

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

### INCCA Update 5 March, 2014

Dear INCCA members and colleagues all over the world,

In January the INCCA Steering Committee held its annual meeting at the Tate in London. As usual the meeting was fruitful and above all enjoyable. Nothing beats a face-to-face exchange with a bunch of smart and good-natured museum professionals; one of the many things I look forward to at the IIC congress in 2016.

The cheerful atmosphere of the meeting, was however somewhat tinged. Before his first lecture of the season at New York University, we had the opportunity (via Skype) to bid farewell to committee member [Glenn Wharton](#) who has decided to step down. Since joining the committee in November 2005, Glenn played an crucial part in ensuring the growth and professionalisation of INCCA. Glenn's hard-work and determination led to the establishment of INCCA – North America. It was no surprise then, that he was awarded the 2014 College Art Association / Heritage Preservation Award for Distinction in Scholarship and Conservation. Glenn is not only conscientious, he is also a great motivator and teacher. His thoughtful insights will be missed on the committee. It has been a privilege and a joy to work with him. Many thanks to Glenn!



Glenn Wharton at the 2010 international symposium, Contemporary Art: Who Cares?, Amsterdam. Photo: Martine Berendsen.

While on the subject of great men in conservation, no doubt you have heard about the film [The Monuments Men](#). Actor George Clooney directed and starred in the film. His character, Frank Stokes, is inspired by George Leslie Stout



Albert's Ark, 1990/version 2007  
Bill Spinhoven. RCE collection.

(1897 – 1978), an American art conservation specialist and museum director who was part of the US Army unit tasked with recovering art during the war. After the war, Stout was instrumental in the founding of the International Institute for Conservation of Historic and Artistic Works (IIC) and was its first president from 1950 – 53.

Certainly not a classic, the film *is* entertaining and makes for a good evening out. More importantly it is great that that such a significant story is being made accessible to a wide audience. Viewers will certainly come away with an understanding of the amount of care and hard-work that goes on behind the scenes to make sure our cultural heritage is enjoyed for generations to come. Being a George Clooney fan, the question that haunted me during the film was; can we get George to come to the IIC congress for a face-to-face with the monuments men and women of today? One can only hope.

Karen te Brake-Baldock, INCCA Central Coordinator

### INCCA News

#### IIC congress 2016 in collaboration with INCCA

The INCCA Steering Committee is pleased to announce that the 2016 IIC Congress, which will focus on contemporary art, will be held in Los Angeles at the historic Biltmore Hotel from 12-16 September 2016 and will be organised in collaboration with INCCA. A more detailed announcement will come at the end of the 2014 IIC Hong Kong Congress to be held in September 2014.



The International Institute for Conservation of Historic and Artistic Work (IIC) is an independent international organisation supported by individual and institutional members. It serves as a forum for communication among professionals with responsibility for the preservation of cultural heritage. <https://www.iiconservation.org/>

## Jobs, internships and fellowships

### SFMOMA is looking for a Director of the Artist Initiative

The San Francisco Museum of Modern Art will undertake the Artist Initiative, a five-year, curatorially-driven, artist-centric, contemporary art collection research project serving all four collecting curatorial departments within the museum (Architecture & Design, Media Arts, Painting & Sculpture, and Photography). Funded by The Andrew W. Mellon Foundation, this initiative will be led by a new senior manager, the Director of the Artist Initiative, [http://www.sfmoma.org/about/press/press\\_news/releases/983](http://www.sfmoma.org/about/press/press_news/releases/983).

SFMOMA invites applications for this unique and rewarding role that will provide an exciting opportunity for the right individual to steer highly committed and expert museum staff in completing five research engagements involving artists, scholars, and other experts within the museum field.

<https://sfmoma.snaphire.com/jobdetails?jobmc=15879LIN KED>

### SFMOMA is looking for an Associate Conservator of Objects

<https://sfmoma.snaphire.com/jobdetails/ajid/VDj58/Associate-Conservator-of-Objects,15860.html>

### Research fellowship at The Bard Graduate Center



New Fellowship Program.

The Bard Graduate Center invites applications for a new funded research fellowship program.

Scholars from university, museum and independent

backgrounds are invited to apply. Candidates must already have a PhD or equivalent professional experience. The fellowship is open to both collections-based research at the BGC or elsewhere in New York, and to writing or reading projects in which being part of the BGC's dynamic research environment is intellectually valuable. The stipend rate is \$3,500 per month and housing costs are assumed by the BGC. Both long- and short-term fellowships are available (for example, 6, 4, 2 or 1 month), with a one-month minimum. The timing of dates will be negotiated with individual awardees. Fellows would work in a Research Center alongside 12 other postdoctoral fellows.

