



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



INCCA Update 14 April, 2015

Dear INCCA members and colleagues all over the world,

Spring is in the air. Well for those in the northern hemisphere anyway. Wherever you are in the world, the first quarter of the year flies by in a frenzy of sorting and cleaning, organising, preparing and a whole lot of 'starting afresh.'

This update illustrates this time of year perfectly, with a number of calls and new research starting up. It includes of course the announcement and call for papers and posters of IIC congress in Los Angeles. This congress will be organised in collaboration with INCCA and so I hope to see many of you in September next year.

Congratulations are in order for our colleagues and friends from INCCA- North America who have recently announced the new name of their organisation; Voice In Contemporary Art. Read more about this name change below.

If you happen to have time (between writing a paper, booking flights or organising research projects) for a spring clean of your office and you come across any interesting artist interviews, feel free to share them with your fellow INCCA members via our database at www.inccamembers.org

Karen te Brake-Baldock
INCCA Central Coordinator

News

INCCA-North America changes name

INCCA-North America announced recently a change in the name of their organisation. What was previously known as INCCA North America now goes by Voices in Contemporary Art or VoCA. To quote Executive Director Lauren Shadford from their last newsletter:



'While our identity is evolving, our programs will continue to focus on the collaborative, interdisciplinary dialogue that is central to the preservation of contemporary art. The name VoCA underscores the multitude of voices—artists, fabricators, curators, conservators, registrars, collectors and gallerists—exploring these issues.'

For more information about VoCA and their wonderful programme for 2015 and 2106, see the new website: www.voca.network

New project on the conservation of contemporary metal heritage in Brazil

Objects and structures made of modern metals are becoming a significant part of our cultural heritage. Aluminum and titanium alloys, certain steel families (stainless and weathering steels), metals presenting superficial modifications produced by anodization and eletrodeposition processes have been widely used to conceive sculptures, architectural ornaments and structures as well as many others items present nowadays in museums. To answer the demand for information on the adequate conservation of this contemporary heritage an 18-month project has been launched at the Federal University of Rio Grande do Sul (UFRGS) in Porto Alegre, Brazil.*

The project - **Elements for the conservation of contemporary heritage: metallic materials in design, art and technology** - comes up with a multidisciplinary approach applied to the characterization of contemporary

metallic artefacts. It is focused on selected artefacts chosen among three different groups: outdoor sculptures, museums indoor collections and scientific objects. The study of these artefacts is based upon research on their manufacture processes and a detailed examination addressing their state of conservation and possible ongoing alterations. The investigation is complemented with information about their composition, provided by X-ray fluorescence (XRF) analysis.



Moreover, the project depends on the collaboration of engineers, museologists, art historians and artists on the formation of a more holistic view on the materiality questions of contemporary art and design works. In such way, it is expected to gather information of great value to professionals working in the conservation field, as complementary knowledge on the description of cultural objects and all the logistic involved in their creation processes.

By the end of the project a 'study guide' based on the collected data will be elaborated and a workshop will be organized aiming at sharing results with the professional community.

For further information please e-mail Virginia or Isra:
virginia.costa@gmail.com, isra.savaris@gmail.com

* project developed at PGDesign and funded by FAPERGS (Rio Grande do Sul Research Support Foundation).
 Image: sculpture by Rose Lutzenberger, Porto Alegre, Brazil.

Research programme on heritage of the modern age

January 1st 2015 marked the start of a three-year research programme – Heritage of the Modern Age - at the Cultural Heritage Agency of the Netherlands (RCE). The programme aims to:

- Increase knowledge on the preservation of heritage of the modern age.
- Encourage the appreciation of heritage of the modern age and its responsible use.

- Develop new (digital) presentations that promote access to heritage of the modern age.

The modern age is considered in this programme as the period from the Industrial Revolution and throughout the twentieth century. The value of relatively young heritage is often not yet decided, making it unnoticed and vulnerable for neglect. New materials and techniques used in this time can contribute to premature decay because industrial products, more often than traditional materials, and experimental applications have a faster life cycle. Furthermore, society has changed rapidly and under its influence the approach to heritage conservation as well. The relationship between heritage, its makers and its users is different because artists, architects, designers, residents and users are often available as living sources of information.

