



INTERNATIONAL NETWORK FOR THE  
CONSERVATION OF CONTEMPORARY ART

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



Founders of the INCCA network, October 2002

#### INCCA Update 11 March, 2015

Dear INCCA members and colleagues all over the world,

As many of you know the [www.incca.org](http://www.incca.org) website has been offline for some weeks now. We experienced trouble with the online content management software and instead of spending time (and money) fixing the old system, we decided to go offline to concentrate on the development of the new website. Members can still access the INCCA Database at [www.inccamembers.org](http://www.inccamembers.org) to find and share documents and to search for fellow members.

It has taken a bit time (for me anyway) to get used to not having [www.incca.org](http://www.incca.org) available to consult online. With over 100 resources, 100 links to relevant organisations and initiatives, 150 project descriptions, a 10 year old news archive and an overview of training courses in contemporary art conservation, the website is a useful tool to keep caretakers of contemporary art informed.

The real driving force behind INCCA however are its members. By organising events, setting up research consortia, teaching and attending workshops, publishing books, writing and sharing blogs post are all ways that contribute to the betterment of the profession.

Keep up the fantastic work and keep sharing!

Karen te Brake-Baldock  
INCCA Central Coordinator

#### News

##### **Modern Oils Research Consortium (MORC) launched**

Tate, Courtauld Institute of Art, Cultural Heritage Agency of the Netherlands (RCE), Getty Conservation Institute and Hamilton Kerr Institute have signed a memorandum of understanding to highlight their commitment to work collaboratively to address the challenges associated with the conservation of 20th and 21st Century oil paintings and painted surfaces.

This consortium will work together to increase our knowledge and understanding of the chemical and physical properties of Modern Oil Paints and their behaviour over time, the development of treatments, research relating to the use of these materials by artists and also the production and take up of modern oil paints in the twentieth and twenty first centuries.

The members of the consortium will meet regularly to exchange information on current research and will also seek opportunities to develop scholarly research, create opportunities for the exchange of staff and the sharing of equipment. They will also look for ways of communicating new developments via conferences, symposia and publications.

"Many people see oil paint as a well understood and stable artistic medium, but recent experience has shown us that these materials behave very differently and unpredictably depending on changing formulations and histories. I am delighted to see these institutions coming together to address these challenges collaboratively" Jay Krueger, Senior Conservator of Modern Paintings National Gallery of Art, Washington DC.

Contact: [morc@tate.org.uk](mailto:morc@tate.org.uk)  
<http://www.tate.org.uk/about/projects/modern-oils-research-consortium>

## **Archiving Interactive Media project started in The Netherlands**

January 2015 marks the start of the NWO KIEM project Archiving Interactive Media (AIM). Within this project, the University of Amsterdam and the public partners LIMA and the Digital Heritage Netherlands Foundation (DEN) work together with private partner Data Matters to research the conservation of digital cultural objects with an interactive, networked, process-based and context dependent character.

These types of objects, like digital art, interactive media productions (interactive documentaries, second screen applications), games or websites are characterized by their dependency on quickly changing techniques, changing user groups and variable cultural-historic contexts. It is difficult to 'capture' the distinctive interactivity of these 'objects', for instance specific features of artworks that depend for their emergence on the actions of viewers, online games that take shape in a community of gamers, or the navigation of websites through hyperlinks. It is also difficult to conceptually define these 'objects' because of their performative character: their form and meaning is reliant on the interaction with the user and the physical and socio-cultural context in which they are made and used and may change over time.

The main objective of this research is to translate existing preservation strategies in a concrete, digital workflow that does justice to the complexity of this digital heritage. The research in this KIEM project serves as a preparation for an application for a Thematic Research project within the Creative Industry Program of the Netherlands Organization for Scientific Research (NWO). The case study I/EYE (1992), a computer-based, interactive media artwork by the Dutch artist Bill Spinhoven van Oosten, will be used to determine which conceptual description model and existing data-management application is suitable for the conservation of interactive media heritage.

