

INCCA MEMBERS ARE DEDICATED TO
DEVELOPING, SHARING AND
PRESERVING KNOWLEDGE NEEDED
FOR THE CONSERVATION OF
CONTEMPORARY ART



A virus of sadness, the virulence of loneliness, 1990.
Lydia Schouten. RCE collection.

INCCA Update 7 January, 2014

Dear INCCA members and colleagues all over the world,

It is hard to imagine now, but when INCCA was established in 1999 the idea of a web-based database to share information was very new and for some radical. The internet is a fantastic vehicle for information exchange, and it has also become an essential means to come into contact with international peers. Face-to-face contact however remains an essential part of how we learn and collaborate. Embodied knowledge is difficult to transfer through a PDF or other digital means. The work that INCCA groups do in the regions; artist interview workshops, panel discussions and thematic meetings is for this reason extremely important. Hopefully you are able to attend an INCCA event near you this year. Links to all INCCA group websites can be found here: <http://www.incca.org/incca-groups>

Work is currently underway to create a new and improved incca.org and database. It may take some time, but it will be worth the wait. More news about this project will be coming soon!

Another exciting development to mention is the formation of a new INCCA group in the Asia-Pacific region. Anne Carter, conservator at the Queensland Art Gallery | Gallery of Modern Art is leading this initiative.

We are always looking for more news and content to share through INCCA. For information on how to share your news please see: www.incca.org/news/share-your-news
Are you an INCCA member and do you have artist interviews or other documents to share? Please add these to the INCCA Database. Don't hesitate to contact me if you need help on how to share your information.

Wishing you all a happy and healthy 2014!
Karen te Brake-Baldock, INCCA Central Coordinator

INCCA News

GCI Appoints New Head of Science

The Getty Conservation Institute has appointment Thomas J.S. Learner as Head of Science, effective January 6, 2014. Tom has been a member of the INCCA Steering Committee since May 2007. Congratulations Tom! For more information see the GCI website:

<http://news.getty.edu/press-materials/press-releases/gci-appoints-head-of-science.htm>

Photo credits: Thomas J.S. Learner. © J. Paul Getty Trust



Alberto de Tagle retires from RCE



On December 11th, colleagues and friends bid farewell to Alberto de Tagle who retired from the Cultural Heritage Agency of the Netherlands (RCE). Alberto began his RCE career almost 12 years ago as Head of Conservation Research (formerly

Netherlands Institute for Cultural Heritage (ICN). He then served as Chief Scientist in Movable Heritage Research from the Atelier Building in Amsterdam. Alberto has contributed greatly to European projects such as Tech Labs, EU Artech and Charisma, was active as a council member by ICCROM and is a member of the ICOM - CC Editorial Committee. In the Netherlands he was involved with projects such as Van Gogh's studio practice and the conservation of plaster. Alberto is a born networker and has always promoted multi-disciplinary collaboration. He played a key role in securing a host for INCCA (first at ICN and now RCE) and was indispensable in the expansion of INCCA; especially in North and South America. We wish Alberto all the best!

Photo credits: Alberto de Tagle at Contemporary Art: Who Cares?, 2010.
Photo by: Martine Berendsen.

Events

Lecture at the Getty: Icons in Plastic

Wednesday, January 15, 2014, 7:00pm

Museum Lecture Hall, Getty Center

Plastics, which first came into use over one hundred fifty years ago, are ubiquitous in our lives. By the mid-twentieth century, many artists and designers were choosing different types of plastic to create their now iconic pieces of furniture and design objects—works that have become highly valued by collectors and museums.

Join Getty Conservation Institute's Head of Science Tom Learner as he leads a conversation with experts in the field who are currently grappling with issues related to the conservation of design objects made with plastic materials. More information and registration online:

http://www.getty.edu/conservation/publications_resource/public_programs/icons_plastic.html?goback=%2Egmr_2584166#!

Symposium on conserving software-based art: Washington

Friday, January 17, 2014 from 10:00 AM to 5:00 PM

LOCATION: National Portrait Gallery and Smithsonian American Art Museum 800 G St. NW Washington, DC

This event is free. More information and register online:

<http://www.eventbrite.com/e/technology-experiments-in-art-conserving-software-based-art-new-date-tickets-8587883591>

Calls for papers / posters

IIC 2014 Hong Kong Congress call for student posters

Deadline: Monday, 3 March, 2014

IIC is delighted to announce a call for abstracts for the 2014 IIC Hong Kong Congress Student Poster Session.

The aim of this session is to provide a peer-reviewed platform for research and work on conservation projects being undertaken by students and emerging conservators who have recently graduated. This is an opportunity for those who are starting out in the conservation arena to take part in conservation's international showcase. Student Posters will be displayed prominently throughout the meeting and, as with the main poster session, there will be a programmed session giving delegates the opportunity to speak to poster authors. A pdf-format file of your copyright-cleared poster would also be welcomed at a later stage to enable display on the IIC web-site. The abstracts are not published in the preprints of the conference however.