All of these factors affect the valuation, conservation, development and accessibility of heritage of the modern age, as shown by the questions that reach the RCE. Together with RCE stakeholders, such as museums, universities, owners and managers, this research programme has been developed for both movable and immovable heritage. The projects are designed and developed on the basis of concrete cases and issues from practice.



Seven current and three planned projects aim to develop and share knowledge, to encourage dialogue with all players in the heritage field, and to increase the appreciation for heritage of the modern age. Topics such as new building materials, twentieth century paints and plastics are clearly related to the conservation of materials and ensuring the heritage is fit to be seen. Other topics focus more on the use, accessibility and presentation of the heritage, whereby digital resources are deployed. And finally valuation is the focus of projects concerned with recognising our youngest heritage such as buildings and the built environment, interior design and art post-1965.

The Heritage of the Modern Age Platform will be a hub for the exchange of information and ideas, a forum for discussion and presentation of the project results. A variety of Platform meetings (different sizes and topics) will be organised through-out the programme.

Contact:

Tatja Scholte, programme manager
t.scholte@cultureelerfgoed.nl

Karen te Brake-Baldock, programme secretary
k.te.brake@cultureelerfgoed.nl

Conferences, seminars and symposia

IIC 2016 Los Angeles Congress announcement and call for papers and posters



IIC 2016 Los Angeles Congress

12 – 16 September 2016

Saving the Now:

Crossing Boundaries to Conserve Contemporary Works

Los Angeles: home to Hollywood and cinematic legend, to a long celebrated music industry that has formed the backdrop to the lives of millions and to a dynamic, cutting edge artists' community, the city is also home to hundreds of museums and galleries – from the Los Angeles County Museum of Art, the J. Paul Getty Museum, the Norton Simon Museum and the Hammer Museum to the LA Museum of Contemporary Art and the newly opened Broad Museum of Contemporary Art.

Arguably one of the great creative cities of the world, Los Angeles is the location for the 2016 IIC Congress, organised in collaboration with INCCA, the International Network for the Conservation of Contemporary Art, Saving the Now: Crossing Boundaries to Conserve Contemporary Works. Reflecting one aspect of the rich and varied history of the city's architectural styles, the congress will be held at the historic Millennium Biltmore Hotel, situated in the centre of the vibrant downtown and arts district.

Read on at the IIC website.

<https://www.iiconservation.org/node/5586>

Call for papers--Conference on design and modern art materials- FUTURE TALKS 015

The Conservation Department, Die Neue Sammlung - The International Design Museum Munich is pleased to announce its fourth edition of the FUTURE TALKS conference series:

FUTURE TALKS 015

Processes. The Making of Design and Modern Art Materials, Technologies and Conservation Strategies
October 28 to 30, 2015
Pinakothek of Modern, Munich, Germany

After an overwhelming response to our last three FUTURE TALKS conferences we are looking forward to another extensive three-day-congress on international research projects and case studies on active conservation treatments and technology of modern materials in design and modern art.

The FUTURE TALKS 015 is focussing on everything you'd always wanted to learn about the making of design and modern art and the conservation challenges related to this.

TOPICS

The FUTURE TALKS 015 are focussing on:

- The creative design process.
 - The implementation of an individual idea to three-dimensional models, mock-ups, prototypes and one-off pieces.
 - The materials, techniques and technologies used. How do they influence the structural quality, the final appearance?
 - The skilled specialists / companies included and the concessions which finally lead to the (serial) object.
 - How has the creative design process changed over time and what were / are / will be the consequences related to its conservation?
 - The conservator as a consultant for the designer?
- The degradation of non-serial materials and its conservation.
- The degradation of modern materials and its conservation.
 - Which role plays the original material in the conservation of models or the like?
 - Is there a difference between the conservation of drafts, models and final products
 - Exceptional use of relatively unknown or innovative / advanced materials and how to handle / conserve them?
 - Innovative documentation techniques.
 - Practical examples of the conservation of the virtual modern design processes.

Papers outlining recent advances in this field are welcome including current research and ongoing projects where final results have not necessarily been obtained.

Knowing very well that the conservation of modern materials is not only limited to design objects, a part of the programme is dedicated to conservation projects on modern/contemporary works of art.

