

Modern Materials - Contemporary Art Newsletter



Newsletter of the ICOM-CC Working Group Modern Materials and Contemporary Art (MMCA)

Triennium 2021-2023 / Newsletter No 1 / Issue 12 / July 2021

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ICOM-CC Modern Materials - Contemporary Art is the official newsletter of the Working Group specialized in Modern Materials and Contemporary Art from the International Council of Museums Committee for Conservation (ICOM-CC).

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Facebook page

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Super Nurse, free download via highsprayonpaint.

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FROM YOUR COORDINATOR

Dear Modern Materials and Contemporary Art Working Group members,

I would like to welcome you all to the first Newsletter of this 2020-2023 Triennium, and my first Newsletter as Coordinator. I am delighted and very excited to have the opportunity to coordinate such a dynamic working group! I am taking over from Rachel Rivenc, who has done a fantastic job as Coordinator for two triennia and I would like to greatly thank her and her team for the significant contributions to this Working Group. During this time they achieved a remarkable increase in the membership, created a Facebook page, published amazing Newsletters, and organized a very successful Interim Meeting. A special thanks also to Lydia Beerkens who stepped down as Assistant Coordinator after three terms - 9 years. Thanks, Lydia, for the great work!

This Triennium, the team of Assistant Coordinators is just as incredible. Julia Langenbacher and Kendra Roth who previously served as Assistant Coordinators are staying on, and are joined by Helena Ernst, Ellen Jansen, Pia Gottschaller, and Flavia Perugini. The new Coordinating Team will be introduced later in this Newsletter along with our 2020-2023 Triennial Programme. This issue also reports on the many and amazing outcomes and events created in our field during this pandemic, and aims to reflect on its impact to education in a very interesting interview with professor Friederike Waentig and Masters students Franziska Timmerman and Hannah Schuermann from the Cologne Institute of Conservation Sciences at the University of Applied Sciences Cologne in Germany.

This last one and a half years has been challenging for all of us. The pandemic deeply touched and altered our life and work. However, the current Newsletter clearly shows how our field has navigated its way through these difficult times by adopting new technologies, finding alternative solutions, and developing new ideas to create a variety of projects and activities, educate future professionals, offer conferences, workshops, webinars and more.

In this Newsletter you will also find announcements of upcoming events and courses, three fascinating case studies, recent publications, open positions, as well as a new section dedicated to current theses and dissertations on modern and contemporary art conservation. We wanted to create this section to inform our members of the many interesting research projects carried out every year in our field by students and PhD researcher, and to provide the latter an opportunity to introduce their work to our larger community, and hopefully facilitate connections.

In fact, as Coordinator my goal is to increase the involvement of students and young professionals, improve the connection between members, and promote and facilitate exchanges of practical experiences, research findings, ideas and questions. I also aim to increase the

awareness of our group internationally. Moreover, due to the complexity of materials and overlapping disciplines in the conservation of contemporary art, I would like to build collaborations with other Working Groups to create exchange and advance knowledge through joint activities and Interim Meetings.

Finally, I am glad to report on our [ICOM-CC 19th Triennial Conference Beijing Transcending Boundaries: Integrated Approaches to Conservation](#) which was held May 17-21, 2021 online. It was an incredible conference which offered an amazing program and despite being virtual, it was a wonderful moment of sharing, discussing and connecting with professionals from all over the world. Overall, 159 peer-reviewed papers and 99 posters were presented across the 21 Working Groups. Our Working Group had nine papers and five posters focusing on ethical considerations in contemporary art, practical and scientific research, and case studies. On the last day, we had a fruitful Modern Materials and Contemporary Art Working Group Planning Meeting (previously called Business Meeting) in which we presented and discussed our Triennial Programme for 2020-2023. A brief review of the sessions at the conference and our Planning Meeting can be found on [page 12](#) of this Newsletter. Note that all papers from the Triennial Conference Beijing will be open access on the Publications Online Platform from 1 October 2021.

The 20th ICOM-CC Triennial Conference with the theme *Working Toward a Sustainable Past* will be held in Valencia, Spain, in September 2023 and I am looking forward to meeting you there!

I would like to conclude by thanking our amazing Newsletter Team, Assistant Coordinators Julia Langenbacher and Kendra Roth for their incredible work on coordinating and designing this Newsletter, and Helena for her tremendous contribution in this beautiful design, as well as to all our valuable contributors of this issue.

Please don't hesitate to reach out with your comments, questions, feedback and suggestions, and follow us on [Facebook!](#)

I hope you enjoy the Newsletter and wish you all a great summer!

Anna Laganà

ICOM-CC Modern Materials and Contemporary Art Working Group Coordinator

MEET the Coordinating Team

Working Group Coordinator



Anna Laganà is a modern and contemporary art conservator and researcher, specializing in the conservation of plastics. She earned a diploma in the conservation of paintings and modern and contemporary art from the Istituto Superiore per la Conservazione e il Restauro in Rome. Since 2016, Anna works as a Senior Research Specialist at the Getty Conservation Institute (GCI) within the Modern and Contemporary Art Initiative, where she leads projects, including the investigation of treatment options for plastics in collections, and she develops workshops on their conservation. Before joining the GCI, Anna had the opportunity to manage her own company and work within larger institutions in varied roles, including as Coordinator of the Contemporary Art Conservation Laboratory at the Centro Conservazione Restauro la Venaria Reale in Turin, as a conservator/researcher at the Cultural Heritage Agency of the Netherlands conducting research on plastics conservation, and as a lecturer at the University of Amsterdam coordinating the Postgraduate program 1 (PI1) in Conservation of Modern and Contemporary Art. She has served as Assistant Coordinator for the Modern Materials and Contemporary Art Working Group since 2017.

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Assistant Coordinators



Ellen Jansen is an art historian and an independent conservator of modern and contemporary working for Dutch museums and institutions. She has a long history in museum practice at the Van Gogh Museum in Amsterdam, mainly focusing on analogue and digital imagery. In 2012 she received a Professional Doctorate in Conservation and Restoration of Modern and Contemporary Art at the University of Amsterdam (UvA). That same year, she started as a lecturer in conservation practice and coordinator within the contemporary art training program at the UvA. She is particularly interested in time-based media, especially born digital art.

Assistant Coordinator tasks: Ellen will assist with the administration of the Facebook page, help in engaging with training schools and institutions, organize Zoom chat(s) on highlighted topics, and assist with grading of contributions for the Triennial Conference.

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Dr Pia Gottschaller is a Senior Lecturer in the Department of Conservation at the Courtauld Institute of art, London. Prior to joining the Courtauld, she was a Senior Research Specialist at the Getty Conservation Institute, Los Angeles, and a paintings conservator at Tate, the Whitney Museum of American Art, and The Menil Collection. She was also an Associate Curator at Pinakothek der Moderne, Munich, Assistant Fine Arts Director at the German Academy Villa Massimo in Rome, a Postdoc Research Fellow at Bibliotheca Hertziana, Rome, and a Caroline Villers Research Fellow at The Courtauld.

Her publications focus on the painting practice of postwar European, North American and Latin American artists. She is a Getty Conservation Guest Scholar 2020-21.

Assistant Coordinator tasks: Pia will assist with publications related to activities/meetings during the Triennium including the Triennial Conference and organize Zoom chat(s) on highlighted topics.

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Julia Langenbacher is the Associate Conservator of Contemporary Art at the Hamburger Kunsthalle and runs a studio for the conservation of modern and contemporary art in Hamburg, Germany. As a researcher in art conservation she focuses on plastics and modern paints.

Prior to joining the Kunsthalle in 2019 Julia worked at the Sprengel Museum Hannover, the Getty Conservation Institute, the Museum Ludwig Cologne, and the Stichting Restauratie Atelier Limburg among others.

Julia holds a Diploma in Conservation of Paintings and Polychrome Wooden Sculptures from the Stuttgart State Academy of Art and Design.

She has served as Assistant Coordinator for the Modern Materials and Contemporary Art Working Group since 2014.

Assistant Coordinator tasks: Julia will help with the Newsletter preparation and publication, assist in organizing the Joint Interim Meeting and assist with grading and selection of contributions for the Triennial Conference.

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Kendra Roth is the Sculpture Conservator of Modern and Contemporary Art at the Metropolitan Museum of Art. She received a Bachelor's degree in Fine Arts from Tufts University, a Master's degree in Art Conservation from the State University of New York at Buffalo, and did postgraduate work at the Straus Center for Conservation at Harvard University. In addition to being Assistant Coordinator for this group, she also serves as part of the Conservation Advisory Group for the Public Design Commission of the City of New York and is a Professional Associate of the American Institute for Conservation (AIC). Kendra has served as Assistant Coordinator for the Modern Materials and Contemporary Art Working Group since 2017.

Assistant Coordinator tasks: Kendra will help with the Newsletter preparation and publication, assist in organizing the Joint Interim Meeting, and assist with publications related to activities/meetings during the Triennium including the Triennial Conference.

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Flavia Perugini is a Senior Project Specialist at the Getty Conservation Institute (GCI) as part of the Modern and Contemporary Art Initiative, overseeing the development of programs and the dissemination of resources for preservation professionals.

Before joining the GCI Flavia worked at the Museum of Fine Arts, Boston, Tate, and historic houses in the United States and United Kingdom. Since 2000 she has also managed her own conservation practice with a focus on modern and contemporary art, and decorative arts.

Flavia is Fellow member of International Institute for Conservation (IIC) and American Institute for Conservation (AIC), and a member of INCCA. Flavia holds graduate degrees in conservation of decorative surfaces and in architecture.

Assistant Coordinator tasks: Flavia will assist coordinators with the Working Group direction and programming, organize Zoom chat(s) on highlighted topics, and assist with grading of contributions for the Triennial Conference.