The results will be discussed during two workshops, used for the development of the application for continuation of the research and documented in reports and a scientific publication.

More information (in Dutch) see link:  
<http://www.clicknl.nl/media-ict/2015/01/12/nieuwe-nwo-onderzoeks-projecten-voor-de-creatieve-industrie/>

### **Conferences, seminars and symposia**

#### **Upcoming kick-off conference and launch Maastricht Centre for Arts and Culture, Conservation and Heritage (MACCH)**

MACCH is a collaboration between the Faculty of Arts and Social Sciences, Faculty of Law, Faculty of Humanities and Sciences, School of Business and Economics of Maastricht

University, as well as the Sociaal Historisch Centrum voor Limburg and the Stichting Restauratie Atelier Limburg. This new transdisciplinary centre brings together economic, legal, historical, philosophical, and practical expertise in response to the increasingly multi-layered and complex challenges facing the fields of arts and heritage today.

To meet these challenges, MACCH builds capacities for collaborative work across the traditional boundaries separating academic and professional practices and institutions. The kick-off conference with the title "Assembling Value: The changing roles of experts and expertise in art and heritage worlds" reflects this ambition. Convened towards the end of The European Fine Art Fair (TEFAF), the conference takes place in Maastricht on Sunday the 22nd and Monday the 23rd of March, 2015.

For more information and registration, visit the conference website: [http://www.maastrichtuniversity.nl/web/Faculties/FL/Theme/research\\_law/conferences\\_research\\_law/Past2015/MACCHKickoffConference2015.htm](http://www.maastrichtuniversity.nl/web/Faculties/FL/Theme/research_law/conferences_research_law/Past2015/MACCHKickoffConference2015.htm)

The MACCH steering committee:

Prof. dr. Hildegard Schneider, Prof. dr. Renée van de Vall, Prof. dr. Rachel Pownall, Prof. dr. Ad Knotter, Dr. Vivian van Saaze, Dr. Joop de Jong, Dr. Christoph Rausc, Mr. René Hoppenbrouwers.

#### **Gerry Hedley Student Symposium**

Northumbria University, Monday 8 June 2015

The annual Gerry Hedley Symposium showcases student research in easel painting and works of art on paper from the Hamilton Kerr Institute, Courtauld Institute of Arts and Northumbria University Newcastle upon Tyne will be hosted this year by Northumbria University. During the one day proceedings, a diverse range of papers will be presented reflecting traditional concerns, as well as the challenges associated with modern materials and mixed media art-works. The day will also provide opportunities for students, academics, and practitioners to network, share ideas, and join tours of the Conservation Department and Fine Art Paper Studio dedicated to papermaking and drawing.

Further details on this innovative and thought provoking event will be available soon through [gerryhedley2015@gmail.com](mailto:gerryhedley2015@gmail.com) or the official symposium website to be launched soon.

#### **International Conference COLOURS 2015**

2015 is the UNESCO International Year of Light and light-based Technologies. To celebrate this event, we are pleased to announce the second edition of the international conference COLOURS2015: Bridging Science with Art, to be held in Évora University from 24 to 26 September.

The scope of COLOURS2015 is to:

- Promote a forum between the several disciplines that study colour in its wide perspectives in art: chemistry and physics, physiology, psychology, archaeology, geology, history, history of art, architecture and conservation-restoration
- Bring together scientists from both analytical and conservation fields to discuss the most recent advances in technology applied to colour imaging, diagnosis and conservation-restoration of colour in cultural heritage

Conference topics:

- 1- Colour history and symbolism in cultural heritage
- 2- Colour materials and their origin
- 3- Colour deterioration: case studies in conservation and restoration
- 4- Science and technology applied to colour studies

For details and the call for papers and posters see:

<http://www.colours2015.uevora.pt/index.html>

#### Lectures, panels and meetings

##### **Successful Work-in-Progress Meeting for Emerging Researchers in Contemporary Art Conservation held in Glasgow.** By Sophie Kromholz

