

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



Graffiti on the Williamsburg Bridge, New York City. Artist unknown.
Photo: Karen te Brake-Baldock, May 2014

INCCA Update 14 September, 2015

Conferences, seminars and symposia

Programme Media in Transition conference now available

The Getty Conservation Institute, Getty Research Institute and Tate will host this major international conference focusing on the implications of collecting time-based media works of art and related practices. This two and a half-day conference aims to foster lively, inter-disciplinary dialogue about the impact of technological change on an artwork and the growing networks of professionals that are required to support contemporary media art works and their conservation.

Dates: Wednesday 18 November – Friday 20 November 2015

A provisional programme is now available on the Tate website: <http://www.tate.org.uk/whats-on/tate-modern/conference/media-transition>.

Follow this conference via Twitter: @MediaInTrans and use #MediaInTrans for discussions surrounding the conference.

Forum at Stedelijk Museum Amsterdam:

Capturing a moment: Where net art and performance meet

1 Oct 2015 Performance by JODI. Short presentations and panel discussion with Annet Dekker, Gabriella Giannachi, and Vivian van Saaze Location Teijin Auditorium, Stedelijk Museum Time 7:30 - 9:30 pm

The guest speakers will address the hypothesis that documentation and conservation of net art use methods that are closely related to the procedures used for collecting live art forms. See more at:

<http://www.stedelijk.nl/en/calendar/forum/79432>



MAPS *media art
preservation symposium*

The Ludwig Museum – Museum of Contemporary Art, Budapest is organising a symposium on media conservation, specifically intended for professionals.
7-8 December 2015

The lifetime of media artworks – such as photo, video, film, digital art, internet based and other digital contents – is significantly shorter than that of artworks made with traditional techniques (paintings, statues, monuments etc.). Compared to artworks preserved in museums, the obsolescence of technical devices is considerably faster. Media artworks belong to our cultural heritage. However, such a changing environment requires different preservation strategies for long-term sustainability as opposed to traditional painting, statue and object prevention processes. Methodology of archiving, collecting, presenting, conserving media art as well as specialised professional training are entirely new fields for professionals working in Hungarian public collections. More information and to register for the event: <http://maps.ludwigmuseum.hu/en/>

See latest symposium newsletter [here](#).



Ludwig Forum Aachen

**Video Matters: A Conference by the research project
Video Archive**

As part of the research project “Video Archive” – funded by the Volkswagen Foundation – the Ludwig Forum Aachen

will host the conference “Video Matters” on September 24 and 25, 2015. The “Video Archive” project is devoted to the scholarly reappraisal and presentation of the Ludwig Forum’s historical video collection. Together with colleagues from Europe and the USA, we would like to open up an interdisciplinary round of discussions and compare experiences about the specific requirements for archiving, preserving, collecting and presenting time-based media in the course of technological obsolescence and technical developments. In addition, the Ludwig Forum will host “Networking for Media Art Archiving”, the 4th public round table of GAMA (The Gateway to Archives of Media Art), an international knowledge and project sharing group on media art archive. The symposium is free but registration is necessary. For the programme and to register see: <http://ludwigforum.de/en/event/video-matters/>



Amsterdam and The Hague, 24 -25 September

In conjunction with the exhibition ZERO: Let Us Explore the Stars, the Stedelijk Museum

Amsterdam, Stedelijk Museum Schiedam, the ZERO Foundation Düsseldorf, and The Hague’s TodaysArt Festival proudly present a two-day symposium with invited artists and curators to re-read the history of ZERO and address the topicality of its legacy. - See more at: <http://www.stedelijk.nl/en/calendar/forum/zeronow-on-the-topicality-of-zero#sthash.cU5C874m.dpuf><http://www.stedelijk.nl/en/calendar/forum/zeronow-on-the-topicality-of-zeroless>

Workshops and courses

Visiting Fellow in Modern and Contemporary Art seminar: Claire Bishop, January 2016

See more information:

<http://www.onderzoekschoolkunstgeschiedenis.nl/site/index.php?page=edu-none&id=10116&lngg=en>

Calls for papers

AIC & CAC-ACCR 2016 Joint Annual Meeting & Conference: Call for Papers

The theme for AIC’s 44th Annual Meeting, held jointly with the 42nd Annual CAC-ACCR Conference, in Montreal, Canada, May 13-17, 2016, will be “Emergency! Preparing for Disasters and Confronting the Unexpected in Conservation.”