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Helena Ernst is a conservator for modern and contemporary materials at Die Neue Sammlung - The Design Museum (Munich, Germany). Currently she is also working as a PhD researcher in the international project *German Democratic Plastics in Design* focusing on the material memory and how signs of manufacturing, usage and ageing are related to the respective material properties.

Helena studied Restoration, Art Technology and Conservation Sciences at the Technical University Munich from 2009-2015. During her studies she worked in several conservation studios, including a seven months internship at Modern Art Conservation (MAC) in New York. Her Master's Thesis dealt with the conservation possibilities of the installation *The Keep* by Mike Kelley.

Assistant Coordinator tasks: Helena will monitor and administrate the Facebook page, assist with the Newsletter preparation and publication, help to organize any activities beneficial for emerging professional and students, and assist with grading of contributions for the Triennial Conference.

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WORKING GROUP PROGRAMME 2020 - 2023

Specific themes for investigation/ideas

The Modern Materials and Contemporary Art Working Group is interested in focusing on the following themes during the 2020-2023 Triennium:

- Semi-synthetic and synthetic textiles, conservation and preservation - this theme will be explored in collaboration with the Textiles Working Group.
- 3D printed objects, conservation and preservation.
- Street art, conservation and preservation.
- Time-based media, conservation and preservation.
- Preventive conservation strategies for modern materials and contemporary art - connections with the Preventive Conservation Working Group will be explored and could develop into joint discussions.
- Ethical and theoretical aspects in the conservation of contemporary art -connections with the Theory and History of Conservation Working Group will be explored and could develop into joint discussions.
- Education in conservation of contemporary art: current state and needs - connections with the Education and Training in Conservation Working Group will be explored and could develop into joint discussions.
- Sustainability within modern materials and contemporary art conservation and preservation: sustainable approaches in conservation cares and preventive conservation (for example packing, storage, climate control), sustainable practices in the workspace (for example waste management, recycling, conserving energy), and environmentally friendly materials and methods for treatments.

Projects

Joint Interim Virtual Meeting

The Modern Materials and Contemporary Art Working Group and the Textiles Working Group will organise a joint Interim Virtual Meeting focusing on semi- synthetic and synthetic textiles found in collections. We would like to involve The International Committee for Museums and Collections of Costume (ICOM Costume). The meeting is proposed to take place late 2022 to early 2023. We aim to record the meeting for the ICOM-CC YouTube channel and publish the contributions online.

Zoom Chats on highlighted topics - 'Modern Materials and Contemporary Art Topics Series'

The Modern Materials and Contemporary Art Working Group will hold a series of virtual chats -- the Modern Materials and Contemporary Art Topics series' -- over the Triennium on specific themes to create opportunities for sharing projects, experiences, expertise and ideas, posing questions, and discussing issues related to each theme. Some of these chats will be organised in collaboration with other ICOM- CC Working Groups.

Virtual Coffee Chats – 'Modern Materials and Contemporary Art Network Gatherings'

The Modern Materials and Contemporary Art Working Group will hold Virtual Coffee Chats -- the 'Modern Materials and Contemporary Art Network Gatherings' -- to create a moment and space in which our members can connect and network. Some of these virtual gatherings will be organised to increase connections between students in modern and contemporary art conservation and to provide opportunities for emerging professionals and students to network with experienced professionals.

Joint 'International Network for the Conservation of Contemporary Art (INCCA) - 'Modern Materials and Contemporary Art Speed Mentoring Session(s)'

The Modern Materials and Contemporary Art Working Group will join the International Network for the Conservation of Contemporary Art (INCCA) 'Mentoring Programme' which aims to connect emerging conservators, or those new to the conservation of contemporary art, with recognised and established conservation professionals. The Modern Materials and Contemporary Art Working Group and INCCA will organise virtual and/or in-person Joint Speed Mentoring Session(s).

Triennial Conference

The Modern Materials and Contemporary Art Working Group will contribute to the ICOM-CC 20th Triennial Conference by organising the Working Group's Session for the conference.

ICOM Solidarity Project with ICOM Costume Group

The Modern Materials and Contemporary Art Working Group together with the Textiles Working Group will collaborate on the ICOM solidarity project 'Clothing the Pandemic: Bringing Repository and Collection online. Resiliency, Community, Unity: Creating Networks through an Online COVID-19 Facemask Exhibition,' which is led by the ICOM Costume group. The Modern Materials and Contemporary Art and Textiles Working Groups have been invited to contribute to the project's virtual workshop, virtual conference and practitioner's guide. The theme will be issues and solutions for collecting face masks from the pandemic. To be completed in 2021.

ICOM-CC Publication Online Platform Project

Assist with gathering information for the Publications Online Platform Project related to the Working Groups' past publications, as well as any further work required to place publications generated in this triennium.

Communications

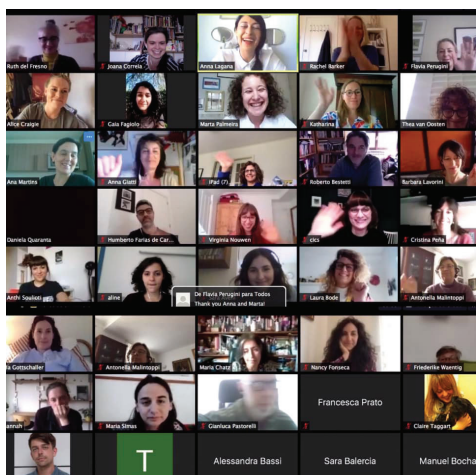
The Working Group will produce an annual Newsletter to present new research, projects by our members, conferences, workshops etc. In addition, the Working Group will use our emails, website and social media platform to circulate important announcements, communications, relevant activities and free online publications including our Newsletters. Check out our [Facebook page](#).

RECENT Conferences, Events and Courses

CO-TALKS, by 20|21 Conservação e Restauro
May 2020

The initiative *CO-TALKS: Conservation Talks during Quarantine Times* was created last year, during our 1st lockdown in Portugal. We had been home for one month -- just like the rest of the world -- living this COVID-19 pandemic situation with no idea when we would return to work. Our [Masterclasses](#) had been postponed, but we wanted to do something with our existing network and decided to host some informal conversations with some of our friends, teachers, and colleagues.

After determining the format of the *CO-TALKS*, we invited our speakers who were all available and opened up the talks to our network. We sent emails to our mailing list, published it in our social media, and watched as people began to register. The simple idea of gathering some friends to chat was getting serious, and suddenly we had dozens of people watching it live -- every talk, every week -- and sending questions for our guests. Our original plan was to have one *CO-TALK* per week in English, but later decided on including a second one in Spanish. This allowed us to include our large Spanish-speaking community and make the talks accessible to even more people.



6th CO-TALK, with Anna Laganà.

The *CO-TALKS* lasted approximately one month - the first one was with our dear colleague Rachel Barker on the 17th of April and centered on her transition from Tate Gallery, London to her private business. The 10th and last *CO-TALK* was held on the 22nd of May with Caitlin Southwick from SiC – Sustainability in Conservation - and her project centered on sustainability in conservation. The guests were from different conservation fields and with different approaches - from Virginia Costa talking about the challenges of modern metals conservation, Will Shank reviewing his long career as a painting conservator, Laura Fuster describing some of the international projects in which she participated, like the Collection Care Project, and Anna Laganà with a complete overview of plastics conservation.

We considered continuing the *CO-TALKS* after our lockdown was lifted, but the conditions were no longer conducive; our community was no longer at home, nor did we have the time to properly prepare as our pre-pandemic lives returned. However, The *CO-TALKS* now have a second life on our [YouTube channel](#), and some of them have been watched by hundreds of people, so our mission has been accomplished!

Marta Palmeira

Every Disc, Every Bit of Data: Conservation of Jennifer and Kevin McCoy's Every Shot, Every Episode
November 9, 2020

The presentation by Jonathan Farbowitz and Sasha Arden covered the multi-year, interdepartmental endeavor to conserve Jennifer and Kevin McCoy's *Every Shot, Every Episode*, 2001—a custom digital video playback installation with 277 video compact discs—and to return it to exhibition readiness for the first time in more than a decade. The presenters were also joined by artists Jennifer and Kevin McCoy as well as Doug Eklund and Virginia McBride (co-curators of *Pictures, Revisited*) and Conservator in Charge Nora W. Kennedy, for the Q&A session.

You can rewatch the presentation on the [website](#) of the Met.

Plastics in Peril: Focus on Conservation of Polymeric Materials in Cultural Heritage
November 16 – 19, 2020
Review

The conference, originally scheduled to take place in the spring of 2020 in Cambridge, was postponed due to Covid-19 restrictions. It was jointly re-organised for a virtual platform by the University of Cambridge Museums and the Leibniz Research Museums in Germany, particularly the Deutsches Museum in Munich, the Deutsches Museum für Naturkunde in Berlin and the Deutsches Bergbau-Museum in Bochum. The conference merged speakers and participants from the University of Cambridge Museums' *Plastics in Peril* conference and a workshop of the Leibniz Association of Research Museums within the series *Conservation in Focus*. This miraculously allowed for unlimited participation and free access to virtual lectures, discussions and meetings in several different formats. About 1000 colleagues from six continents were thus able to attend. One of the innovative features that were implemented were the Breakout-Rooms for meeting in small groups: i) meet the speakers; ii) chat about a specific topic; iii) meet for a coffee; Another innovation was the use of a Virtual Message Board where information could be connected, collected and shared independent of time zones.