December 4th 2014 marked the third Work-in-Progress Meeting for Emerging Researchers organised by The Network for PhD Candidates and Postdoctoral Researchers in Conservation of Contemporary Art. This year's workshop, jointly organised with the Network for Conservation of Contemporary Art Research ([NeCCAR](#)), took place in Glasgow in conjunction with the Authenticity in Transition: Changing Practices in Contemporary Art Making and Conservation conference, organised by the University of Glasgow and the Glasgow School of Art.

The meeting brought together emerging researchers in contemporary art conservation: Ana Dinger and Sophie Kromholz, alongside established experts: Tina Fiske, Rebecca Gordon, Vivian van Saaze, and Ariane Noël de Tilly, thereby assembling researchers from four different universities across countries and continents. Dinger's research considers means of presenting and continuing performance art. The work submitted developed the concept of re-enactment as a site of resilience. Kromholz' research investigates the ethics and alternative means for securing the legacy of temporary artworks. The submitted chapter proposed looking at documentation and memory together as a means of amplifying the performance of loss within temporary artworks, thus continuing to stage the artwork, without replacing the work. Though looking at different types of artworks, similar themes arose for both researchers, bringing to light comparable questions about how to engage with and sustain ephemerality, with different ideas as to how the issue might be solved.

Specifically, the context of the event was for emerging researchers to present and discuss work-in-progress writing in an informal, confidential, and above all, constructive manner. The meeting furthermore provided the fruitful opportunity to have unpublished research read by expert academics whose work is a leading example. Moreover, the opportunity was presented to effectively network between emerging researchers, while sharing their on-going research and participate in dialogue occurring within and around contemporary art conservation, deepening the understanding of current challenges and the ways in which these are being tackled within up-to-date research.

The significance and appeal of these meetings is shaped though the possibility of sharing one's own research and receiving expert feedback, alongside hearing about other related and relevant research, met with the exciting possibility of fostering new connections and future possible projects. Through stimulating communication between key and emerging researchers, these will inevitably have both an immediate and future impact on contemporary art conservation research.

##### **Video of presentation given in January 2015 on the new digital preservation repository at the Museum of Modern Art, New York**

The First Digital Preservation Repository for Museum Collections: An Open Source Approach  
Ben Fino-Radin, The Museum of Modern Art  
Kara Van Malssen, AVPreserve  
Dan Gilleen, Artefactual Systems

For three years, the Museum of Modern Art has worked to build the first digital repository designed to meet the needs and requirements of museum collections. This new system aims to facilitate digital collections care, management, and preservation for time-based media and born-digital artworks. Long-term viability and sustainability have been at the core of the design from the outset, extending to every aspect of the project – from the interdepartmental and interdisciplinary team of advisors at MoMA that steered the project, to the fundamental involvement of outside field experts, and the decision to leverage and adapt existing, open-source software. This presentation will offer a public demonstration of this new repository system, a discussion of the development process, and insights into decisions made during its design and implementation. Emphasis will be placed on the practical aspects of project management and the process of building such a system upon open-source frameworks.

Use the link below and scroll down to the third video.

<http://www.amiaconference.net/2014-open-source-digital-preservation-access-stream/>

## Workshops and courses

### Workshop: Digital Media Archaeology in Practice in Brussels with Ben Fino-Radin (MoMA) & Vincent Leclaire (Sicilium)

IMAL - Centre for Digital Cultures and Technology in Brussels and PACKED - Centre of Expertise in Digital Heritage, are organising a 2-days workshop and 1-day open atelier on the handling of obsolete data carriers and computer hardware.

On the 9th and 10th of April, Ben Fino-Radin, Digital Repository Manager at the Museum of Modern Art in New York will host a workshop on data preservation and access from obsolete and current media carriers. These two days will be followed by an open atelier by Vincent Leclaire (Sicilium) where participants will get advices and examples on how to keep legacy computer equipment working to access and experience data stored on obsolete carriers.