The BGC is a graduate research institute devoted to study of the decorative arts, design history, and material culture, drawing on methodologies and approaches from art history, economic and cultural history, history of technology, philosophy, anthropology, and archaeology. It offers MA and PhD degrees, possesses a specialized library of 60,000 volumes exclusive of serials, publishes *West 86th: A Journal of Decorative Arts, Design History and Material Culture*, *Cultural Histories of the Material World* (University

of Michigan Press) and the catalogues which accompany the four exhibitions it presents every year in its Gallery space.

Applicants should send a detailed description of their project, explain why the BGC is an appropriate research affiliation, and indicate the preferred length of such a fellowship. Two letters of reference should be sent directly by the referees. All materials should be sent by April 15, 2014 to Research Fellowship Applications, attn: Elena Pinto Simon, Bard Graduate Center, 38 W. 86th Street, NY NY 10024. The fellowship year begins on or after September 1, 2014. Fellowships are awarded without regard to race, color, gender, religion, national origin, sexual orientation, age, or disability.

## Workshops and courses

### Masterclass on Plastics, University of Amsterdam

13-17 October 2014 "Identification, Degradation and Conservation of Plastics"

The masterclass Plastics by Thea van Oosten and Anna Laganà (on 13-17 October 2014) aims to acquaint object and sculpture conservators with the current state of knowledge regarding identification, degradation, curative and preventive conservation of plastics, rubbers and composite materials. This five days course is split between theoretical and practical sessions.

Participants will improve their theoretical background on plastics and develop practical experience in conservation treatments such as: cleaning and adhering plastics and creating an anoxic environment for rubber objects. Moreover one day of the masterclass will be especially dedicated to the consolidation of PUR ether foams. The state of the art for preventive and curative conservation will be discussed and include the latest research.

This course will bridge the gap between the practical aspects of conserving plastics and the physical-chemical basis underlying their degradation. Although the emphasis will be on three-dimensional objects, conservators from all other disciplines are welcome to attend.

Plastics and rubbers are found in a variety of collections: historic, ethnographic, scientific, design, as well as modern and contemporary art. Most museums have these materials in their collections and the amount will increase over the years. Due to the growing need, this course on the conservation of plastics is to be offered by the UVA for an international audience.

Participants are strongly encouraged to bring objects or images of objects to the course for discussion.

For further information and registration see:

<http://www.uva.nl/en/disciplines/conservation-and-restoration>

## Replace or Remake: workshop on the work by Nicolas Schöffer in Liège.

The 25th of March 2014, l'ESA Saint Luc Liège, in association with INCCA-F and within the framework of the international program Replace or Remake, invites you to a workshop entitled: The conservation of contemporary art: A cybernetic tower by Nicolas Schöffer.



The artwork, which dates from 1961, is placed in a public garden near to the center of the city of Liège. For decades the conservation of the cybernetic artwork has been discussed and finally the project seem to become a reality with the announced launch of the construction site in spring this year. The Wallonia Heritage Institute has played a major role in this initiative but conservators have only be recently associated to the project. Numerous line of thoughts remain however open, in particular concerning elements which have been demounted, the replacement of some of them, the conservation of the electronic brain as well as museographic concerns.

A part from numerous interventions by the participants of the conservation project as well as the Replace and Remake project (ESBA Tours, C2RMF, ESA Saint-Luc de Liège, Capc) a visit of the cybernetic tower will take place. The welcoming starts at 9h and the day will be concluded at 17h00 . More information on:

<http://ceroart.revues.org/3885>

registration (free): [croastluc@gmail.com](mailto:croastluc@gmail.com)

## Masterclass Asian papers and use in paper conservation 28 -30 May 2014



20|21 Conservação e Restauro, from Portugal, announces the next Masterclass on Asian Papers for Paper Conservation: "Understanding Asian Papers

and their applications in paper conservation ", with Minah Song; 28th-30th May 2014, Porto, Portugal

For full details see the flyer:

[http://www.incca.org/files/pdf/10th\\_masterclass\\_2021\\_flyer.pdf](http://www.incca.org/files/pdf/10th_masterclass_2021_flyer.pdf)

This is already the 10th Masterclass organized by 20|21, and it is a great honour to receive such experienced professor. As usual, the approach will be hands-on, allowing participants to apply the lessons learned in their own daily practice.