Colleagues are invited to submit abstracts that address in a broad-based way the impact of past, present, and future disasters on the protection of cultural property. In addition, papers that address confronting the unexpected in conservation whether it occurs during the treatment of an artifact or during a natural disaster are requested.

The topic can be expanded to address immediate reactions, such as the application of crowd-mapping technology to aid response efforts, or longer term developments stemming from disasters, such as the adoption of simple strategies. The unexpected may include surprises encountered along the way in any treatment and can be expanded to include all stakeholders, even future ones, who are affected by a disaster.

The review committees will be looking for abstracts related to the general theme, however other topics will be reviewed as well. In order to simplify abstract submission for all applicants, we have just launched a new online abstract submission tool! The submission portal is accessible through our abstracts page – to learn more about our Meeting Theme and read our General, Specialty, and Joint Sessions Call for Papers, visit www.conservation-us.org/abstracts.

Submission deadline for papers is Monday, September 14, 2015. Poster abstract submissions are due Thursday, October 1st.

Learn more about the Joint Annual Meeting & Conference here: www.conservation-us.org/annual-meeting

If you have any questions, please contact Ruth Seyler at rseyler@conservation-us.org.

Lectures, panels and meetings



VoCA Talks

VoCA and the Joan Mitchell Foundation are pleased to announce our partnership and launch of the Creating a Living Legacy (CALL)/VoCA Talks program series. This fall, VoCA will host four public Talks featuring New York-based CALL artists Jaime Davidovich, Arlan Huang, Juan Sanchez, and Mimi Smith. These lively programs will include one-on-one interviews, question and answer sessions, and panel discussions to highlight the innovative CALL initiative while also underscoring the crucial need for dialogue with artists around the production, presentation, and preservation of their work.

All of these events are free and open to the public, however space will be limited, so please RSVP to Margaret Graham at margaret@voca.network.

For details see:

<http://www.voca.network/programs/voca-talks/>

Lecture series on digital art, Danube University, MUMOK, Vienna

"Museum and Archive on the Move"

Danube University, Department for Image Science

Leading experts discuss how digital technologies and digital art change our perception of and interaction with images and how museums and archives answer the new challenges of collection management, research and education. The lecture series "Museum and Archive on the Move" invites international renowned experts from art, art history, cultural-, media- and museum studies to present their latest findings, new approaches and improvement strategies, and introduces pioneering interdisciplinary research results. Free Entrance

Dr. Jorge Wagensberg
Barcelona University, Spain
"The Total Museum"
Monday, Oct 5, 2015
17-18:30

Dr. habil. Dieter Bogner
Universitat Wien, Austria
"Museum in Bewegung"
Tuesday, Oct 13, 2015
17-18:30

Ryszard Kluszczyński
University of Lodz, Poland
"Distributed, Expanded or Rejected? New Media Arts and the Museum"
Tuesday, Nov 17, 2015
17-18:30

Prof. Dr. Lev Manovich
CUNY Graduate Center, US
"Exhibiting Big Data"
Friday, Dec 4, 2015
14-15:30 *

Univ.-Prof. Dr. habil. and Dr. h.c. Oliver Grau
Danube University, Austria
"Media Arts Challenge for our Democratic Societies"
Friday, Dec 4, 2015
17-18:30 *

Assistant Prof. Dr. Christiane Paul
The New School, New York, US
"Art and the Conditions of Digital Materiality"
Saturday, Dec 5, 2015
17-18:30

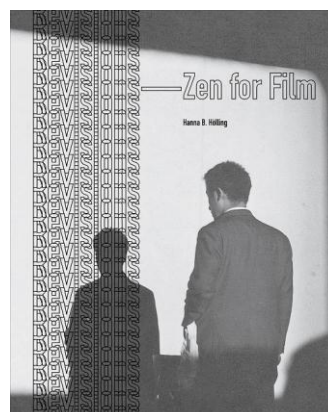
Prof. Dr. Sean Cubitt
Goldsmiths, University London, UK
"Light and Screen"
Monday, Dec 7, 2015
17-18:30

Location

Danube University Krems
Dr.-Karl-Dorrek-Strasse 30
3500 Krems

Marked lectures will be held at the museum of modern art (MUMOK) Museumsplatz 1
1070 Vienna
17.00 - 18:30

Publications, exhibitions and project results



Exhibition, book and symposium: Revisions—Zen for Film
Bard Graduate Center,
New York,
September 18, 2015–
January 10, 2016