For more information and to register:

<http://imal.org/nl/node/1477>

### New website for the Conservation and Restoration training at University of Amsterdam



The University of Amsterdam is the only Dutch university to offer training in the conservation and restoration of cultural heritage.

and restoration of cultural heritage. Entry to this programme is given by any relevant Humanities or Science Bachelor's degree. This may include the five-month Conservation and Restoration Minor offered in Dutch. This optional Minor is followed by a two-year Master's and a two-year Post-Master's programme.

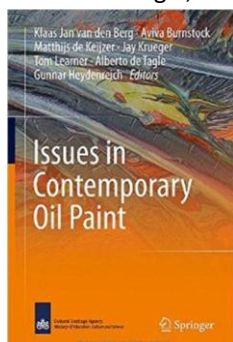
This website gives insight into all three stages of the conservation and restoration training offered.

<http://www.conservation-restoration-training.nl/>

## Publications, exhibitions and project results

### Issues in Contemporary Oil Paint

Editors: Klaas Jan van den Berg, Aviva Burnstock, Matthijs de Keijzer, Jay Krueger, Tom Learner, Alberto de Tagle, Gunnar Heydenreich.



This volume represents 27 peer-reviewed papers presented at the ICOP 2013 symposium which will help conservators and curators recognise problems and interpret visual changes on paintings, which in

turn give a more solid basis for decisions on the treatment of these paintings. The subject matter ranges from developments of paint technology, working methods of individual artists, through characterisation of paints and paint surfaces, paint degradation vs. long-time stability, to observations of issues in collections, cleaning and other treatment issues as well as new conservation approaches.

Describes the state of the art of conservation of 20th century oil paintings. Will appeal to conservators, scientists, art historians, collection managers as well as paint manufacturers. With contributions from an interdisciplinary and international experts in all aspects of contemporary oil paints and oil paintings.

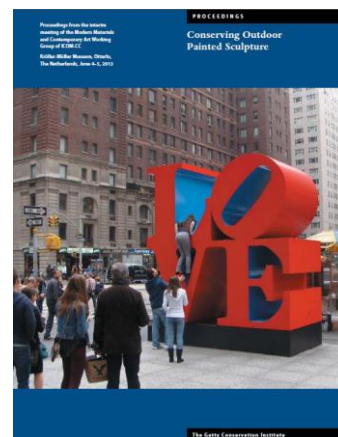
<http://www.springer.com/gp/book/9783319100999#>

### Publication on outdoor painted sculpture conservation

Conserving Outdoor Painted Sculpture: Proceedings from the Interim Meeting of the Modern Materials and Contemporary Art Working Group of ICOM-CC, edited by Lydia Beerkens and Tom Learner.

This volume is a collection of seventeen papers presented at the June 2013 symposium held at the Kröller-Müller Museum. The papers include case studies of works from Europe, North America and Asia, and include works by Alexander Calder, Christo, John Hoskins, Roy Lichtenstein, Claes

Oldenburg, Nam June Paik, Shinkichi Tajiri, and Franz West. Also featured are papers on issues facing conservators of outdoor painted sculpture—ethical/philosophical, technical/material, legal, management, and information exchange—and possible responses; and technical issues, such as how paints or coatings can be developed or tailored to conservators' or artists' needs.



This symposium was the interim meeting of the Modern Materials and Contemporary Art working group of ICOM-CC, in collaboration with the Kroller-Muller Museum, the Getty Conservation Institute, and the International Network for the Conservation of Contemporary Art (INCCA).