## Publications, exhibitions and project results

### Getty completes conservation of Pollock's 'Mural'

Jackson Pollock's monumental painting Mural and an exploration of its creation, early history and conservation will be on view at the J. Paul Getty Museum at the Getty Center for a limited time March 11 through June 1, 2014. Following extensive joint study and treatment by the J. Paul Getty Museum and the Getty Conservation Institute (GCI) as part of an agreement with the University of Iowa Museum of Art, the artwork will be exhibited alongside new research, showcasing a significant transitional moment in Pollock's career. The exhibition is jointly curated by Scott Schaefer, Curator Emeritus of the J. Paul Getty Museum; Tom Learner, Head of GCI Science overseeing the GCI's Modern and Contemporary Art Research Initiative; and Yvonne Szafran, Head of the J. Paul Getty Museum's Paintings Conservation department.

Pollock is among the most influential painters in American history, and Mural is widely recognized as a crucial watershed moment for the artist. The storied artwork also has a number of persistent myths associated with it – the most prevalent being that it was painted by Pollock in a frenzied, 24-hour session. Download the full press release: [http://www.incca.org/files/pdf/news/pollock\\_press\\_release\\_final\\_02\\_03\\_14.pdf](http://www.incca.org/files/pdf/news/pollock_press_release_final_02_03_14.pdf)

### Knowledge for Collections: RCE research online

In the period 2008-2012 the Movable Heritage Knowledge Centre of the Cultural Heritage Agency of the Netherlands (RCE) carried out research following the Movable Heritage Research Agenda. The results of nearly 60 projects are now available online and can be consulted in a visually attractive, Dutch and English e-publication.

Showcases offer magazine-like articles that highlight appealing research, for example the problem of water-sensitive oil paints , the colors from Hallstatt textiles or the technical history of works by the 'old' masters Van Gogh, Mondrian, Govert Flinck. Under the heading Expertise the agency's fields of expertise can be consulted by category, such as 'colour', 'plastics' or 'making and meaning'. For those who are interested in the details of a project, there is Programmes that bundles all the projects in 5 separate chapters, like Collection Risk Management and Value Assessment, that offer comprehensive guidelines for collection management. Explore now at:

[www.kennisvoorcollecties.nl/en/researchagenda/](http://www.kennisvoorcollecties.nl/en/researchagenda/)



### New publication: **Performativity in the Gallery**

INCCA members Pip Laurenson and Vivian van Saaze contributed a chapter in the book *Performativity in the Gallery on Collecting Performance-Based Art*. Full reference is: Laurenson, P. and Saaze, V. van (2014). *Collecting Performance-based Art: New Challenges and Shifting Perspectives*. In: O. Remes (etal.) *Performativity in the Gallery: Staging Interactive Encounters*. Peter Lang, pp. 27-41.



*Performativity in the Gallery*  
Staging Interactive Encounters  
Outi Remes, Laura MacCulloch and Marika Leino (eds)

Peter Lang

This book coincides with an increase in the programming of live art elements in many galleries and museums. Traditional art history has, however, been wary of live art's interdisciplinarity and its tendency to encourage increased formal and conceptual risk taking. Time-based performances have challenged the conventions of

documentation and the viewer's access to the art experience. This book questions the canon of art history by exploring participation, liveness, interactivity, digital and process-based performative practices and performance for the camera, as presented in gallery spaces. The essays present both academic research as well as case studies of curatorial projects that have pushed the boundaries of the art historical practice.

More information about the book and to order see:

[http://www.incca.org/files/pdf/news/book\\_release\\_performativity\\_in\\_the\\_gallery.pdf](http://www.incca.org/files/pdf/news/book_release_performativity_in_the_gallery.pdf)

### Additions to the [incca.org](http://www.incca.org) Resources section

#### Interview with Peter Alexander

As part of the Getty Conservation Institute's Artist Dialogue video series, which explores the work—and the conservation of that work—of selected artists. The series is part of Art In L.A., a Getty Conservation Institute project looking at the materials, processes, and conservation of the work of Los Angeles-based artists.

Art in L.A. project website:

[http://www.getty.edu/conservation/our\\_projects/science/art\\_LA/overview.html](http://www.getty.edu/conservation/our_projects/science/art_LA/overview.html)

The interview can also be seen under:

<http://www.incca.org/resources/videos>

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](mailto:incca@cultureelerfgoed.nl)

[www.incca.org](http://www.incca.org)