How do works of art endure over time in the face of aging materials and changing

interpretations of their meaning? How do decay, technological obsolescence, and the blending of old and new media affect what an artwork is and can become? And how can changeable artworks encourage us to rethink our assumptions of a work of art as fixed and static? Revisions—Zen for Film, on view this fall and winter in the Bard Graduate Center Focus Gallery in New York, explores these questions through Zen for Film, one of the most evocative artworks by the Korean-American artist Nam June Paik (1932- 2006). Created during the early 1960s, Zen for Film consists of the screening of blank film leader for several minutes. As the film ages and wears in the projector, the viewer is confronted with a constantly evolving work. Revisions—Zen for Film provides a fresh perspective on an artwork with a rich history of display by asking precisely what, how, and when is Zen for Film?

Developed during a two-year Andrew W. Mellon "Cultures of Conservation" Fellowship at Bard Graduate Center, Revisions—Zen for Film offers a unique and intimately

focused encounter with the materiality of Paik's work, present here in one specific instance in a series stretching back to the early 1960s. The rationale behind the project is to critically revise—and question—some assumptions about Zen for Film so as to foster a broad reflection not only about media that refuse simple classifications but also about artworks radically shaped by curatorial, conservation, and presentation decisions.

The digital interactive with contributions by BGC master's students frames Zen for Film through conceptual associations that correspond to viewers' experiences of it—boredom, chance, materiality, nothingness, silence, time, and trace. Through these concepts, Zen for Film is linked with a number of artworks that can be viewed as potential inspirations, antecedents, or contemporaries. Together these suggest issues of appropriation and continual reinterpretation. Included in the digital interactive are artworks by Cory Arcangel, John Baldessari, Robert Barry, Joseph Beuys, George Brecht, John Cage, Com&Com, Tony Conrad, Merce Cunningham, Guy Debord, Marcel Duchamp, Ceal Floyer, Ken Friedman, Yves Klein, Imi Knoebel, JODI (Joan Heemskerk / Dirk Paesmans), Joseph Kosuth, Christine Kozlov, Peter Kubelka, Kasimir Malevich, Christian Marclay, Nam June Paik, Robert Rauschenberg, Man Ray, Robert Ryman, Paul Sharits, Hiroshi Sugimoto, Mungo Thompson, Michel Verjux, Lawrence Weiner, and Andy Warhol.

The exhibition was curated by Hanna Hölling, Andrew W. Mellon Visiting Professor, Cultures of Conservation, at Bard Graduate Center.

The exhibition is accompanied by *Revisions: Zen for Film*—a [fully illustrated book](#) by Hölling that offers an in-depth analysis of Zen for Film by constructing a sequence of ten thematically ordered chapters, or “revisions,” spanning a theoretical-historical context and the frameworks of exhibition, dissemination, and continuation.

Visit bgc.bard.edu/revisions for more information about the exhibition, to access the interactive and to find out about related public programs. A symposium *Revisions: Object—Event—Performance—Process* since the 1960s with participating international scholars in film, performance, and curatorial and conservation studies will take place on September 21, 11:15am-6pm.

Latest blogs on VoCA website

Three recent and interesting blogs from the website of Voices of Contemporary Art:

A Constant State of Flux

“While statements around intent may at times be contradictory, or may even introduce change to the work, they parallel and echo the mutable nature of the artwork itself, composed of impermanent materials or

dependencies.” In a blog post, Brian Castriota shares notes, quotes, and lessons learned during the EMG+OMG+ VoCA joint session held at the AIC conference that took place in Miami this past May.

<http://www.voca.network/in-flux/>

Polystyrene, plywood and cement, oh my!

Ever been curious about aging materials or artwork on wheels? In a recent blog post, returning writer Sam Owens takes readers behind the scenes of “Gloria: Robert Rauschenberg & Rachel Harrison” at The Cleveland Museum of Art. We promise you've never seen polystyrene, plywood, or cement quite like this!

<http://www.voca.network/polystyrene-plywood-and-cement-oh-my/>

The Abandonment of ‘Artist Intent’

Who should be at the table when decisions are made about the exhibition and preservation of an artwork? And what is the difference between “artist intent” and “artist sanction”? In this blog post, Ellen Moody considers these and other thought-provoking questions as she reflects on Glenn Wharton's presentation at the 2015 AIC Conference.