A total of 26 presentations and three keynote lectures by speakers from Australia, New Zealand, USA, UK, Germany, Netherlands, Portugal and more, provided us with a wide array of research on philosophical, analytical and practical topics and examples of their implementation. The presentations were wonderfully moderated by Katja Zelljadt and were structured under the following themes: 1. “What am I?” – Identification of plastics, 2. “A goal without a plan is just a wish” – Collection management, 3. “Today’s and tomorrow’s sorrows” – Storage and global warming, 4. “From pop to blob” – Science driven decisions in plastics conservation, 5. “Pop, blob and back again” – Treatment techniques, 6. “Fit for the future” – Treatment options over time, and, finally 7. “A good atmosphere” – Packaging and micro-pollutants. The titles reflected the generally fun ambience at this gathering of heartfelt like minds and spirits, of those with the difficult task of working with plastics in collections on a regular basis. The mixed feelings about plastics were reflected upon during the panel discussion “A blessing and a curse – plastic collections in the modern world”, which was moderated by Katherine Curran (UCL Institute for Sustainable Heritage, London), with Tim Bechthold (Die Neue Sammlung – The Design Museum, Munich), Mary Coughlin (The George Washington University, Washington, DC), Joy Mazurek (The Getty Conservation Institute, Los Angeles) and Stefan Simon (Rathgen-Forschungslabor, Staatliche Museen zu Berlin).

For each of the lectures there is an entry in the Book of Abstracts, provided with the conference as a [free download](#). The recording of 25 talks and the panel discussion are available online at: www.youtube.com/playlist?list=PLDhExi_byiwnJwb4Nx3Z3Xk5SefFvBCdx.

Attendees responded that the success of the conference was due in part to the long discussions and chat sessions, the interaction options, the range and quality of the talks, accessibility to attend independent of location and cost, the sharing of knowledge, and the possibility to learn more about the conservation of plastics. Next wishes for our community are: further collaboration and a lasting network – for which fertile grounds are definitely in place.

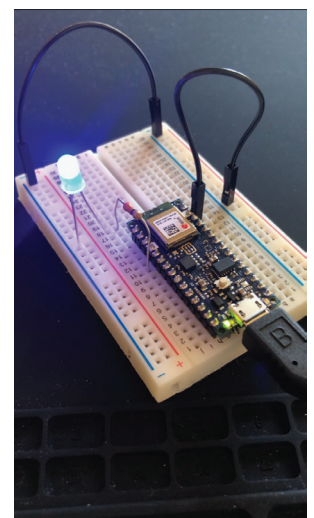
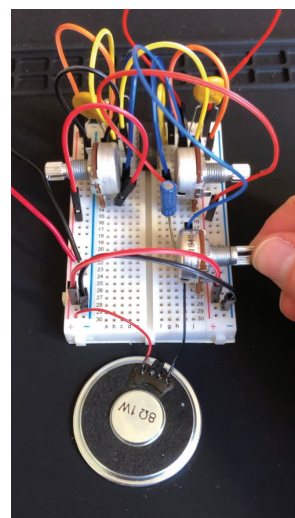
Claartje van Haften



Workshops in Time-based Media (TBM) Art Conservation at New York University, Institute of Fine Arts, Conservation Center

November 2020 / January 2021
Review

The pandemic upended almost every aspect of daily life, but it is perhaps no surprise that those passionate about time-based media art have been quick to adapt to our new online world. This academic year, the NYU Institute of Fine Arts Conservation Center held three virtual workshops as part of its Time-Based Media conservation program: *Fundamentals of Motion Picture Film and Slides* in November 2020 as well as *Art with a Plug - Introduction to Electricity and Electronics* and *Artist Interviews* in January 2021.



Left: Building a circuit board. Photo: Josephine Jenks.

Right: Arduino microcontroller to activate LED bulb. Photo: Josephine Jenks.

Film and Slides consisted of a three-day course led by John Klacsmann, Archivist at Anthology Film Archives, and featured talks from Tommy Aschenbach of Colorlab, Inc., Julian Antos of the Music Box Theater and Chicago Film Society, and Sasha Arden, a third-year student in the NYU program. Participants were sent physical film samples to aid in learning about the medium’s variety of substrates and gauges, as well as the distinctions between reversal stock and the negative-positive system. A discussion of conservation issues included how to identify and address color fading, mold growth, and the unfortunately common vinegar syndrome, while presentations on motion picture printing, scanning, and restoration provided attendees with the knowledge and confidence to communicate with film lab specialists.

Art with a Plug was led by Scott Fitzgerald, co-director of the Integrated Design & Media program at NYU Tandon School of Engineering, and Tamanda Msosa, an artist and alumni of IDM, with a guest lecture by media artist Roopa Vasudevan. The workshop took place over three consecutive weekends and adopted a flipped classroom structure. During the week, participants watched short videos and used toolkits to complete assignments; they

then came together in virtual meetings each weekend to discuss, ask questions, and troubleshoot. Attendees were challenged to build a circuit with a switch activated by something other than their hands, solder together a classic Atari Punk Console, and program an Arduino microcontroller to activate a motor and an LED bulb.

The *Artist Interviews workshop* was a collaboration between NYU and Voices of Contemporary Art (VOCA). Led by curator Jen Mergel and UMass Amherst Professor Sam Redman, the event also featured lectures by MoMA media conservator Peter Oleksik and Northeastern University Professor Gloria Sutton. Over the course of the three-day program, participants went into breakout rooms to practice interviewing each other about their biographies, a specific event in their lives, and an object with personal significance. Workshop speakers emphasized themes of knowing oneself and one's environment, conducting in-depth research, keeping an open mind, and building long-term relationships with a foundation of trust.

While it is exciting to think learning opportunities like these might soon be able to take place in person once again, it is impressive and gratifying to look back on all of the innovative strategies these three workshops drew upon, from sample shipments to Slack channels. Creativity and receptivity to the virtual format on the part of coordinators, speakers, and participants allowed for an exceptional level of collaboration across organizations, disciplines, and even continents.

Josephine Jenks

Treating PMMA: Filling Scratches and Chips

The first GCI online workshop on treatment methods for the conservation of plastics

March 2 / 4, 2021

Review

In March 2021, the [Getty Conservation Institute \(GCI\)](#) offered its first online workshop on treatment methods for the conservation of plastics titled [Treating PMMA: filling scratches and chips](#). Facing the challenges of distance learning posed during the pandemic, GCI instructor Anna Laganà, together with GCI facilitators Flavia Perugini and Ellen Moody, succeeded in organizing this three-hour workshop offering an instance of training within the complicated world we have been living in this past year.

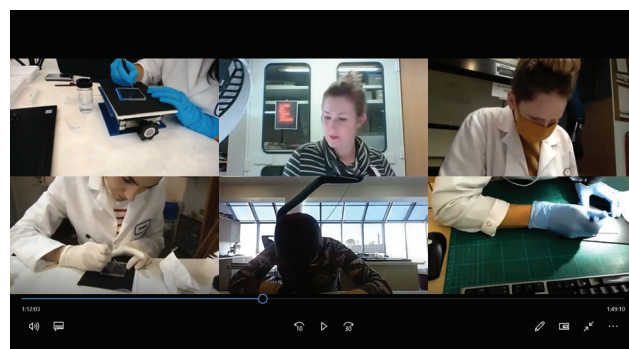
The theoretical and practical workshop was free of cost and focused on the treatment methods developed by GCI to repair surface damages on sculptures, objects and face-mounted photographs made of poly (methyl methacrylate) (PMMA). The workshop was offered twice on March 2nd and March 4th and included twenty participants. The limited number of participants was chosen to allow a more personal experience. Participants included professionals from Europe, North America, South America and Africa representing a variety of institutions, private practices, museums, conservation programs, and universities.

Prior to the workshop, a specially designed tool kit - containing damaged PMMA samples and all necessary tools (brushes, needles etc.) to perform the filling treatments - was sent to participants, eliminating the possible errors that could arise from the use of unsuitable tools while facilitating the learning of the technique. We also received access to a virtual learning platform offering suggested readings, materials list, and mixing instructions for preparing the fill materials.



Damaged PMMA samples and face-mounted photograph half treated by Luciana Murcia during the workshop.

The workshop began with a presentation on the GCI's research on fill materials and methods to repair surface damages on PMMA, followed by two video demonstrations prepared in the GCI lab ahead of time to replace in-person demonstration of treatments by the instructor. In the videos Anna Laganà showed in detail how to use the methods developed for filling scratches and chips, which resin should be used for filling, how to prepare them, which tools are suitable to apply the resins, and how to use them. The videos also gave useful information on pros and cons of each fill material suggested, and guidance on how to address issues that can occur during treatments such as eliminating bubbles and removing resin that inadvertently spreads onto the PMMA surface.



Screenshot from the online workshop: Participants practicing with instructor Anna Laganà a filling treatment on scratched PMMA samples. Photograph: Courtesy, J. Paul Getty Trust

After the videos the practical session began. Following the step-by-step instructions, we delved into the use of Regalrez® 1094 and HXTAL-NYL-1 resins by performing the filling treatments on the PMMA samples provided. During this session Anna performed the treatments live, and we were able to ask questions and show our samples to her. Final evaluation and comparison of the treatment results completed the workshop.

This workshop showed that learning online practical components such as treatment methods is possible and can expand the learning possibilities moving forward. It offered us the refreshing opportunity of being able to share practical experiences with our colleagues, briefly overcoming the limitations imposed by the pandemic. Incorporating online tools further broadens the scope, since it allows bringing the knowledge closer to all conservators contributing to the equal dissemination of knowledge beyond borders. This point was very important for me, being an art conservator in Argentina, in which access to new knowledge and materials always represents a challenge.

Luciana Murcia

22nd Contemporary Art Conservation Conference, Reina Sofia Museum

March 16 / 17, 2021

This year the *22nd Contemporary Art Conservation Conference*, organized by the Reina Sofia Museum, was held virtually. The event was opened by Mabel Tapi (Deputy Director), Jorge García (Head of Conservation-Restoration), Leyre Bozal (Curator, Fundación Mapfre) and Mayte Ortega (conference coordinator).

Given the online format, only thirteen papers were presented. Each presentation was followed by a period for questions. These could be asked through a translation team in either Spanish, English, French, Italian or Portuguese and contact information of the speakers was provided to those wishing to continue the discussion.

