

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



Julia Scher interviewed at SFMoMa as part of the Artist Initiative  
(Media In Transition conference)

**INCCA Update 12 October , 2015**

Dear INCCA members and interested colleagues,

By about this time next month we will be able to launch the new incca.org. Behind the scenes there is building and testing of the new site going on as well as migrating of old content. It has been a pleasant surprise to see old content in the new incca.org environment. Just having a different layout and letter type can make such a difference to the user-experience; in a positive way that is! I am very much looking forward to a fresh new 'digital' start.

My schedule (as you can imagine) is booked up over the next few weeks which is a pity as there are a number of really interesting events going on, like the meeting in Brussels on access to digital-born culture or the Media In Transition conference in London and in December a symposium on media art preservation in Budapest. I hope the readers of this newsletters will be able to attend at least one of these events! And don't forget the deadline for papers of the meeting in Milan in 2016 on the conservation of kinetic art which is fast approaching (October 15.) Perhaps you too are looking for a fresh new start and you would like to try for the exciting PhD position at Tate. If you are unable to travel in the coming months you could do some interesting reading in the new publication on *Performing Documentation in the Conservation of Contemporary Art*. Enjoy!

Kind regards,  
Karen te Brake-Baldock  
INCCA Central Coordinator

**Conferences, seminars and symposia**

**MEDIA IN TRANSITION**

A major international conference focused on the intersection of media art and technological change over time. How is this shifting the way museums operate and how conservation works?

Tate Modern  
18, 19 & 20 November 2015  
Adult £180  
Concession £120

Three artists, Susan Hiller, Runa Islam and Hito Steyerl will launch Media in Transition with their keynote presentations. The conference will promote interdisciplinary in-depth discussions and lively debate about specific works of art including those by Joseph Beuys, David Lamelas, Gustav Metzger, Nam June Paik, Bruce Nauman and Julia Scher.

Hosted by the Getty Conservation Institute, Getty Research Institute and Tate, this landmark event brings together the major institutions and thinkers at the forefront of responding to the needs of a group of important contemporary artworks. Among the institutions represented are: Associação Cultural Videobrasil, Electronic Arts Intermix, Getty Conservation Institute, Getty Research Institute, Guggenheim Museum, Harvard, MoMA, SFMOMA, Smithsonian, Asia Art Archive, Stedelijk Museum, Institute of Philosophy & Tate.

Contributors include: Lothar Baumgarten, Matthew Battles, Robin Clark, Aebhric Coleman, Stuart Comer, Francesca Esmay, Solange Farkas, Rudolf Frieling, Christine Frohnert, Martina Haidvogel, Hanna Holling, David Lamelas, Sook-Kyung Lee, Kate Lewis, Michael Mansfield, Monica Marchesi, Kira Perov, Glenn Phillips, Jane Debevoise, Julia

Scher, Barry Smith, Andrew Wilson, Jeffrey Weiss, Jonah Westerman, Andrew Wilson.

Following the format of the highly successful Object in Transition conference in 2008 this event will explore – through papers, panel discussions, demonstrations and dialogues – how the field is adapting and responding to these new forms of artistic practice, and how emerging modes of collaboration between artists, conservators, art historians, technical experts and curators can help advance the field.

Themes that will be explored are broad and include the:

- ‘Lives’ of time-based works, key moments of transition and engagement
- Creation of works with future forms of display or realisation in mind
- Impact of strategies developed within time-based media conservation on other forms of conservation practice
- Decision making and values
- Responding to the loss of networks of production and expertise
- Ideas about documentation within artistic, art historical, curatorial and conservation practice
- Vanishing histories and fragile ecosystems

In conjunction with the conference ‘Show & Tell’ sessions will be presented in spaces within Tate Modern outside of the auditorium. These are a unique opportunity to participate in small group discussions centred on demonstrations which will reveal the impact of a specific technological change on the experience of time-based media works of art.

The programme for the Media in Transition is available [here](#).

Be part of the conversation @MediaInTrans #MediaInTrans Book now to secure your place. [BOOK NOW](#)



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](#).

**Preservation and Access to Born-digital Culture 30**  
**October 31**  
**October 2015 in Brussels**



International symposium

In the continuation of their collaborative program on Cultural Heritage in the Digital Age which started beginning of 2015, iMAL and Packed organise the first international symposium in Brussels on the issues of preservation of born-digital art and culture and their public access.

In the last decade, digital technologies have invaded on a global scale all realms of our daily life, both private and professional. A large part of today's cultural and artistic creations are produced with digital technologies, using them as their native medium of expression as well as their medium of distribution on which the users' experience strongly relies. Born-digital culture is expanding as fast as the progress and availability of digital technologies and infrastructures, and most probably will soon represent the vast majority of all contemporary cultural production. At the same time its fragility is increasing proportionally to the accelerated pace of technological innovations and its obsolescence, with new issues - or highly amplified old issues - appearing that are specific to its digital nature such as acquisition policies, software and hardware obsolescence, preservation workflows, rights management, re-interpretation,...