More information:

<https://www.iiconservation.org/congress/2014hongkong/student-posters#>!

Workshops and courses

INCCA-NA 2014 Artist Interview workshops

Applications for the 2014 INCCA North America Artist Interview workshops are now being accepted. Partners for the workshops are: the Lunder Conservation Center and the Dallas Museum of Art. Workshop Dates:

- March 20-21, 2014 at the Lunder Conservation Center
- April 10-11, 2014 at the Dallas Museum of Art
- April 13, 2014 at Buffalo State exclusively for ANAGPIC students

Applications can be submitted by January 15, 2014.

More information and to apply please visit the INCCA-NA website:

<http://incca-na.org/programs/artist-interview-workshops/>

Publications, exhibitions and project results

Blog: Presto4U Paris Workshop (digital audiovisual preservation)

On December 4th, audiovisual archivists from across Europe gathered in Paris for a workshop in the context of the Presto4U project. The workshop concentrated on Digital Audiovisual Preservation in Communities of Practice. About 70 audiovisual archivists and vendors from a wide variety of organisations discussed their different needs for knowledge and tools for digital preservation in the different domains they work in. Museums, archives and service providers all wondered about tools and methods to make their sounds and images survive through the 21st century. Read more: <https://www.prestocentre.org/blog/presto4u-paris-workshop>

Student blog: Paint, Tape and Sardines

Jessica Ford is a Class of 2014 paintings conservation major completing her third-year internship at the Lunder Conservation Center, Smithsonian American Art Museum, in Washington, DC. In this blog post she discusses the background and conservation of a 20th-century painting with unconventional materials. Read more: <http://www.artcons.udel.edu/news/2013/11/29/student-blog-student-blog-paint-tape-and-sardines>

CeROART special issue: cultures and connections

The essays and shorter texts published were presented as talks and posters at the interim meeting for the International Council of Museums - Conservation Committee (ICOM-CC) working group Theory and History of Conservation, held in Copenhagen 16-17 May 2013 at the National Museum of Denmark. This special issue was edited by Isabelle Brajer. Free access at <http://ceroart.revues.org>

There are two articles and a poster that may be of particular interest to INCCA members:

Hélia Marçal, Rita Macedo, Andreia Nogueira et António Duarte

Whose decision is it? Reflections about a decision making model based on qualitative methodologies

<http://ceroart.revues.org/3597>

Rebecca Gordon et Erma Hermens

The Artist's Intent in Flux

<http://ceroart.revues.org/3527>

Brian Castriota (poster)

Equipment Significance and Obsolescence in Diana Thater's The Bad Infinite.

A Case Study in the Cult of Unintentional Monuments

<http://ceroart.revues.org/3665>

Jobs, internships and fellowships

PhD in Analytical Chemistry, Titanium dioxide white in modern artists' paints

Closing date: February 17, 2014

The Rijksmuseum Amsterdam, in collaboration with the Cultural Heritage Agency of the Netherlands (RCE), the Technical University of Delft (TUD) and AkzoNobel, are offering a PhD position in conservation science.

See details here:

<https://www.rijksmuseum.nl/nl/organisatie/vacatures-en-stages/phd-in-analytical-chemistry,-titanium-dioxide-white-in-modern-artists-paints>

Job offer at Tate: Assistant Conservator Time-based Media

Closing date: 15 January 2014 at 17:00

Tate is seeking a full time Assistant Conservator to work within our Time-Based Media (TiBM) Conservation team supporting Tate programmes and collection care. The postholder will focus on supporting the loans out programme initially and, after a period, will also support some activity at Tate Modern. More details:

http://workingat.tate.org.uk/pages/job_search_view.aspx?jobId=1386

Research Associate post at Tate for Performance Art project

Closing date: 22 January 2014 at midnight

Supported by the Arts and Humanities Research Council, the new project 'Collecting, Archiving and Sharing Performance and the Performative' will study the ways in which performances and works with performative elements at Tate have been collected, documented and shared. The project will examine how increased knowledge of these works may affect their representation in historical accounts and in museum displays. It will also examine the virtues and limitations of performance documentation, addressing the ways in which the missing elements of liveness and audience engagement in performances can be better recorded and acknowledged. As Research Associate, you will join a small project team at Tate led by Professor Gabriella Giannachi (University of Exeter).