This conference was made possible by help from the scientific committee, the restoration team, the GE-IIC as a collaborating institution, and the Fundación Mapfre, as sponsor of the Department of Conservation-Restoration.

The recorded presentations -- subtitled and translated into English and Spanish -- are available [here](#). The reviewed papers will be collected in a subsequent publication that will also be digitally available on the Reina Sofia Museum website.

Mayte Ortega Gallego



Transformation Digital Art 2021

March 24 – 26, 2021

Review

The symposium *Transformation Digital Art*, organized by [LIMA](#), took place online for the first time this year on March 24 – 26th. Artists, conservators, curators, art scholars, and archivists came together to discuss current challenges in the documentation of digital and software-based art. For the full program please visit: <https://www.li-ma.nl/lima/article/transformation-digital-art-2021>

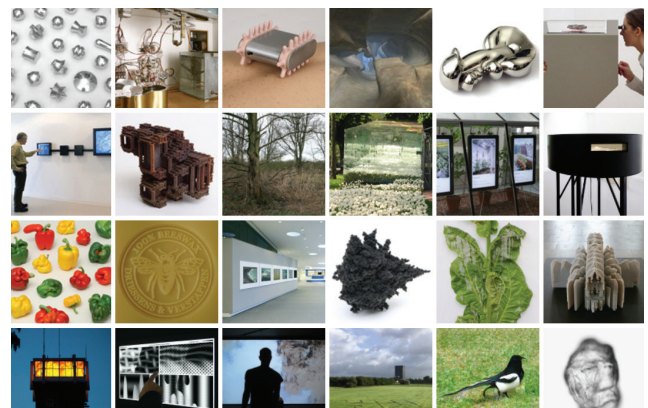


Image courtesy of Driessens & Verstappen.

The complex and multi-layered conference, which took place over the course of three days, was meticulously planned and presented in a variety of formats including lectures, workshops, discussions, and performance-presentations. The different formats, with their recurring encounters, moderation, and interactive chats, gave the impression of a real conference, with online content switching, for example, from live streaming to internal working groups.

This year's focus was on the documentation of digital and software-based art. With an overview on historical documentation practices and their development in the field of conservation, current practices were presented and the need for new documentation methods was expressed. Documentation case studies were presented by institutions such as Haus der Elektronischen Kuenste Basel (HeK), Centre Georges-Pompidou in Paris, San Francisco Museum of Modern Art (SFMOMA), Zentrum für Kunst und Medien Karlsruhe (ZKM), and Van Abbemuseum in Eindhoven.

Based around performance-presentations and artist's lectures, experts on their respective topics discussed challenges to documentary practices. Thematic strands included current approaches to live art in digital art, followed by presentations of workshops and results with guidance for new forms of documentation. Research projects conducted at or by LIMA were presented, such as on the documentation of post graphic culture and the significance of digital dissemination. Case studies were also discussed, and potential solutions developed in the various Q&A sessions. Live collaborative documentation of questions, commands and notes enabled participants to not only document but also exchange ideas interactively.

In view of current challenges for the documentation and preservation of digital and software-based art and in order to enable targeted preventive action to preserve multi-media, network-based, performative and interactive works of art, the symposium offered a platform for discussion across disciplines with much needed input by artists, computer scientists, cultural scientists, film scholars, and material scientists. Through this close-knit dialogue, the network of all those involved was strengthened and synergies with participating institutions formed.

LIMA is a pioneer for this practice and this kind of dialogue, creating the technical logistics, initiating the theoretical discourse, and providing links to museums and collections. Most importantly, they ensure the inclusion of artists and that their performance-presentations are just as relevant as any documentation models. The ongoing dialogue between artists, curators and conservators is essential for the preservation and documentation of digital art in the future.

Almost all [videos](#) are now available online.

Carolin Bohlmann



CAN! Conversations: Contextualizing decision-making models in contemporary art conservation
April 9, 2021

CAN! Conversations is a new discussion series on the quandaries of conserving contemporary art, launched by AIC’s Contemporary Art Network (CAN!).

Decision-making in conservation literature is often based on the implicit assumption that an artwork is owned and located at an institution. In theory, an established team of curators, conservator and artist represent various points of view. The artwork is seen as a permanent part of the collection with a sense of indefinite belonging, where conservators can care for artworks over long periods of time, possibly develop research projects, or may be able to wait for an opportunity to treat a work. Usually, conservation aims to preserve a work’s symbolic meaning and its display function.

In our first [CAN! Conversation](#) we wanted to explore how conservation occurs in other contexts such as private collections, galleries or auction houses. How

do conservators respond to stakeholders with these commercial interests? How are conservators developing appropriate preservation strategies when there is no interdisciplinary team available? What if the insurance is unwilling to pay for complex interventions? And what if the work is for sale – for whom should a work be treated? For the current owner of the artwork, this could mean the conservation treatment focuses on visual integrity. A future owner may be just as interested in stability and longevity of the work’s inner structure – but is the current owner interested in investing in the future?



The 1st CAN! Conversation panelists, TL to BR: Joy Bloser, Martha Singer, Mareike Opeña, Miroslaw Wachowiak, Julia Betancor, and AIC/FAIC admin Ryan Winfield.

The panel discussion consisted of four speakers: Beginning with Joy Bloser representing the most classic position as a conservator with experience from three different American museums, she reflected on the 1999 Decision-Making Model and its recent revised version to her practical experience.

Miroslaw Wachowiak spoke about typical complexities for a conservator within the kunsthalle in Torun (Poland) where his conservation care of art focuses solely on the time span of an exhibition, without knowledge of the work’s history or its future. He often works directly with artists who are installing works never seen before.

Julia Betancor represented a private conservator working predominantly for an expanding private collection in Madrid (Spain). Her conservation considerations are focused mostly on incoming, complex artworks and their requirements for proper long-term care, which are not always heard or followed. In addition, the private collection where she works acquires works of art that are commissioned and fabricated onsite.

Lastly, Mareike Opeña spoke about her experience of conservation for the art market in New York City, where artworks come and go through the conservation studio at a fast pace. Here, stakeholders invested around the artwork are as influential to conservation decisions as its materiality itself.

The panel was moderated by Martha Singer, who, with a hybrid position of working as a private conservator and in institutional settings around NYC, guided the conversation and moderated questions from the audience.

The panel is available [online](#).

Mareike Opeña, Martha Singer

Webinar *Materials and Methods for Public Art Conservation. Strategies for contemporary murals*

April 8-10, 2021

Review

The informative 3-day virtual webinar was organized by Cesmar7, an Italian association focused on the study of materials and dissemination of information for conservators, in the context of CAPuS (Conservation of Art in Public Spaces). The webinar was simultaneously translated into English and is still available for viewing through the [Cesmar7 website](#).

The event explored the conservation of public art, providing information on problems associated with its degradation, as well as materials and techniques employed in the making and treatment.

During the three days nine comprehensive presentations and a multitude of case studies were delivered by a variety of professionals, including conservators, curators, historians, and scientists.

The first day focused on the subject of public art and its evolution through history as a means of communication. The definition of public art's legality or illegality still appears to be connected to its location, its context, and its acceptance by the locals and the viewers.

The speakers described artists' interviews as a necessary step in the documentation of contemporary art. Furthermore, the artworks' context and the artists' intent were also addressed.

The context of the works within urban settings was also discussed. The participation of and feedback by residents in the documentation process created a support network. A presentation on the materials, like spray paints, brushed or rolled house paints, stickers and posters and some of the more traditional techniques used by artists were described in detail. Other forms of public art, such as moss graffiti, yarn bombing and street poetry, were briefly introduced.

The second day converged mainly on the degradation, cleaning and consolidation processes.

Case studies were used to describe the documentation of various types of damage intrinsic and anthropic - caused by moisture, sunlight, fungi, incompatibility of materials, and human interactions. Mock-ups were created to study the performance of paints that were exposed to a weatherometer. Different changes, such as fading, bubbling, and loss of cohesion were noticed on paints either applied over a primer or directly onto a surface.

The limitations of consolidation were addressed. Reversibility and permanence were identified as determining and mutually exclusive factors. The suitability of resins commonly used to conserve wall paintings, and their solubility requirements, was discussed but seem to need additional research and tests.

Cleaning of murals seemed to focus mainly on the removal of "tagging", or graffiti applied over the mural. A variety of methods, dry and wet, was tested and evaluated.

The topics addressed during the third day were bio-deterioration of and protective coatings for murals - two very important points that are of high interest to many conservators.

The biodegradation of stone and wall paintings may create irreversible biofilms resistant to chemical and physical stress. Various approaches to their removal or containment were discussed, as ranging from biocides, enzymes, to chemical, laser or heat treatments. This topic could benefit from additional research and more case specific tests.

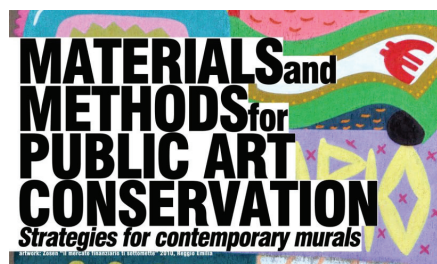
With regards to consolidation of murals, there was much anticipation for the results of the tests carried out on mock-ups. Three types of coatings, specifically a water-based polyurethane coating, a water-based acrylic coating, and a commercial anti-graffiti coating were tested. Each coating appeared to have its advantages. All coatings showed to change the appearance of the mural's surface. The polyurethane coating appeared to be the most stable overall, and the acrylic one the least, although the acrylic coating appeared to withstand aging better. All coatings proved to have drawbacks, such as yellowing, blanching, and the inability to prevent overpainting. No coating provided protection from discoloration or wetability. Moreover, it appears that some fluorescent spray paints are incompatible with all coatings.