Facing this rising and overwhelming wave of digital artefacts that they need to archive, preserve and give access to, facing this Digital Dark Age, artistic and cultural institutions are slowly reacting and becoming aware of the new problems to solve. They require new tools and new strategies that can only be the result of substantial R&D effort in preservation methodologies and technologies as well as a profound analysis of the roles of memory institutions and of the way the challenges posed by the long-term availability of born-digital content are addressed.

This symposium proposes to share with professionals from the broad cultural and artistic sector the views, practice, vision and experience of some of the most advanced professionals working in the fields of conservation and access to digital culture. During these two days, state-of-the-art methodologies and technologies will be presented and discussed. The symposium offers a unique panel of thinkers and doers, archivists, curators, media theorists & artists, conservators and researchers from Europe and the US working in universities, research labs, art organisations and heritage institutions.

With: Erkki Huhtamo (FI), Baruch Gottlieb & Philipp Tögel (DE, Vilem Flusser Archive), Emmanuel Guez (FR, pamal.org), Gaby Wijers (NL, Lima), Valérie Perrin (FR, Espace Gantner), Jon Ippolito (US, re-collection), Ben Fino-Radin (US, MoMA), John Langdon & Anna Henry (UK, Tate Modern), Céline Thomas & Chu Yin Chen (FR, BnF - Univ. Paris 8), Geoffrey Brown (US, indiana.edu), Clarisse Bardiot (FR/BE, rekall.fr), Olia Lialina (DE), Dragan Espenschied (US/DE, Rhizome.org), Klaus Rechert (DE, Univ. Freiburg - bwFLA), Jason Scott (US, Internet Arcade - archive.org).

For registration and more information please visit:  
<http://www.imal.org/en/preservationsymposium>

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### **Programme of the 7th International Conference CESMAR7 Color And Conservation now available**

Milan 13-14 Nov 2015

From oil paintings to acrylics, from impressionism to contemporary art. Studies, research, scientific surveys and conservation treatments.

<http://www.coloreeconservazione2015.com/#!programme/c1whg>

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### **Third 'Atelier' for INCCA - f on the video and technical apparatus used in installation art**

Atelier 3  
Video and technical apparatus - Instability of installations and conservation issues

From today's perspective, it appears more and more difficult to imagine crossing a contemporary art exhibition space without finding devices embedding the video medium in multiple forms. This multiplicity has constantly grown in nearly fifty years of « video art » and of increasing presence and visibility of this medium in contemporary art collections. Due to this extreme diversity in its existing forms and in its uses, video confronts us today to many challenges regarding the conservation and preservation of these extremely unstable artworks. Indeed, being subject to the risk of technological obsolescence, they constrain the

collection field to which they belong to constantly rethink and renew its conservation procedures.

The 3rd Atelier of INCCA-f aims to explore the different carriers, formats and devices related to the video technique as used by the artists, as well as to give the floor to the different concerned actors from the field (creation, acquisition, exhibition, preservation), in order to outline an overview of the main technical issues raised by video and its derivatives.

The artist Hicham Berrada, whose series of video installations *Présages* includes a reflection on staging the technical device itself, is invited together with the MACVAL museum (Contemporary art museum of the Val-de-Marne), recently purchaser of his works, as well as with conservators and specialists.

Intervenants :

Hicham Berrada – Artist

Francesco Federici – Ph. D. in Art History, Audiovisual Studies

Ingrid Jurzak – Collection Study and Management Officer

MACVAL, Musée d'art contemporain du Val-de-Marne

Alexandre Michaan – Video and media art conservator

Alice Moscoso – Film conservator, film and video digitization supervisor at Centre Pompidou MNAM-CCI, Service des collections, Paris

16 october 2015, 14h à 18h, Amphithéâtre Palissy du C2RMF, Paris 75001

Informations and Inscription (free entrance) :  
[inccaf.16octobre2015@gmail.com](mailto:inccaf.16octobre2015@gmail.com)

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### **Calls for papers**



Davide Boriani, *Ambiente Stroboscopico*, n° 4, 1967 (2005)

Photo Luca Carrà

### **Call for papers conference on conserving kinetic art, Milan, 2016**

The Getty Conservation Institute, the Museo del Novecento and the Modern Materials and Contemporary Art (MMCA) working group of ICOM-CC, in partnership with INCCA are pleased to announce the upcoming conference:

**Keep it moving? Conserving kinetic art**

Hosted at the Palazzo Reale. June 30th and July 1st 2016

“Kinetic: relating to the motion of material bodies and the forces and energy associated therewith” (Merriam-Webster dictionary)