HOW TO APPLY?

There are two ways to get involved, by either presenting a formal paper or submitting a poster. Preference for oral presentation will be given to papers dealing with current research. An abstract needs to be submitted for both options and should include:

- The full title of the paper
- Full names, postal addresses and e-mail address of the contact author

- A summary of the paper (between 300 and 500 words)
- Graphs, pictures, tables or references should not be included
- Papers for the conference should be tailored to a 25-minute presentation time frame

All works submitted must be original and not have been published elsewhere. The language of the symposium and proceedings will be in English. We kindly request that all submissions to be proof-read by a native English speaker. The deadline for submission of abstracts is **April 30, 2015**. A selection committee will review the abstracts and notify authors by May 15, 2015. The presentations (lectures / posters) will be published in the form of postprints. Authors will be required to submit a final paper to the organizers at the conference. The papers will be subject to a peer review and editing process. Participation from students and professionals from allied fields is highly encouraged. The conference and associated publication will be in English.

The detailed conference program and further information about fees and registration will be posted mid-May 2015.

ABSTRACTS SHOULD BE SEND TO

Tim Bechthold [Dipl.Rest.Univ.]

Head of Conservation

bechthold@die-neue-sammlung.de

Die Neue Sammlung | The International Design Museum
Munich

Call for posters - Conference on conservation of sculpture parks



The organisers of Spark are delighted at the great interest shown in the international conference on conservation of sculpture parks that will be held in Sisak, Croatia, September 14–16, 2015. Those whose proposals for oral presentations were not accepted or who skipped the call for papers thinking that their topic was not suited for a talk are encouraged to apply to present a poster.

"SPark: Conservation of sculpture parks" conference aims to address all aspects connected to conservation of outdoor sculpture collections, from technical questions on how to carry out the treatments to collection administration/management. If you have an interesting subject that is connected to the theme of the conference, please complete the Poster Submission Form (available on the Conference website) and send it to spark.conference.sisak@gmail.com by **April 30th, 2015**. Proposals will be reviewed and selected by the Scientific

Committee. Email notification of accepted poster presentations will be sent on May 10th, 2015.

Conference website:

<https://spark2015sisak.wordpress.com/>

Contact (general, abstract submission):

spark.conference.sisak@gmail.com

Call for Papers College Art Association Annual Conference

The Explicit Material: On the Intersections of Cultures of Curation and Conservation

February 3-6, 2016, Washington, DC

In recent years, research and education initiatives have emerged that strive to combine perspectives of conservation with other humanities' disciplines in the study of material culture. These are based on the belief that such cross-pollination can spawn new insights and contribute to our knowledge of both the object and the culture that produced it.

This session aims to explore the relationships between curatorial and conservation philosophies across a range of institutions, focusing on the ways in which these apparently divergent fields shape thinking about—and the practices of—collecting, exhibiting, and caring for objects. The "explicit material" approach (Latin "explicare:" "to unfold," "unravel," "explain," or to make visible) advances a way of thinking about the materiality of objects as they enter our collections and undergo a transformation from their previous context(s) to a museological one.

Our interest in conjoining curatorial expertise with conservation knowledge and the long tradition of combining hand and eye sensitivity to materials and technical processes derives from the conviction that insufficient attention has been paid to the benefits of interdisciplinary thinking about the materiality of objects. Conservation emerged as a field profoundly preoccupied with the nature of artworks. However, with the development of increasingly sophisticated tools of examination and analysis, the primacy of the object and the physical constitution appear to have gained ground in both academic and museological discourses. In fact, conservation has now become recognized as a field that has much to contribute to the humanities given the greater knowledge its findings afford us concerning how humans shape and use materials and objects.

This session invites an interdisciplinary dialogue between people already engaged in the museological discourse, and those willing to establish links between the fields of conservation and curation. Participants may include conservators, curators and academics including art historians and theorists, anthropologists, as well as makers and shapers of materials. We regard curation as a set of

philosophies and practices engaged with collecting, contextualising and displaying objects. Conservation, in turn, is understood here as a field engaged in revealing and documenting evidence of the life of an object and ensuring its continuation on both physical and conceptual levels.