It was also established that their application is not uniform by nature and this characteristic makes their effectiveness and usefulness more questionable.

Finally, several interesting case studies on projects and initiatives regarding public art, were presented to wrap up the webinar.

The webinar was a very comprehensive event that thoroughly addressed the documentation and preservation of public art. The analysis, tests, research, and treatments showed the commitment of Italian colleagues and the support of CAPuS towards the preservation of public art. This ephemeral type of art has gradually asserted itself over the last four decades and is now finally receiving the attention it deserves.

Flavia Perugini



19th ICOM-CC Triennial Conference, Beijing, China

May 17-21, 2021

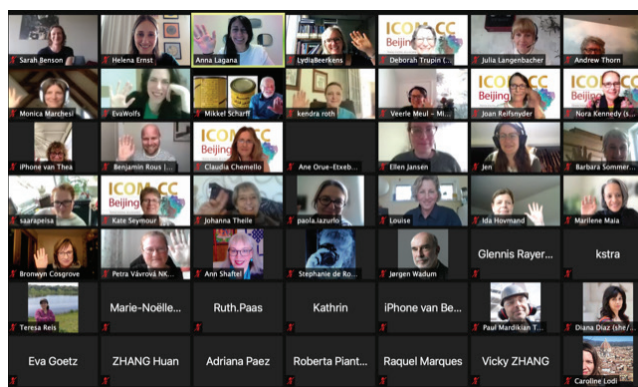
Review

Although the current global situation unfortunately did not allow us to visit the host city Beijing in 2020 Conference worked very hard to welcome us from May 17th to

21st, 2021 for a virtual symposium. We were offered a wonderful program that consisted of 159 lectures with subjects surrounding the theme *Transcending Boundaries: Integrated Approaches to Conservation*, along with their corresponding papers and 99 posters provided via the conference website.

All lectures were pre-recorded and participants could watch them from the moment they were made available on the website before the official start of the conference. They remained available till June 17th, so no one had to miss any interesting contributions. The live plenary program and live Q&A sessions (also recorded and re-watchable), as well as the virtual technical visits to a selection of museums and conservation labs in China were built into the program to promote valuable exchange in knowledge, traditions and skills between professionals from the East and the West. On the last two days the Working Group Planning Meetings took place, as well as the Getty International Program, the ICOM-CC Medal Ceremony and the ICOM-CC Annual Meeting.

The Modern Materials and Contemporary Art Working Group lectures comprised nine lectures, five posters and three Q&A sessions hosted by the Assistant Coordinators of the last Triennium Lydia Beerkens and Julia Langenbacher. While some lectures were centered around conservation options for certain problematic materials or specific case-related degradation (Lanza, Klinkmuller, Scaturro, Laganà), others thoughtfully discussed the network of stakeholders that underlie the decision-making process (Meul, Cone, Lawson, Beerkens, Rojas Sebesta). An interesting link in this network is communication with the audience. In the presented lectures the audience was often involved in lively discourse about the artwork's identity and the changes within its lifecycle(s).



ICOM-CC Modern Materials and Contemporary Art Working Group Planning Meeting. ©ICOM-CC.

The Modern Materials and Contemporary Art Working Group Planning Meeting (formerly known as Business Meeting) on Friday gave members the opportunity to get acquainted with the new Coordinator and Assistant Coordinators of the 2020-2023 Triennium and to discuss the program for this Triennial.

To provide a relevant program that could reflect the needs of our field, the coordinating team selected

themes informed by a member survey. These themes were presented and received enthusiastically, including opportunities for collaboration with other Working Groups. During the session, additional topics and timely issues were inventoried so they could be addressed when the opportunity arises.

To encourage lively discussion about the full range of issues associated with modern and contemporary art, the Modern Materials and Contemporary Art Working Group topics connected to the 2020-2023 program. In addition, the new Virtual Coffee Chats will help students and young professionals with making connections and establishing a network.

The full program of the Modern Materials and Contemporary Art Working Group 2020-2023 Triennium can be found on the first pages of the Newsletter at hand.

Ellen Jansen

Jay DeFeo: A Symposium
May 28, 2021

From the 1950s the avant-garde artist Jay DeFeo (1929-1989) was a member of a vibrant bohemian community of artists, musicians, poets and writers based in San Francisco. Best known today for her magisterial painting titled *The Rose* (1958-1966), which the artist described as ‘a marriage between painting and sculpture’, over the course of her long career DeFeo experimented widely, and intensely, with a range of unorthodox materials, exploring the parameters and expansive limits of painting, sculpture, drawing, collage, photocopies and photography.

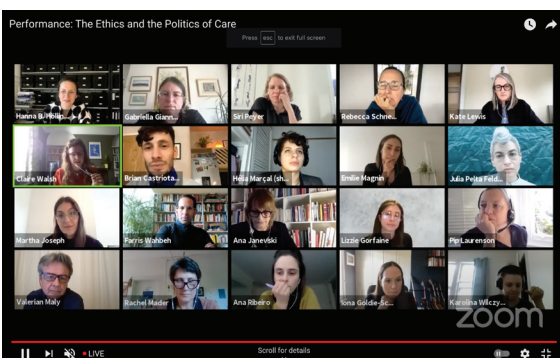
This one-day conference brought together a group of scholars based in the United States, Europe, and the UK, to discuss the work of DeFeo, shedding light on aspects of her work from a range of new perspectives. Speakers included Lucy Bradnock (Associate Professor University of Nottingham), Judith Delfiner (Associate Professor of Contemporary Art History, Paris Nanterre University), Pia Gottschaller (Senior Lecturer, The Courtauld), Suzanne Hudson (Associate Professor of Art History and Fine Arts, University of Southern California), Corey Keller (Curator of Photography and Acting Department Head, Photography, San Francisco Museum of Modern Art), Joy Mazurek (Assistant Scientist, Getty Conservation Institute), and Catherine Spencer (Lecturer, University of St Andrews).

You can rewatch the symposium on [youtube](#).

PERFORMANCE: THE ETHICS AND THE POLITICS OF CARE
— # 1. Mapping the Field
 May 29-30, 2021

Performance: The Ethics and the Politics of Care — # 1. Mapping the Field was a two-day colloquium that took place online May 29-30, 2021. It was organized at the Bern University of the Arts within the research project *Performance: Conservation, Materiality, Knowledge*, which is funded by the Swiss National Science Foundation. The colloquium, the first in a series of events on the topic of the conservability of performance art and performance-based works, gathered both leading and emerging voices in the field. Its goal was to advance knowledge on this topic within the discipline of conservation and to situate this discourse within a broader field of the humanities disciplines concerned with the theories and practices of performance. Presenters contested the common-sense understanding of performance as a non-conservable art form and asked how, and to what extent, such works can be conserved.

The colloquium focused on both theoretical and conceptual considerations: What does it mean to conserve performance? What are the media and means in performance conservation? Is conservation documentation? Is presentation preservation? What role does the initial spatial and temporal context play in the perpetuation of historical performance? What is the role of authenticity, originality and intention in these debates? What, for whom and why do we conserve? A variety of academic and practical presentations centred on the care for performance at museums and institutions, the intersection of conservation and curation, on the role – and limits – of documentation, and on various aspects of the presentation and preservation, including the curator’s role. In addition, aspects of re-making (reenactment, reperformance, and reinterpretation), the problem of relics and the death and the afterlife of performance were discussed.

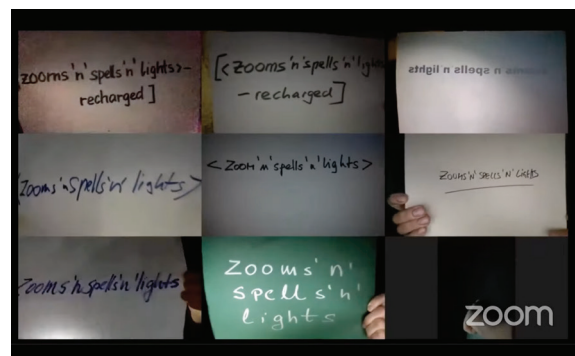


A discussion among panelists and organizers closed the first day of the colloquium.

Keynote speakers were Rebecca Schneider of Brown University, Pip Laurenson of Tate/Maastricht University, Gabriella Giannachi of University of Exeter and Barbara Büscher of University of Music and Theatre Leipzig. Further perspectives were provided by Hélia Marçal, Kate Lewis, Lizzie Gorfaine, Ana Janevski, Martha

Joseph, Erin Brannigan, Brian Castriota, Farris Wahbeh, Louise Lawson, Rachel Mader, Siri Peyer, Sooyoung Leam, Karolina Wilczyńska, Iona Goldie-Scot, Claire Walsh and Ana Ribeiro.

The colloquium also included two artistic contributions: two performance interludes were featured by artists Frieder Butzmann and Gisela Hochuli. Together with a group of performers – “theallstarszoomensemble” – Butzmann performed [*zooms’n’spells’n’lights* – recharged], a performance of light and sound that took advantage of Zoom’s features as well as its bugs. Hochuli solicited performance instructions from the colloquium’s speakers and attendees in advance, which she then developed into a live performance presented over Zoom.



Performance by Frieder Butzmann & theallstarszoomensemble, [*zooms’n’spells’n’lights* – recharged], 2021.

The ongoing research project *Performance: Conservation, Materiality, Knowledge* focuses on the conservation of performance-based works, their temporal specifics, the involvement of the human and non-human body, the world of their extended trace history, memory, and archive. Explored are notions of care, the ideals of traditional conservation and their relations to tacit or explicit knowledge, skill and technique. Taking as a starting point the necessity for conservators to access and deepen this area of study, and unlike queries that situate these questions within other disciplines, this project approaches performance as a necessarily conservable form.