Kinetic art is art that not only includes movement but often depends on it to produce the desired effect and fully realize its nature as work of art. Kinetic art emerged throughout the 20th century, and had its major developments in the 1950s and 60s. In addition, in the 1960s, a branch of op art or optical art, i.e. abstract art based on optical illusion, also started to incorporate actual movement. Kinetic works of art include a wide range of motion, from motorized and electrically driven movement to motion as the result of wind, light, or other sources of energy. Much thought is currently given in the field of contemporary art conservation to re-thinking the concept of authenticity and to solving the dichotomy often felt between original materials and functionality of the work of art. The dichotomy is especially acute with kinetic art where a compromise between the two seems impossible: when engine parts stop working, when light bulbs go out, the work will stop functioning if replacement is not performed. What are the options available, and how will they impact the object and our understanding of it? Issues of technological obsolescence, as well as the strong sociological and historical information or meanings often embedded in a given technology and its use by an artist, further complicate matters.

This two-days conference will look back at the history of kinetic art and its preservation, take into consideration the artists' point of view, and discuss the ethical dilemma and practical challenges of conserving and documenting kinetic works. It will include invited keynotes and paper submissions and. The conference will serve as the interim meeting of MMCA and is also organized in partnership with the Museo del Novecento, the Getty Conservation Institute, and INCCA. It will take place at the Palazzo Reale in conjunction with the general ICOM CC meeting. A visit of the rich collection of kinetic works in the Museo del Novecento will be included.

If you would like to give a presentation, abstracts can be submitted until **October 15th 2015** to [kinetic2016@gmail.com](mailto:kinetic2016@gmail.com). They should include authors' name and affiliation as well as contact details, full titles and a 350 words summary. All papers will be delivered in English. We welcome papers dealing with ethical considerations, especially those presenting innovative thinking or drawing from parallels with other fields such as preservation of musical instruments, case studies, updates on research projects, as well as papers focusing on innovative documentation strategies and approaches to conserving kinetic art collections. For more information please contact: Rachel Rivenc [rivenc@getty.edu](mailto:rivenc@getty.edu)  
Lydia Beerkens [lydia.beerkens@planet.nl](mailto:lydia.beerkens@planet.nl)

## Publications, exhibitions and project results

New publication: *Performing Documentation in the Conservation of Contemporary Art*.

Performing Documentation in the Conservation of Contemporary Art is the title of the international conference held in Lisbon, in June, 2013. This issue of *Revista de História da Arte* offers updated and expanded versions of a selection of the papers presented in the conference, and a few additional contributions. The aim is to provide access to current research by exploring the many aspects associated with documenting contemporary art and focusing on problematic issues identified and discussed by researchers from major institutions in Europe and the USA whose mission is to collect, exhibit and disseminate knowledge about contemporary art.

The variety of topics and issues addressed shows how vast, complex and diversified the fields of theory and practice of documentation as a strategy for preserving contemporary art are. It underlines the continuing need for museums, collectors and universities to join resources to make sure that future generations may experience and understand our contemporary artistic expressions and that what is documented and preserved is the “real thing”, while making allowances for change, opening space for reinterpretation, ensuring the possibility of presentation in different contexts, providing access and promoting public participation in the process.

Edited by:  
LÚCIA ALMEIDA MATOS  
RITA MACEDO  
GUNNAR HEYDENREICH

See this link for the clickable PDF publication:  
<http://revistaharte.fcs.unl.pt/rhaw4/RHAW4.pdf>

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**Blog post from GCI's Rachel Rivenc (Getty Conservation Institute) on the conservation of public art**  
<http://blogs.getty.edu/iris/artist-grimanesa-amoros-on-the-value-of-public-art/>

## Jobs, internships and fellowships

### PhD position at Tate: Doctoral Researcher, New Approaches to the Conservation of Contemporary Art

This is your chance to be part of a prestigious research and training programme – a Marie Curie Innovative Training Network coordinated by Maastricht University. As one of 15 PhD researchers across Europe, you will contribute to addressing fundamental questions concerning the nature of modern and contemporary artworks and the consequences

for their conservation and collection. The network will establish frameworks for international, interdisciplinary and intersectoral research and training collaboration. This is an exciting opportunity to be part of an initiative to educate a new generation of professional curators and conservators.

The research project concerns: **Ownership, information, control and access: a study of practice and ethics**

Supervisors: Dr. Pip Laurensen (co-promotor) in collaboration with Maastricht University, Faculty of Law: Prof. Dr. Hildegard Schneider (promotor)  
Application deadline: 21<sup>st</sup> October 2015.

Read more here:

[https://workingat.tate.org.uk/pages/job\\_search\\_view.aspx?jobId=2350&JobIndex=7&categoryList=&workingPatternList=&locations=&group=&keywords=&PageIndex=1&Number=8](https://workingat.tate.org.uk/pages/job_search_view.aspx?jobId=2350&JobIndex=7&categoryList=&workingPatternList=&locations=&group=&keywords=&PageIndex=1&Number=8)

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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>

To join directly go to:

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

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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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#### **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](mailto:incca@cultureelerfgoed.nl)

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