We welcome proposals on topics such as display, continuation, and archiving of artworks, and especially presentations concerned with aspects related to collecting, exhibiting and preserving of recent art and artefacts, "digital objects," and performance.

Please, send an abstract (1-2 pages, double spaced), a letter of interest, a CAA submission form and current CV by **May 8** to organizers: Hanna B. Hölling, hanna.hoelling@bgc.bard.edu and Francesca Bewer Francesca_Bewer@harvard.edu

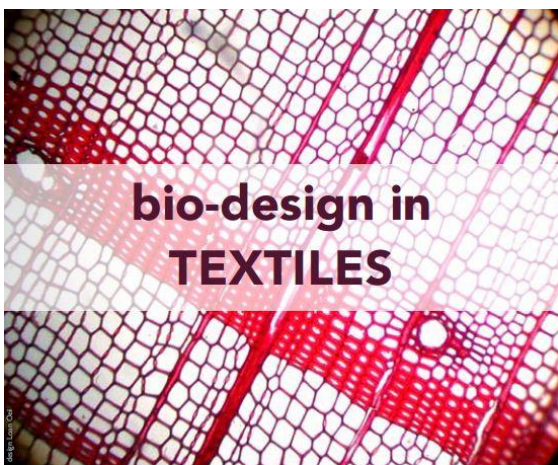
Please note: CAA individual membership is required of all participants.

For general speakers guidelines see:
<http://www.collegeart.org/pdf/2016CallforParticipation.pdf>

Symposium on biologically manufactured textiles

May 18th 2015

National Museum of Ethnology / Rijksmuseum
Volkenkunde Leiden, The Netherlands



Nowadays designers are increasingly making more use of animal and vegetal materials in order to create radical new design concepts. (Micro)organisms, such as fungi, bacteria and algae, can be used to either make, improve or influence textile. So-called 'living' textile which has not been produced mechanically, but 'grown'.

During the Spring Symposium 2015 the Textile Commission of the Netherlands wishes to demonstrate new developments in the area of biologically manufactured textiles. What will these textiles do for us? Are we able to control fungi and bacteria and can textiles manufactured with or from these microorganisms be stored in museum

collections? Will bio textiles demand other requirements with regards to restoration and conservation?

To see the full programme and to register go to:
<http://www.textielcommissie.nl/html/docs/uk-symposia.html>

Interdisciplinary Conference, Revisiting the Surface

The National Museum, Oslo

13 November 2015

Organized by the Munch, Modernism, and Modernity Research Group at the University of Oslo, the Munch Museum, and the National Museum of Art, Architecture and Design in Oslo.

This conference examines the relationship among artist, action, surface, and reception within the modernist tradition. Technical, critical, formal, and historiographical analyses of the notion of the pictorial surface, and what can be "implanted" and "read," will be considered. The "Surface," which connotes everything from Clement Greenberg's "material plane" to the site of performance, simulation, commodity, and materiality, is contested within, and central to, theories of modernism. What lies behind the surface? How do surface/form and meaning/motif interrelate? How does art history as a discipline intersect with conservation, and material history to re-imagine the surface? How have media and screen cultures, and recent theories of visuality and cognition, reconstituted the surface? The conference is organized into three broad conversations: Vision, Touch, and Materials.

Call for Papers

Papers are invited from art historians, philosophers, conservators, material historians, film and media theorists, neuroscientists, literary theorists, and others who consider the meaning and dynamics of the pictorial surface in modernism, and who are interested in the surface as a discursive arena.

Proposals for this conference must include (in English)

- a) an abstract of maximum 300 words summarizing your argument;
- b) your academic resume; and
- c) your full contact information including email.

Papers will be 20 minutes in length and will be followed by discussion.

Contributions and/or questions should be sent to elsebet.kjerschow@nasjonalmuseet.no by **1st May 2015**. You will be notified by 1st June 2015 of your acceptance.

This is the fifth conference sponsored and organized by the Munch, Modernism, and Modernity Research Group at the

University of Oslo, the Munch Museum, and the National Museum of Art, Architecture and Design in Oslo.

The selection committee consists of Mai Britt Guleng and Øystein Ustvedt of the National Museum; Ute Kuhlemann Falck and Jon-Ove Steihaug of the Munch Museum; and Øivind Storm Bjerke and Patricia Berman of the University of Oslo.