For further information, please visit: <https://performanceconservationmaterialityknowledge.com/events/colloquium-2021/>

Hanna B. Hölling, Julia Pelta Feldman, Emilie Magnin and Valerian Maly

UPCOMING Conferences, Events and Courses

VoCA Artist Interview Workshops

July 19-21, 2021 and October 4-6, 2021

Online event

The Workshops will include the following as leaders and guest speakers: curators Jen Mergel and Daisy Desrosiers, oral historians Robin Li and Sam Redman, and conservator Francesca Esmay, among others.

The Artist Interview Workshops aim to provide conservators, curators, educators, and other arts professionals at all stages of their careers with a greater understanding of the methods and skills needed to conduct successful artist interviews.

With support from the Andrew W. Mellon Foundation, the Workshop was developed in response to a cross-disciplinary appeal from arts professionals seeking to engage in thoughtful, guided conversations with artists and to share the outcomes of these projects with their peers. At its inception, the program offered arts professionals a unique learning opportunity to connect with a diverse group of colleagues and gain some of the core skills needed to conduct successful interviews with artists. Over the years the conversation has evolved, moving beyond methodology and the exploration of why interviews are an essential component of contemporary art preservation. Today, the workshops investigate the very nature of stewardship, probe the contours of memory, review best practices for recording and archiving interviews, and consider the legal frameworks for their use.

The structure of the workshops has been crafted by VoCA on a model developed by VoCA Board members Richard Cándida Smith and Jill Sterrett. Their respective experiences in oral history and museum-based interview programs produced a rigorous, instructive, and interactive agenda. Over the course of two to three days, various presenters conduct a series of lectures and case studies which are then analyzed via roundtable discussion and tested in small group exercises. Speakers also facilitate conversations with other presenters and attendees, addressing their own experiences, the different approaches interviewers can take, and common challenges in the process.

For further information, please visit: <https://voca.network/artist-interview-workshops/> and for further questions, please email margaret@voca.network.



International conference: *Space and Time - Joseph Beuys' Installation Art, its Presentation and Conservation*

September 16-17, 2021

Museumslandschaft Hessen (Kassel, Germany)

Joseph Beuys' 100th birthday will be celebrated in 2021. The planned interdisciplinary conference will deal with the artist's works that are both space-consuming, space-defining and space-dependant installations. Beuys frequently integrated autonomous artworks and objects in his installations and he made changes during re-installation. This highlights the versatile and process-oriented character of these works. In general, key aspects of his art are connected with their materiality as well as with the fragility, ageing and degradation of the material. Furthermore, the installations undergo visible changes when they are re-installed in new or newly designed spaces after necessary relocations and building refurbishments. A dialog between disciplines – art technology, conservation sciences, art studies, and the natural sciences – is intended to explore the relation between the inherent and "original" material character of the artworks and the influence of their varied alterations, and to discuss the ethical, conceptual and practical implications of conservation and original or work-appropriate presentation.

For further information, please visit: <https://museum-kassel.de/de/forschung-und-sammlungen/tagungen>



Icon BPG21 Conference: *Mod Cons*

Modern Conservation. Modern Constraints. Modern Conveniences

October 4-7, 2021

Online event

The Icon Book and Paper Group present a rich conference that aims to progress conservation through advocacy and understanding solutions for our current challenges. #IconBPG21 offers the opportunity to engage, listen and open dialogue through 16 papers, 4 keynote presentations, 4 workshops, multiple dynamic sessions and behind-the-scene tours.

This third BPG conference offers an opportunity to share and exchange ideas demonstrating how we are constantly required to evolve within the Book and Paper specialism. They would like to bring conservation forward with modern advocacy and solving current issues. How are sustainable environmental decisions incorporated into our work? How are we addressing the lack of diversity working on a material that holds such diverse history and cultures? What new tools, techniques and treatments have been adapted or introduced to the field? How is Book and Paper

conservation merging with digital solutions to improve access and efficiency in workflows?

The conference will take place over four afternoons, from October 4th to October 7th 2021, and will be held online on Acelevents, an all-inclusive and interactive conferencing platform. See the agenda and book your tickets [here](#).

The keynote presentations are from:

- Dr. Shamil Jeppie (University of Cape Town) - Book culture research and conservation in Timbuktu and the Sahara.
- Jane Henderson (Cardiff University) - Inconvenient questions and the question of neutrality.
- Claire McGuire (International Federation of Library Associations and Institutions) - Inspiring and informing development: Advocating for culture in sustainability.
- Richard Mulholland (Northumbria University) - Lessons from Kabul: Remote learning and teaching in conservation in an active conflict zone.

For more information, please visit their webpage: <https://www.icon.org.uk/groups-and-networks/book-paper/future-events.html>



International congress: *Hybrid Aesthetics of the Moving Image: Heritage and Identity*

October 20, 21 & 22, 2021

Universitat Politècnica de València (Valencia, Spain)

The *2nd International Conference Hybrid Aesthetics of the Moving Image: Heritage and Identity* is a meeting point for the diverse disciplines involved in the study of new media, video art, visual studies, aesthetics, identity and critical theory, as well as new strategies for audiovisual preservation.

It is an initiative of the R&D project MICIU [EshID: Hybrid Aesthetics of the Moving Image. Spanish video-art and identity dynamics in the global map \(2019-2021\)](#), focussed on research, knowledge transference and diffusion of audiovisual artworks made in Spain from *Ares Archive. Aesthetics, identities and audiovisual practices in Spain*; and the research group *Visu@ls. Visual Culture and Identity Politics*. After the first edition, held [November 2020](#) at the Faculty of Philosophy of the University of Salamanca and centred on the theme of migration, globalization and interculturality, the Polytechnic University of Valencia takes over for this year's edition.

This meeting intends to generate critical thinking between researchers and professionals from different disciplines related with videoart at an international level.

Part of the conference will focus on discussing video art as a construction of identity, as a tool for inclusiveness,

analysing the relationship between video and issues of indisputable social relevance such as feminism, sexual and gender diversity. The relationship between video art and the new instrumental strategies of conservation will be, therefore, the second major topic of debate of the event, through which it is intended to establish a certain consensus that facilitates the decision-making process related to this type of works increasingly common in our institutions.

The themes proposed are structured along four lines:

- Video, Aesthetics and Identity
- Fugacity, Immateriality and Performativity
- Obsolescence and Reproducibility
- Preservation Strategies

These lines are structured around two major subject axes -Identity and Heritage- on which the reflections of the participants in the communications will be based. At the same time, a Creative Room will be held in the Josep Renau Exhibition Hall of the Fine Arts Faculty of the UPV, where both, selected videos from the conference, and from the *ARES Archive. Aesthetics, identities, and audiovisual practices in Spain* –part of the R&D Project EshID.

Finally, posters related to the thematic lines linked to Heritage will also be selected.

For further information, please visit: <https://eshid.webs.upv.es/en/home-en/>



Conference: *FUTURE TALKS 021 - SMART SOLUTIONS IN THE CONSERVATION OF THE MODERN*

November 8-10, 2021

Online event

The seventh international conference *FUTURE TALKS 021* focuses on smart and intelligent solutions, both in the development, production and the preservation of modern design and contemporary art.

Traditional industrial products and production processes are increasingly permeated by new, multidisciplinary developments in information technology.

The increasing complexity of the materials and technologies used since the beginning of industrialisation, as well as the influence of digital developments since the late 1980s, represent an extremely demanding field of activity with new challenges for conservators. In addition to considering chemical relationships, knowledge of technical developments and digital concepts is the basis for understanding these objects and designing suitable conservation strategies. Here it is more important than ever to develop intelligent conservation concepts that do

justice to the object on the one hand and leave the scope for reversible measures as open as possible on the other.

How is our material environment changing, both technologically and functionally, and what impact does this have on elementary decisions in the museum context (collection policy, conservation strategies, restoration methodology ...)?

FUTURE TALKS 021 reflects this change in the usual interdisciplinary way and presents itself for the first time as a complete online event.



20 lectures / 12 moderators / 8 keynotes / 6 sessions / 3 days / 1 panel discussion /

In addition to 20 lectures on the topic, a panel discussion and the opportunity to discuss specific topics with experts in small specialist groups, or in 1:1 mode, designers and artists will give inspiring insights into their current fields of activity in 8 exciting keynotes in dialogue with the content of the lectures.

For more information about the programme and registration, please visit the FUTURE TALKS webpage: <https://future-talks-021.de>

Contemporary Art Conservation Revisited: 20 Years Later
November 25-26, 2021
Online event

In 2001, the first students graduated in a new specialty at the Bern University of the Arts' conservation training program: *Conservation of Modern Materials and Media*. As a precursor in the field, the specialty's launch was a response to changing contemporary artists' practices and a commitment to the preservation of artworks outside traditional disciplines, embodying unconventional technologies and materials. The necessity of a different approach to care for and treat these works of art is reflected in its curriculum, incorporating methodologies and techniques from social sciences, revisiting the importance of documentation, and establishing the significance of artistic concepts within a decision-making process.

Looking back at the last 20 years, they see shifts in the field of contemporary art conservation, which compel us to (re) define its role, questioning existing structures and modes of operating: What is a conservator of contemporary art today? What is their skillset, and has it changed over the years? What are the types of roles contemporary art conservators fulfill? How inclusive is this discipline and who has access to it? Did the discipline's approach or areas of research shift during the years? Which new research topics have emerged? How can an institution benefit from conservators being part of the team and facilitating processes of acquisition, artist engagement, and research? And what, if we look more closely, hinders these developments in our institutions?

This two-day symposium aims to examine and debate these questions, hoping to inspire dialog between stakeholders.

They are looking for a variety of perspectives and positions to reflect on this topic and invite abstracts from conservators, collection managers, curators, educators, registrars and artists. These may include considerations on roles and values, new tools and skills needed, case studies that have brought upon changes in approach, as well as positions examining new areas of research or shifts in education programs, emphasizing different aspects of training.