<http://www.voca.network/artist-intent/>

Latest case study description of video installation “A las cinco de la tarde” (1984, Marie-Jo Lafontaine) on the SCART website (website on audiovisual heritage)

Case study report: A las cinco de la tarde (1984, Marie-Jo Lafontaine)

Artist: Marie-Jo Lafontaine

Title: A las cinco de la tarde

Date of creation: 1984

Type: Video installation

Collection: S.M.A.K.

Researcher: Annika Råim (University of Amsterdam, Preservation and Presentation of the Moving Image), Veronique Despodt (S.M.A.K.), Emanuel Lorrain (PACKED vzw)

Language of the case study report: English

Read report here:

<http://www.scart.be/?q=en/content/case-study-report-las-cinco-de-la-tarde-1984-marie-jo-lafontaine>

Jobs, internships and fellowships

Tate seeking two Time Based Media Senior Technicians

We are seeking two experienced Time Based Media Senior Technicians to work within our Time Based Media Conservation team. The roles will support programme activity for exhibitions and displays with a focus on the delivery of the new Tate Modern displays.

One appointment is offered on a permanent contract.

One appointment is offered on a fixed-term contract of 12 months. Deadline: 23 September, 2015

See more information here:

https://workingat.tate.org.uk/pages/job_search_view.aspx?jobId=2342&JobIndex=2&categoryList=&workingPatternList=&locations=&group=&keywords=&PageIndex=1&Number=20

Tate seeking Conservation Science Researcher for NANORESTART project

Reporting to: Senior Conservation Scientist

Location: Millbank, London

Revolutionise the conservation of contemporary art. Funded by the EU, the NANORESTART project aims to address the often extremely fast degradation of materials used by contemporary artists. Working at the cutting edge of modern chemistry and material science, the project will focus on the development and evaluation of highly innovative conservation techniques.

This is your chance to work with one of the most globally important art institutions on ground-breaking research into one of the most significant challenges facing modern and contemporary art conservation. You will make a significant contribution by producing test polymeric substrate samples and evaluating substrate cleaning systems using analytical and imaging technologies. You'll also circulate results to our research partners, contribute to the dissemination of research and facilitate the transfer of knowledge from the project into practice within Tate. The scientific analysis of our collection will also fall within your remit.

An active post-doctoral researcher, or having recently completed doctoral studies, you will have experience of conservation science, heritage science, technical art history or a physical science.

Alongside at least two publications that demonstrate autonomous and original research, preferably related to conservation or heritage science, you will bring experience of gas chromatography, FTIR spectroscopy, digital microscopy or equivalent. As the role will involve multiple collaborations with international partners, meticulous organisation and attention to detail will be essential. Above all, you will be driven to achieve with the ability to use your own initiative.

How to apply: Our opportunities are open for you to apply online. Please visit:

<http://www.tate.org.uk/about/workingattate/>

to create an account by registering your details or if you are an existing user, log into your account. For all opportunities, we ask candidates to complete an online application form for the vacancy they are interested in. If you need an application form in an alternative format,

please call us on +44 20 7887 4997. Once you have submitted your application, you can keep track of its progress by logging in to your account.

The closing date for the submission of completed application forms is Thursday, 1 October 2015 by 17.00. Interviews will be held on Monday, 19 October 2015.

Our jobs are like our galleries, open to all.

PhD position at the Faculty of Conservation and Restoration of Works of Art, Academy of Fine Arts in Warsaw

The research project concerns: Value and valuation of modern and contemporary visual art; the role of reflective practice. It is one of the 15 PhD positions made possible as part of the NACCA programme.

Supervisor: Prof. Iwona Szmelter

The care for modern and contemporary works of art starts with the question why a work is meaningful, significant and important. The valuation of a work has a great impact on how it is preserved and what care and treatment goals are given priority, just as the lack of a valuation can lead to a poor conservation treatment outcome. Values, however, are rooted in and generated by historically grown discourses and practices. Different types of actors may assign or prioritize different types of values to an artwork, such as art-historical (including artistic and aesthetic) values, emotive values, functional values, educational values, and social, political or economic values. In order to come to a responsible conservation strategy, a great variety of values has to be taken into account and their historical development acknowledged. Valuation, like other aspects of conservation, needs to be an interdisciplinary endeavour.