See all details of the post here:

http://workingat.tate.org.uk/pages/job_search_view.aspx?jobId=1469&JobIndex=1&categoryList=&workingPatternList=&locations=&group=&keywords=&PageIndex=1&Number=7

Grants and scholarships

Gabo Trust bursaries for aluminium conference

The Gabo Trust for Sculpture Conservation is offering bursaries of up to £1,000 for suitable candidates to attend the conference, Aluminium: History, Technology and Conservation at the Smithsonian American Art Museum, McEvoy Auditorium in Washington D.C. from April 7-9, 2014. Applications from conservators will be accepted until 24th February 2014. For details see: <http://www.gabotrust.org/scholarships/>

Conservation Internship at Judd Foundation

Closing date: January 15, 2014

The Judd Foundation <http://www.juddfoundation.org> is a non-profit organization whose mission is to maintain and preserve the artist Donald Judd's (1928-1994) permanently installed living and working spaces, libraries, and archives in New York and Marfa, Texas. The Marfa office is looking for a conservation intern to assist the conservator between mid April-December 2014. Details:

<http://www.incca.org/news/228-latest-news/1342-internship-at-judd-foundation>

Other news

Rijksmuseum 2013 thesis award goes to UvA student Preservation and Restoration of Modern and Contemporary Art

Marleen Wagenaar was awarded the 2013 Rijksmuseum thesis award for her master's thesis on the subject of light art. The title in Dutch: *Licht op lichtkunst. Documentatie en verval van ruimtevullende lichtkunst – Een onderzoek aan de hand van Wedgework III (1969) van James Turrell.*

The thesis was written as part of the two-year Master Preservation and Restoration of Cultural Heritage, the first phase of training to become an independent restorer. Read more: <http://www.incca.org/news/228-latest-news/1325-rijksmuseum-thesis-award-goes-to-uva-student-preservation-and-restoration-of-modern-and-contemporary-art>

Additions to the incca.org Resources section

The following has recently been added to the INCCA website under www.incca.org/resources or www.incca.org/projects.

New link under Resources>links>artists:

The Hirshhorn Artist Interview Program: Capturing the Contemporary

Capturing the Contemporary is a collaborative initiative among Hirshhorn conservators, curators, educators, and other staff to engage in a series of preservation-focused dialogues with artists about their works in the collection. It has become globally recognized that artist interviews are an essential component in the conservation of modern and

contemporary artworks. Artists continue to push boundaries by exploring unconventional materials and fabrication techniques. Further complications have arisen with the advent of installation and conceptual art. Communication with the artist is often necessary to elucidate not just how a work was made but also which components or qualities are central to its meaning, thus requiring preservation. Short videos can be seen on the Hirshhorn website and transcripts requested via email. <http://www.hirshhorn.si.edu/collection/artist-interview-program/>



More reading: Steve O'Banion's blog about this program on the INCCA-North America website <http://incca-na.org/the-hirshhorn-artist-interview-program/>

New project under Projects>current:

Presto4U

Presto4U is a two-year project supported by a core group of 14 PrestoCentre member organisations. The aim of the project is to identify useful results of research into digital



audiovisual preservation and to raise awareness and improve the adoption of these both by technology and service providers as well as media owners. The project will deliver new tools and

services to connect the different constituencies involved in AV media preservation: expert users, who understand the problems and require technological solutions; researchers who can develop the fundamental knowledge; and technology providers who can commercialize research results as sustainable tools and services.

The project helps PrestoCentre to put a special emphasis on meeting the needs of smaller collections, private sector media owners and new stakeholders. The project will establish nine communities of practice in AV digital preservation, each based on a shared concern, a shared set of problems and a common pursuit of technological solutions related to the particular custodial practices and preservation challenges in a principal sub-sector of AV media. These communities of practice, collectively and individually, will function as a crucial reference point and exchange environment, pooling the available expertise between the academic research, media, culture and industry sectors. <https://www.prestocentre.org/4u>

New resources under Resources>Materials

JAIC special issues on modern paints

The two most recent volumes of the Journal of the American Institute for Conservation (JAIC) (volume 52, numbers 3 and 4) are special issues of papers from the

2011 "From Can to Canvas" conference
<http://www.fromcantocanvas.fr/home-en.html>

The collective contributions represent the most comprehensive exploration to date of the use of oil-based enamel paints by modern avant-garde artists, with a special focus on the historic house paints manufactured by the French company Ripolin. Both issues are available online. More information and direct access to the issues: <http://www.incca.org/resources/117-materials/1354-jaic-special-issues-on-modern-paints>

New link under Resources>Links>Collections:
Public Art Archive



The United States is home to some of the most extraordinary collections of public art in the world. For many, a public art collection is not only part of a city or regional identity, it often serves as a major vehicle for engaging local citizens and visitors through art. Within these pages you will find interesting and beautiful images and extensive descriptions of public art from across the country. The Public Art Archive is brought to you by CaFÉ™, an online application and adjudication system used by public art administrators everywhere. <http://www.publicartarchive.org/>

Facebook page: <https://www.facebook.com/pages/Public-Art-Archive/132781163556378>

To access more information on all of the above and more go to <http://www.incca.org/>

JOIN INCCA

If you are not yet an INCCA member but are interested in joining the network go to the following link for more information: <http://www.incca.org/join>
To join directly go to:
<http://www.inccamembers.org/application.php>

SHARE YOUR NEWS AND CONTENT

Would you like to share your news and information with INCCA members and other users of the INCCA website? See the following link for more information:
<http://www.incca.org/news/share-your-news>

If you no longer wish to receive INCCA Updates, please send an email with subject line 'take me off your mailing list' to incca@cultureelerfgoed.nl

www.incca.org