For more information, please visit the [webpage](#).



Conference: *New Challenges in Preventive Conservation, Predictive Analysis and Environmental Monitoring*
December 1-3, 2021
Hybrid event: Online / Universitat Politècnica de Valencia (Valencia, Spain)

The conference *CollectionCare: New Challenges in Preventive Conservation, Predictive Analysis and Environmental Monitoring* will be held in December 2021 in the framework of the EU's Horizon2020 CollectionCare project.

The conference aims to be a forum to exchange highly specialized research and the latest technological advances in the study of the behavior and aging of cultural heritage materials, environmental monitoring, and the design of preventive conservation strategies in collections.

The conference will be held jointly with a commercial exhibition hall where several companies will share their latest developments and products related to the topics of the conference.

Area 1: Collections' needs and challenges

- Collection's needs and challenges during display, storage and transport
- Current trends in object and environmental monitoring
- Risk assessment
- Preventive conservation and risk management
- Organizational impact and sustainability in preventive conservation

Area 2: Predictive analysis of cultural objects and preventive conservation

- Long-term prognosis of the degradation process of cultural objects
- Multi-scale degradation computational modelling
- Multi-scale multi-material predictive analysis in the cloud
- Preventive conservation standards and recommendations
- Climate change scenarios and preventive conservation

Area 3: Connectivity, sensing, and cloud computing technologies

- Internet of things (IoT) and big data analytics applied to preventive conservation
- Wireless technologies for cultural heritage site monitoring
- Radio Frequency Identification (RFID) technologies applied to cultural heritage

For more information, please visit their [webpage](#).



Lecture Days: “I want so much for my work to grow out of the material...” Emil Nolde’s Painting Technique

December 2-3, 2021

Hybrid event: Online / Pinakothek der Moderne (Munich, Germany)

The Lecture Days will present the results of a collaborative research project, ongoing from 2018 to 2022, dedicated to the study of Emil Nolde’s painting techniques and materials. The partners in this interdisciplinary research project are the Doerner Institut of the Bayerische Staatsgemäldesammlungen, Munich, the Ada and Emil Nolde Foundation Seebüll in North Friesland and the Hamburger Kunsthalle in cooperation with the Universität Hamburg and the Hochschule der Bildenden Künste Dresden.

The Foundation Seebüll Ada und Emil Nolde, as the administrator of Nolde’s estate, and located in the artist’s onetime home and studio, houses the most comprehensive existing collection of his works, an archive comprising 25,000 documents, as well as an extensive collection of artefacts from his studio.

For the first time, it has been possible to catalogue and evaluate the archive and Nolde’s studio paraphernalia from the perspective of his painting technique. Researchers have carried out technological investigations of 45 paintings, from the three collections in Seebüll, Hamburg, and Munich, using a broad spectrum of material analysis and imaging techniques in search of both visible and invisible traces of the painting process. Particular importance was given to understanding the artist’s various work phases and to a collaborative investigatory approach by the art historians, painting conservators, and natural scientists.

Throughout his life, Emil Nolde’s painting technique was highly varied, and his handling of materials and colour was characterized by an impressive degree of technical prowess. The range of lecture themes will amply illustrate this, highlighting for example his sometimes unique utilization of painting supports and their frequent preparation with coloured grounds, his complex, often multi-level pictorial composition, and his use of a large assortment of painting techniques and tools. Late-work examples of medial transfer in various techniques, especially from watercolour into oil, will be presented.

Also on the agenda is a discussion of Emil Nolde’s thirty-year-long preference for the oil and resin-based oil paint of the now largely forgotten company of Fritz Behrendt. Special attention will be given to Nolde’s numerous changes of format and reworkings of his paintings – sometimes even decades after these had been finished.

Details as to registration and the program will be available shortly on the project’s [website](#).

Contact: nolde2021@doernerinstitut.pinakothek.de



Conservation Talks 2022. Big Research in Tiny Speeches

February 17, 2022

The Comics Art Museum, Brussels

Conservation Talks: Big Research in Tiny Speeches is back for a second edition! This full-day conference focuses on academic conservation research conducted in Belgium, such as PhD and Master Thesis work.

The concept is to give both conservation professionals and students the space to dynamically present their research in tiny, 10-minute speeches.

The day will include access to the museum and interactive session dedicated to meeting, to posters and samples viewing. Conservation Talks provide attendees with the opportunity to exchange knowledge and experience in a supportive atmosphere.

For more information about the programme, please visit the [webpage](#).



It’s about time!

Earn Advanced Qualification in *Time-based Media Art Conservation* at New York University

August 23-31, 2022

NYU - The Institute of Fine Arts (NYC, US)

NYU’s specially designed course of graduate studies offers an unprecedented opportunity for you to embark on a career in time-based media (TBM) art conservation, an intellectually challenging and rapidly expanding discipline within cultural heritage preservation.

Why Study [Time-based Media \(TBM\) Art Conservation](#) at NYU?

TBM art conservation has been identified as a preservation priority by many leading collecting institutions around the world. The increasing number of vacant positions - a consequence of rapidly expanding time-based media art collections – reflects the need for more trained specialists in this area. Intended for applicants from countries where little or no TBM art conservation education is offered, NYU’s advanced qualification promises to open up new career directions or jump-start a path already underway.

Beginning in late August 2021, as a non-degree student, you will learn side-by-side with our MA/MSTBM graduate conservation students. Six classes include an overview class focusing on the different TBM media categories and their conservation challenges, as well as advanced-level classes addressing Documentation & Acquisition, Exhibition & Installation, and Conservation of Audiovisual Art. Two electives can include conservation treatment classes, conservation science classes, or art history classes. In addition, you will participate in an array of workshops and special events organized for our TBM students and a broader community. The program includes a two-month placement in a collecting institution or studio under the supervision of leading experts in the field.

The NYU instructors and mentors in the TBM program are respected international practitioners who will help you to develop the knowledge and skills necessary for a career in TBM art conservation. You will learn to understand the larger conceptual framework of contemporary and TBM art conservation; identify work-defining properties; and

are respected international practitioners who will help you to develop the knowledge and skills necessary for a career in TBM art conservation. You will learn to understand the larger conceptual framework of contemporary and TBM art conservation; identify work-defining properties; and manage change. You will implement specific TBM collection management strategies to address the technological, media, and equipment obsolescence inherent to TBM artworks. With rich collections in modern and contemporary art, New York City will act as the backdrop to your education and provide limitless opportunities for networking. You’ll experience conservation approaches to TBM art and its preservation first-hand, putting into practice the real-world benefit of your newly acquired skills in report writing and project design. The Conservation Center of the Institute of Fine Arts, located on “Museum Mile,” will serve as your home base.

Instruction and Expected Outcomes

[NYU](#) teach via seminars, lectures, workshops, and lab exercises that combine theoretical knowledge with practical applications, and include partner museums, affiliated NYU departments with expertise in computer science, electrical and A/V engineering, moving image archiving and preservation, and related fields.

For more information like Admission Requirements and Tuition and Fees, please contact Hannelore Roemich, Chair and Hagop Kevorkian Professor of Conservation at hannelore.roemich@nyu.edu.



NEW Research Projects and Programs

Terminology for Conservation of Plastics

In recent years, an increasing number of museums have started to identify plastic objects in their collections in order to care for and conserve these materials. The vast majority of institutions, however, lack specific terminology within their registration systems and are therefore unable to categorize objects beyond the term 'plastic or plastics'. To this end, two independent projects *Know, Name and Assess your Plastics* funded by the Government of Flanders and *Plastics – a modern material in its cultural-historical context* funded by the German Federal Ministry of Education and Research (BMBF) centered on plastics research have joined forces to build a thesaurus for the plastic materials and techniques found in museum collections. In addition, an extensive damage catalogue with images is also being compiled. A thesaurus and a damage atlas will enable museums to build a digital database in which accurate inventories and condition reports can be created facilitating the development of conservation strategies for their plastic collections.



Disintegrating polyurethane shoe sole, collection Friederike Waentig ©TH Köln, CICS, Radecke.

The difficulty in finding proper terminology begins with the classification and correct designation of plastics. Trade names such as Bakelite®, Nylon and Perspex® are still improperly used in museums as general terms to classify objects made of phenol-formaldehyde, polyamide and poly(methyl methacrylate). The continuous production of new types of plastics also poses a further challenge to a thesaurus for plastic materials. Maintaining the materials thesaurus and updating terms will be ongoing and necessary tasks in the years to come.

During documentation the condition of the objects is evaluated. In order to correctly assess damages and differentiate these from manufacturing defects, and damages from use, an illustrated damage catalogue will provide the appropriate terms and assist in reaching the correct conclusions.

An international and transdisciplinary collaboration between different institutions and fields enabled a discussion of the broad spectrum of terms collected from conservation literature, technical handbooks and historic

publications. The terms will be divided into preferred and alternative terms which are linked to one 'concept' and placed within a hierarchy, establishing relationships between broader and narrower terms.

The outcome of both projects will be an efficient and workable multilingual thesaurus and damage catalogue for museum objects made of plastic. The data will be available online to all interested parties via open data access.



Collapsed toy in form of a poodle made of rubber, collection Friederike Waentig ©TH Köln, CICS, Radecke.

Both projects are carried out in collaboration with a group of experts in the field of plastics, without whose support this work would not have been realized: Grateful thanks to all involved: Christian Bonten & Julian Kattinger – Institut für Kunststofftechnik (IKT), Universität Stuttgart; Suzan de Groot – Cultural Heritage Agency of the Netherlands (RCE); Hannah Hendrickx - Design Museum Gent; Griet Kockelkoren & Wim Fremout - KIK-IRPA; Anna Laganá – Getty Conservation Institute; Thea van Oosten – Senior Conservation Scientist; Uta Scholten – LVR-Industrial Museum; Friederike Waentig - TH Köln, CICS; Colin Williamson – Plastician and Vice President of the Plastics Historical Society

For more details about the projects and partners please visit the project websites of the [Designmuseum Gent](#) and the [TH Köln, CICS](#).

