viewer’s mind will be considered an evidence of authenticity and a major concern for developing the proposal for its conservation.
Biography	Kinga Olesiejuk trained as a painting conservator at the Academy of Fine Arts in Cracow (2003-2009). In the course of her studies she developed an interest in modern and contemporary art conservation. She completed an internship at the Chinati Foundation in Marfa, Texas, USA. Focusing on a case study of the Ilya Kabakov installation “School no. 6” she became concerned with the issue of transience in contemporary art. She consolidated her interests in the phenomenon of ephemera through her MA thesis, involving preservation of the meaning of artistic matter and the distinction between tangible and intangible values of an contemporary work of art. In order to investigate the problem thoroughly she is collaborating with Polish contemporary art collections in Cracow and Lublin and developing a PhD research project at the Academy of Fine Arts in Cracow.

Speaker 9	Dorota Monkiewicz, Deputy Director Of Contemporary Museum Wrocław, Lower Silesia, Poland
Title	Beautiful, Original, Thrilling or Functional? Contemporary Museum Wrocław Seat: Program, Project, Conservation Issues.
Abstract	The subject is now an urgent matter in Poland, as an increasing number of various new museums have been established recently, and especially the museums of modern and contemporary art. Apart from the Muzeum Sztuki in Łódź, created before the war, no museum of modern or contemporary art has been built in Poland until recently. At the present moment various projects, run by lawyers, architects, city officials or managers, are developed all over the country, but it is often the case that having built its premises no one has a concept of the institution, and, moreover, there is no idea how to store, preserve, transport and exhibit the art objects in the already developed project. The Contemporary Museum Wrocław has been conceived in a different way. Discussing its program, project, and conservation issues, I would also like to draw attention to the question of how architectural projects need to be negotiated in relation to the program of the museum and conservation requirements, and, subsequently, how these issues affect the architectural project
Biography	Dorota Monkiewicz is an art historian, curator and art critic. For nearly two decades she has been a curator of modern and contemporary art at the National Museum in Warsaw. In 1996 she has founded a Foundation of Contemporary Art of the National Museum in Warsaw, which goal was to finance and organize new acquisitions of contemporary art for the Museum. In the years of 2005-2007 she was working on the Programming Committee of the new Museum of Contemporary Art in Warsaw. She is also a co-author of the program of the Contemporary Museum Wrocław (2007). Since March 2009 she is ahead of the project of founding a new museum of contemporary art in Wrocław as a Deputy Director for Contemporary Museum Wrocław at the Culture Department of the City of Wrocław. Dorota Monkiewicz lectures at the Faculty of Culture Studies at Warsaw School of Social Psychology and at the Postgraduate Curatorial Studies at the Jagiellonian University. She also curated numerous exhibitions and conferences on contemporary Polish and international art, was an author of experimental displays of the museum collections and published over one hundred texts, including essays, articles, catalogue entries, exhibition reviews, catalogues and books, on modern and contemporary art, museum collecting, and curatorial practice.
Speaker 10	Wojciech Kowalski, Professor, University of Silesia, Poland
Title	Lending of contemporary artworks and the rights of their authors.
Abstract	It is rather not widely known, particularly among artists, that obtaining an art object does not automatically transfer all artists' rights embodied therein. The reverse is also true. Acquiring a copyright does not mean that physical ownership of the art object is acquired. Most legal systems accept these principles and clarify them with appropriate regulations. Under those, sales of art objects result in the imposition of the artist's rights on the property rights of the new owner and can lead to conflicts between artists and owners. Understanding these differences is crucial when an object of contemporary art is planned to be loaned for exhibition. The presentation will discuss the above-mentioned retained artists' rights and their legal protection.
Biography	Wojciech Kowalski is Professor PhD hab. in Private Law at the University of Silesia, Katowice, head of the Department of Intellectual and Cultural Property Laws of this University. Visiting professor, University of Edinburgh, 1998-2000. Guest lecturer in London, Edinburgh, Minsk (Belarus), Heidelberg, Athens (USA), and in the Hague Academy of International Law in 2001 (Restitution of Works of Art pursuant to Private and Public International Law. Recueil des cours, Vol. 288. Matrinus Nijhoff 2002). Presented papers at numerous international conferences. Author or co-author of 8 books (four of them in English) and author of circa 100 articles published in Poland and abroad. Representative of Poland to the Council of Europe's Cultural Heritage Committee 1992-1994. Elected Deputy Chairman of Committee 1993-1994. One of the founders of the ICOMOS International Committee on Legal, Administrative and Financial Issues, deputy chairman 1998 - 2000. Member of the Bar since 1995.