See more at:

http://nasjonalmuseet.no/en/exhibitions_and_events/events/other_venues/Revisiting+the+Surface.b7C_wlvY4l.ips#sthash.UlynxKih.uDsHByyw.dpuf

Lectures, panels and meetings

Call for papers APTCCARN Annual meeting: Embracing Cultural Materials Conservation in the Tropics

Conservation Center, Cheng Shiu University, Taiwan
25-27 November 2015

In 2015, APTCCARN (Asia Pacific Tropical Climate Conservation Art Research Network) will hold its 4th Meeting in Taiwan at the Conservation Center, Cheng Shiu University, Taiwan. With a focus on Asia Pacific's diverse climate, history and future, the meeting aims to embrace cultural materials conservation in the region, our experiences and the future. Issues such as developing a regional practice of cultural materials conservation within the needs, resources, communities and geographic place will be addressed. This is in light of recent extreme weather events, the current reality of the environment and sustainable practices.

Call for papers: **Due 1 June 2015**

The organising committee now welcomes abstracts (maximum 250 words) for papers on the above themes. Paper presentations will be submitted as fully written papers to be published as a peer reviewed publication in 2016. All intending presenters are required to download and complete a proposal form from the APTCCARN website at <http://www.aptcarn.com> and submit to Nicole Tse aptcarn-enquiry@unimelb.edu.au. For further information see the conference website <http://2015aptcarn.csu.edu.tw>

Workshops and courses

Masterclass on Plastics

The University of Amsterdam, 15-18 September 2015
This course is given by Thea van Oosten and Anna Lagana.

This masterclass 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 four day 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 consolidating PUR ether flexible 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 of works of art and plastic objects will increase over the years. Due to the growing need, this course on the conservation of plastics is to be offered by the University of Amsterdam for an international audience. The workshop is given in the Ateliergebouw, one of the locations of the University of Amsterdam. The participation fee is 935 euros.

For further information, program and registration see: www.conservation-restoration-training.nl/continuing-professional-development/programme/

Publications, exhibitions and project results

Review of two-day symposium on the restoration of the Rothko Harvard Murals in the Harvard Gazette.

New technology used to restore Rothko's murals at the Harvard Art Museums was the focus during a two-day program for scholars, students, and the public. Day two of the program featured a bevy of speakers including Martha Buskirk Matt Saunders, and Brad Epley. Jeffrey Weiss, a senior curator at the Guggenheim Museum in New York, was also in attendance, calling the project to restore the murals "world-historical."

Read on here:

http://news.harvard.edu/gazette/story/2015/03/up-for-debate/?utm_source=twitter&utm_medium=social&utm_campaign=hu-twitter-general

Jobs, internships and fellowships

Paper conservator position at M+ Museum, Hong Kong

The West Kowloon Cultural District Authority welcomes exceptional talent with a passion to realize the vision and mission of making the West Kowloon Cultural District a prime local and international destination for arts, culture

and entertainment. We are currently recruiting a Conservator, Paper to join M+.

M+ is the new museum for visual culture in Hong Kong, as part of West Kowloon Cultural District, focusing on 20th and 21st century art, design and architecture and moving image. The M+ building is scheduled for completion in 2018. Conservator, Paper (Ref:14032R1) (based in Hong Kong) You are responsible for:

- Supporting Collection and Exhibition Services Team by participating in a wide range of traditional conservation activities such as producing condition reports and treatment proposals, providing expert opinions on the condition of proposed acquisitions and works planned for loan and exhibition, conducting environmental monitoring and IPM, and ensuring preventive maintenance necessary for paper-based works of art, architectural drawings and photographic works.
- Assisting with the development of conservation policies, procedures, protocols and workflows within the museum.
- Participating in extended conservation/ preservation efforts such as developing guidelines for storage and display, best practices for conservation treatment, installation procedures and the proper care and handling of paper-based works.
- Advising and training staff in best practices for the care, handling, display, storage, packing and shipping of paper-based works; and assisting with conservation lab planning and engaging as necessary in conservation and preservation-related special projects.