This project will focus on articulating a conceptual framework and standards for a multi-criteria system of valuation. It will first study current valuation models (e.g. [Assessing Museum Collections, RCE](#)) in the light of contemporary art conservation theory. Next it will investigate how such models work in actual practice. It will observe in particular to what extent and how values and valuation relevant for modern and contemporary art conservation are articulated in and constituted by the discourses and practices of conservation itself. Contemporary art conservation is often the work of 'experienced pioneers' who, by solving problems on a day-to-day basis, create values through their actions as much as they act on the basis of pre-existing values. The researcher will observe conservation practices through case studies during a research internship, and by the other NACCA projects.

Benefits: proper valuation is the way to the care requires resolving fundamental questions concerning the identity, system of values including authenticity of modern and contemporary artworks and the consequences for their conservation, rethinking historically grown professional distinctions as those between the curator and the conservator and establishing frameworks for international, interdisciplinary and intersectoral research and training collaboration.

Requirements:

The candidate has a relevant Masters degree in conservation of works of arts, art history, museum studies or social sciences. The candidate has the ability to speak, read and write in English. A proven interest in contemporary art and/or oral history will be considered as a great advantage.

In light of the mobility requirements set by the European Commission for this project: at the time of recruitment by your organisation, you must NOT have resided or carried out your main activity (work, studies, etc.) in Poland for more than 12 months in the 3 years immediately prior to taking up the position. Compulsory national service and/or short stays such as holidays are not taken into account. As far as international European interest organisations or international organisations are concerned, this rule does not apply to the hosting of eligible researchers. However, the appointed researcher must not have spent more than 12 months in the 3 years immediately prior to their recruitment at the host organisation.

Candidates must fulfil the definition of an Early-Stage Researcher (ESR) set by the European Commission: ESRs shall, at the time of recruitment by the host organization, be in the first four years (full-time equivalent research experience) of their research career and not yet have been awarded a doctoral degree. Full-time equivalent research experience is measured from the date when a researcher obtained the degree which would formally entitle him or her to embark on a doctorate, either in the country in which the degree was obtained or in the country in which the researcher is recruited. Part-time research experience will be counted pro-rata.

It is the policy of the NACCA project to promote equal opportunities between men and women and stimulate gender balance.

Members of ethnic minority groups and handicapped people are explicitly invited to apply.

Conditions of employment

We offer a dynamic and challenging job in an internationally-oriented organisation where young people receive an advanced education and scholars conduct exciting research.

We offer a 3 year full-time PhD contract. The first year will be a probation period, after a positive assessment the position will be extended with another 2 years. You will be employed by the Faculty of Conservation and Restoration of Works of Art. Compensation will be according to gross salary of € 1650 per month - € 21 950 per year (supplemented with a holiday allowance and an end-of-year bonus). The position also includes a mobility allowance of €600/month (gross) and a family allowance of €500/month (gross, and subject to the family situation at the time of recruitment). Consequently, the net salary results from deducting all compulsory (employer/employee) social security contributions as well as direct taxes (e.g. income tax) and insurance from these gross amounts.

Other secondary conditions include e.g. a pension scheme and partially paid parental leave.

You will be provided with shared office space and a PC. Starting date: preferably 1 December 2015 (or as soon as possible thereafter).

Any inquiries about the position or the project may be addressed to:

Prof. dr Iwona Szmelter as promoter or Michal Opilowski as organizer: nacca@asp.waw.pl

For more information about NACCA, see:

www.maastrichtuniversity.nl/nacca

Application

Candidates are invited to submit their application consisting of:

- A letter of motivation stating the candidate's qualifications and reasons for interest in the position.
- A full CV, incl. the contact information of two referees (email, phone number, mailing address and relationship to the applicant).
- A grade transcript of previous education at Master level.
- A research proposal of max. 5 pages, outlining a proposed direction and methodology for the project (based on the short description).
- Non-native English speakers or applicants who have their MA degree in a language other than English must have one of the following language qualifications: pass the Academic IELTS (minimum score: 7.5) or TOEFL Internet-based test (minimum score: 113).

The deadline for submitting your application is **30 October 2015**. Selected candidates will be invited for an interview in early November. Please send your application electronically to the Secretariat of the Faculty Office: nacca@asp.waw.pl

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>

To join directly go to:

<http://www.inccamembers.org/application.php>

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

SHARE YOUR NEWS AND CONTENT

Would you like to share your news and information with INCCA members and other users of the INCCA website? Either post directly at our Linked In group or send an email to Karen te Brake-Baldock , incca@cultureelerfgoed.nl

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

www.incca.org