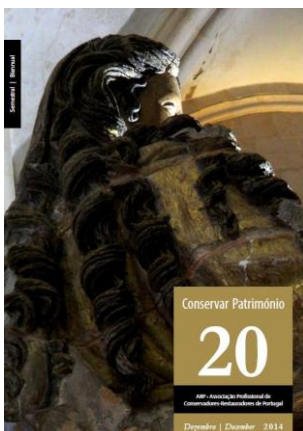
The publication can be downloaded as PDF for free and it is also possible to purchase a print-on-demand copy. See link for details:

[http://www.getty.edu/conservation/publications\\_resource/pdf\\_publications/conserv\\_outdoor\\_painted.html](http://www.getty.edu/conservation/publications_resource/pdf_publications/conserv_outdoor_painted.html)



### 'Conservar Patrimônio' now available in digital form

The Professional Organization of Portuguese Conservators-Restorers (ARP) (Associação Profissional de Conservadores-Restauradores de Portugal) has just published the 20<sup>th</sup> issue of the journal "Conservar Patrimônio" ("Heritage Conservation"), with the cover date of December 2014.



This peer reviewed journal is now available in a digital open access format and the papers have assigned a Digital Object Identifier (DOI). The latest issue includes an article (in English) by Rosario Llamas and Demian Ramos San Pedro titled: 'Colorimetric evaluation of three adhesives used in the consolidation of contemporary matte paint after artificial ageing'.

Read issue 20 here: <http://dx.doi.org/10.14568/cp20>

All the papers have an English and a Portuguese abstract.

### Portuguese book on the preservation of installation art

"Entre resíduos e dominós: preservação de instalações de arte". By Prof. Magali Magali Melleu Sehn. The book is the result of a doctoral thesis defended in 2010 at the School of Communications and Arts of the University of São Paulo ECA / USP. Tackling the major methodological and ethical issues in the preservation of contemporary art is the starting point. The book focusses on the issue of preservation of some artistic modalities, currently called "art installations", showing the Brazilian artistic production from 80's. The book is available here:


<http://www.comartevirtual.com.br/busca/entre+residuos+e+dominos>


### Cost of Inaction Calculator. Free Audiovisual Preservation Planning Tool by AVPreserve

The Cost of Inaction Calculator is a free online tool that helps organizations analyse the implications of varying levels of preservation action when dealing with legacy audiovisual collections. COI adds a data point to ROI, or Return on Investment, and helps articulate what stands to be lost or gained in terms of access, intellect and finances based on different scenarios around digitization, physical storage, digital storage, and media longevity.

## COST OF INACTION CALCULATOR

 You've invested time and money to preserve the physical objects in your media collection.

 However, over time, audiovisual materials will become unusable due to decay and obsolescence.

 The only way to save your collection is to reformat through digitization.

 The cost of digitization may be great, but the cost of inaction may be even greater.

This tool is not an argument to digitize everything, but rather to help decision makers make informed decisions that promote and enable progress and taking action. The Cost of Inaction Calculator and supporting documentation are available at <https://coi.avpreserve.com/>

### Jobs, internships and fellowships

#### **HIRSHHORN** Pre-program internship in modern & contemporary art conservation

The Hirshhorn Museum Conservation Department invites applicants for a part-time, 6-month pre-program internship (with option to extend) in modern and contemporary art conservation. The internship will provide the opportunity to become acquainted with the daily conservation activities within the museum environment in an interdisciplinary lab setting, and will offer exposure to considerations that are unique to the conservation of contemporary art.

The intern will participate in exhibition and related preventive-care activities such as writing condition reports, conducting gallery inspections, and monitoring light levels in gallery spaces. Through supervised conservation treatments, he/she will encounter a wide range of artist's materials and techniques, learn the properties and applications of conservation materials, and utilize specialized tools and analytical equipment as appropriate. Hands-on instruction will be supplemented by readings and discussions of current standards and practices.

Additionally, the intern will assist with lab maintenance, filing of conservation documentation and materials associated with the Artist's Materials Archive, and participate in routine maintenance of the outdoor sculpture collection.