You should:

- Possess a degree in conservation with demonstrated specialization in paper-based works of art from a recognized conservation training programme or equivalent.
- Have at least 5 years of practical post-graduate experience with paper-based works; institutional/museum experience preferred, experience with photographic materials is desirable.
- Be knowledgeable in modern and contemporary art, including materials and techniques, and demonstrate expertise in diverse conservation techniques and theories.
- Be an innovative and enthusiastic team player with strong critical thinking and applied problem solving skills.
- Have strong oral, written and interpersonal communication skills in English and preferably in Cantonese or Mandarin.
- Be proficient in MS Windows and/or Apple OS platforms.

For interested parties, please submit your application along with your CV on or before 1 May 2015 via online application <http://www.westkowloon.hk/careers> or by mail quoting the reference number, name of the position, expected salary and your availability to:

Mr Galluf Yuen
West Kowloon Cultural District Authority

29/F, Tower 6
The Gateway
9 Canton Road
Tsim Sha Tsui
Kowloon
Hong Kong

Data collected will only be used for job application processing. Applicants not being invited for interview within 4 weeks from 1 May 2015 may assume their applications unsuccessful. All related information will be kept up to 24 months and all personal data will be destroyed afterwards.

For more information see <http://www.westkowloon.hk> or contact Mr Galluf Yuen at 852-2200-0123

Position at Museum of Fine Arts, Boston: Conservation Engineer, Objects

Under the general direction of the Head of Objects Conservation and the chair of Conservation and Collections Management, the Conservation Engineer will perform duties related to monumental sculpture projects including their preparation for exhibition, transport, and storage, as well as aspects of conservation.

Essential functions include: research materials, develop, design, and fabricate object mounts and mounting systems for large-scale objects and architectural elements, both ancient and modern, for display and storage; work with structural engineers contracted for specific oversize object projects in the development of support systems and earthquake mitigation methods; attend exhibition planning meetings, assist in budget preparations, present installation requirements, provide mounting solutions, and communicate with project managers, designers, conservators, registrars, and facilities staff; supervise the movement of large-scale objects, and design and execute packing and transport systems; install and oversee installation of large-scale objects; in consultation with associated curators and conservators, and with assistance as required, conduct treatment and reconstruction of monumental sculpture and architecture; manage and perform regular maintenance for monumental sculpture in both outdoor and interior environments, including outdoor sculpture owned by the City of Boston; keep abreast of latest developments concerning area of specialty through professional publications, courses, and conferences; maintain written and photographic documentation of all work, and perform data entry as required in Artemis, the Museum's database management system (training provided); create and produce mounting records and reports; order and maintain shop materials and equipment; travel as courier to install or deinstall exhibitions.

Candidates must have a B.A. in art-related field or equivalent knowledge and experience, and a minimum of seven years of experience in art museum installations and art transport, with a focus on moving, handling, packing,

and mounting of three-dimensional, large-scale objects. Candidates must have knowledge of: packing and crating; conservation issues related to display, packing, and shipping of art; earthquake damage mitigation; use of heavy equipment; fasteners and anchoring systems; mount fabrication techniques, including metalworking for brass, aluminum, and steel; mold-making and casting; use of synthetic adhesives, such as acrylics, epoxy resins, fiberglass, carbon fiber; pinning systems to join stone elements, setting of anchors and pins. The successful candidate must work well under pressure and as part of a team, have proven ability to work alone and be self-motivated, and give directions to and oversee others in execution of large-scale object handling. Candidates must possess reasonable physical strength, dexterity, and stamina.

This is a full-time term position (with full-time benefits) through June 30, 2016.

Application materials are being accepted immediately. For consideration, please submit letter of interest and resume to: resumes@mfa.org. Application materials may also be submitted via postal mail to:
Human Resources Department
Museum of Fine Arts, Boston
465 Huntington Avenue
Boston MA 02115

Confirmation of receipt of complete applications will be sent via e-mail. Only candidates selected for interviews will be contacted. The Museum of Fine Arts, Boston is an Equal Opportunity Employer and seeks diversity in its workforce.

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? Send an email to incca@cultureelerfgoed.nl or post your news directly on the INCCA Linked In group.

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

NO MORE INCCA UPDATES

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

www.incca.org