The internship is designed for candidates who are seriously considering a graduate level degree in art conservation. The successful applicant will have a strong interest in contemporary art and artist's materials as demonstrated by undergraduate studies in studio art or art history or through other related experience, and have some awareness of conservation as a profession. The internship offers a \$5,000 stipend for a two day per week work schedule over the course of six months, beginning Fall 2015.

Applications must be completed online at <https://solaa.si.edu> no later than Friday, May 29, 2015. Application materials include: cover letter; CV; short essay; transcripts; 2-3 references; portfolio (optional: submitted as PDF(s) or included as web-link in cover letter). Any questions about the internship should be directed to: Gwynne Ryan at [RyanGW@si.edu](mailto:RyanGW@si.edu). To learn more about conservation at the Hirshhorn, visit <http://www.hirshhorn.si.edu/collection/home/#collection=conservation>.

**Andrew W. Mellon Advanced Training Fellowship in Painting Conservation, The Menil Collection, Houston, Texas**

The Menil Collection is pleased to offer an advanced training fellowship in painting conservation supported by the Andrew W. Mellon Foundation. The term of the fellowship is one year with the possibility of renewal for up to three years. The fellowship will provide an opportunity for the conservator to participate in all departmental activities associated with a diverse and distinguished collection that includes significant holdings of 20th century and contemporary art. As an integral part of the department, the candidate must have an interest in the variety of issues associated with the study, documentation, and care of such a collection.

The fellowship will commence in the fall of 2015. The stipend is \$33,000 and will include all benefits, including health, dental, and vacation, granted to full-time employees of the Menil. Generous travel funds are available. Candidates should be recent graduates of a recognized training program or have equivalent experience and they should have excellent communication skills. Applications should include a curriculum vitae with e-mail address and telephone number(s), a letter of intent, and three letters of recommendation.

These should be sent to:  
Suzanne Maloch  
Director of Human Resources  
The Menil Collection  
1511 Branard St.  
Houston, Texas 77006 USA  
[smmaloch@menil.org](mailto:smmaloch@menil.org)

**Artist Initiative, Summer 2015**

**The San Francisco Museum of Modern Art's Artist Initiative, an interdisciplinary collections research project,** is offering an unpaid internship this summer. We are asking for a commitment of 14 hours per week; the internship days and hours are flexible. The AI intern will work closely with the AI Director, AI Manager, and research team members from a range of museum departments including Curatorial, Conservation, and Education.

Funded by the Andrew W. Mellon Foundation, the Artist Initiative is a five-year, artist-focused collections research project aligned with the four collecting curatorial departments within the museum (Architecture + Design, Media Arts, Painting and Sculpture, and Photography). During this period of rapid expansion at SFMOMA, the Artist Initiative is facilitating crucial collaborations between artists and museum staff to address challenges associated with the acquisition, presentation and preservation of contemporary artworks.

Duration of Internship:  
Monday, June 22 - Friday, August 28, 2015

**Educational Objective:**

This internship will provide an increased knowledge of contemporary art and familiarity with best museum practices for the acquisition, documentation, display, conservation, and interpretation of artworks in a variety of media. Upon completing the internship, the Artist Initiative intern will be able to assist curators, educators, and conservators with collection information management, as well as bibliographic and material research.

Deadline: All applications must be postmarked on/before March 30, 2015.

**Details on how to apply:**

<https://sfmoma.snaphire.com/jobdetails/ajid/E3ca8/Artist-Initiative-Internship,17721.html>

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**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>

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**SHARE YOUR NEWS AND CONTENT**

Would you like to share your news and information with INCCA members and other users of the INCCA website? Send an email to [incca@cultureelerfgoed.nl](mailto:incca@cultureelerfgoed.nl) or post your news directly on the INCCA Linked In group.

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**GET NEWS FAST**

All of the news items in this update are posted as they come in on the INCCA group at Linked In. Email updates are sent out on an irregular basis so join the Linked In group to get INCCA news fast.



Join our group

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**NO MORE INCCA UPDATES**

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)**