Eline van der Velde and Lisa Burkart



SBMK Project 2020-2023:

Preservation of modern photographic works of art

Can you imagine collections of modern and contemporary art without photographic works? Museums are increasingly in need of expertise to preserve analogue and digital (colour) photographs. Expertise on printing processes, finishing techniques, photographic paper and supports as well as correct terminology is often lacking. What are the best ways to store and exhibit photographs whilst preserving them for the future?

The Dutch Foundation for the Conservation of Contemporary Art (SBMK), sixteen museums, the University of Amsterdam (UvA) and the Cultural Heritage Agency of The Netherlands (RCE) are joining forces in a large-scale collaborative project titled *Project Collection Knowledge 2.0 / Photography*. The goal of this three year project is to sustainably preserve photographic works of art for the future, and keep them accessible to the public. Applied research will be used to develop a method whereby collection managers, conservators and others charged with collection care learn to identify and monitor their 20th and 21st Century photographic collection and carry out preventative conservation measures.

Identification ‘on the job’

Museum staff will learn ‘on the job’ about materials and techniques and how to identify photographic works in their own collection. During hands-on training surveying collections, research questions will be formulated and investigated, and in combination with existing national and international knowledge, a digital tool will be developed and tested that will help others worldwide gain more insight into their modern photograph collections. Key outcomes of the project will be a digital platform with information on the most common and/or problematic printing processes, finishing techniques, photographic papers and supports of both analogue and digital photography, as well as a physical sample set of reference materials of photographic processes found in museum collections.



Implementing the knowledge gained

During the project, two young professionals will be trained to specialize in the preservation of photography. Research will be carried out by students from the Master Program in Conservation and Restoration of Cultural Heritage at the UvA. Lectures and seminars to disseminate this knowledge will be organized for the public. The digital platform will be freely available, in both Dutch and English, to anyone interested in the preservation of photographs. The project concludes with a public symposium during which the outcomes and results will be presented.

Partners

The Project is coordinated by the SBMK together with the UvA. Partnermuseum: Amsterdam Museum, Museum Boijmans Van Beuningen, Bonnefanten, De Domijnen, Frans Hals Museum | De Hallen, Het Nieuwe Instituut, Huis Marseille, Kröller-Müller Museum, Kunstmuseum Den Haag / Fotomuseum Den Haag, Stichting Nationaal Museum van Wereldculturen, Stedelijk Museum Amsterdam, Rabo Art collection and RCE Art collections.

Advisory partners: Rijksmuseum, NICAS, National Archives, Nederlands Fotomuseum.

Project *Collection Knowledge 2.0 / Photography* is part of the RCE Program E20E (Program Cultural Heritage of the Twentieth Century) and is financially supported by the Gieskes-Strijbis Foundation, the Mondrian Fund, UvA, RCE and the Prins Bernhard Culture Foundation.

Please visit:

<https://www.sbmk.nl/en/projects/project-photography>

German Democratic Plastics in Design. An international research project on material, technology and conservation

In 2020, an international collaborative research project focused on the technology and ageing of plastics produced between 1949 and 1990 in the former German Democratic Republic (GDR) was launched by a group of institutional partners. This partnership is comprised of The Getty Conservation Institute (Los Angeles, USA), Die Neue Sammlung – The Design Museum (Munich, Germany), the TH Köln – Cologne Institute of Conservation Science (Cologne, Germany) and The Wende Museum (Los Angeles, USA).

So far, conservation science of plastics has mainly focused on the identification of polymers, their degradation and, sometimes, on possible conservation and restoration methods. Concerning plastic degradation, the attention resides mainly on the analysis of their chemical characteristics. Nonetheless, one of the aspects that has hardly been taken into account is the extent to which industrial production processes and manufacturing technologies influence the long-term properties of plastics and their ageing. Although the engineering sciences collect relevant data as part of their quality assurance processes, the overlaps with the conservation sciences have not been yet explored in-depth.



Milchkannen (Milk cans), 1960 - 64, produced by VEB Preßwerk Tambach, designed by IEE. ©Die Neue Sammlung - The Design Museum, A. Laurenzo

Therefore, by means of extensive condition surveys, material analysis, literature research and the comparison of two of the most important and comprehensive GDR industrial design collections Die Neue Sammlung – The

Design Museum in Munich and The Wende Museum in Los Angeles, the present research project aims to close this gap. The Getty Conservation Institute (GCI) and the Cologne Institute of Conservation Sciences (CICS) systematically and analytically accompany the investigation of both museum collections and provide significant support with their expertise in the field of plastic conservation and identification. Additionally, from 2009-2011, the CICS carried out a research project on the subject of GDR plastics, which essentially studied and documented the socio-historical background of their plastic production and whose outcomes constitute a useful source of information for the research at hand.



Blumengießkannen, 1960, produced by VEB Glasbijouterie Zittau, design by Klaus Künis. ©Die Neue Sammlung - The Design Museum, A. Laurenzo

This collaborative project specifically deals with the identification of production processes and technologies of plastic materials deployed in the former GDR for the production of industrial designs, as well as their degradation and possible preventive and active treatments. Two essential factors that cause this study to focus on the GDR are its ground-breaking plastic production processes and technology and that it represents a defined and already finished cultural and economic period. It is important to highlight that since the 1950s, the GDR developed into one of the leading plastics-producing nations, which exported its products to almost all countries of the Eastern block and even to the West via veiled channels.

Furthermore, the project will be accompanied by a final publication, an expert meeting and a concluding conference as well as an exhibition at the Pinakothek der Moderne, Munich. Part of the cooperative project is the doctoral thesis by Helena Ernst: *Material memory: How are signs of manufacturing, usage and ageing related to the respective material properties and what can be revealed by reading those traces* (working title).

Further information about the project you can find on the webpages of the project partners:

- [The Getty Conservation Institute](#)
- [Die Neue Sammlung – The Design Museum](#)
- [TH Köln – Cologne Institute of Conservation Science](#)
- [The Wende Museum](#)

Helena Ernst

Glossy Surfaces (June 2021 - June 2024)

Glossy Surfaces, a 3-year Flemish government-funded project initiated by ModeMuseum (MoMu), Belgium is composed of an international consortium of museums - Mode Museum (MoMu, Belgium), Museu do Design e da Moda (MUDE, Portugal), and The Metropolitan Museum of Art (MET, USA) – as well as scientific partners – Department of Conservation and Restoration from NOVA School of Science and Technology (Portugal) and Centexbel (Belgium) and an independent external advisor, Thea Van Oosten.

This project seeks conservation solutions for aromatic/aliphatic thermoplastic polyurethane (TPU) ester based coatings in fashion collections. This material appears in most contemporary fashion and design collections, but is often not recognized or mistaken for plasticised polyvinyl chloride (PVC-P). There are currently no accepted treatments for this material beyond preventive conservation measures and identifying the material takes sophisticated technology, like attenuated total reflectance–Fourier transform infrared (ATR-FTIR) spectroscopy.



T 15/763AB Raf Simons for DIOR. © Collectie Modemuseum Antwerpen, Foto: Stany Dederen.

Over the past decades, fashion and design collections have acquired many coated objects. Textile coatings are not new-- synthetic coatings were used as early as the late 19th Century. By the early 1960s synthetic materials like imitation leathers and impermeable fabrics became popular and because of the seemingly endless possibilities of the material it has only grown in popularity since. Preserving these coatings presents a huge challenge because their degradation processes vary widely and identification without technology remains difficult. Designers and the textile industry continue to use TPU coated materials and its production has evolved over time by use of different materials and components. These changes result in the different degradation reactions which are being mapped and visualized for this project with a damage atlas.

The first year's focus is on analysis of collection objects through ATR-FTIR within the consortium. Case studies and samples from the 1960's onward will be selected based on the ATR-FTIR results for more thorough research. The following two years will center on the preventive

conservation aspect of TPU coated objects. The goal is to provide guidelines for storage and exhibition. Ethical questions need to be taken into consideration as well since degraded TPU coated objects often have a different appearance than the designer originally intended. After these alterations occur it is impossible to put these objects on display because the original concept is completely lost. Alongside preventive conservation, active conservation will also be considered, to research possible treatments for the most common problems of TPU coated objects.

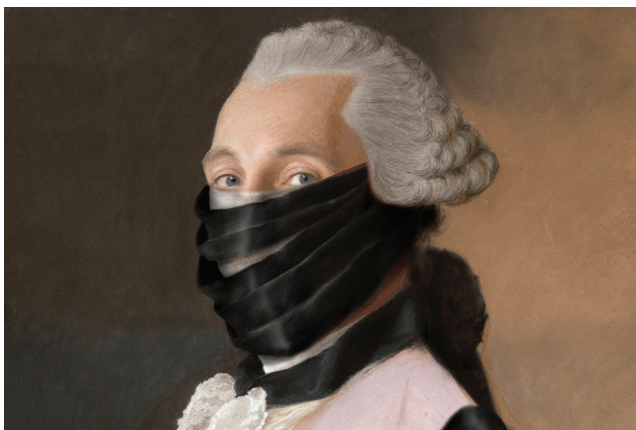
For further information please contact Kim Veerkens at Kim.veerkens@momu.be.

Kim Veerkens

ICOM Solidarity Project 2021

Clothing the Pandemic: Resiliency, Community & Unity Expressed Through an International Collaboration of the Covid-19 Facemask Project

This research and digital exhibition project aims to document and contextualize the use of facemasks during the coronavirus pandemic of 2020-21. The stories of COVID-19 will be recorded in all the world's history books. In a similar way, this project intends to preserve and explore the omnipresent item of this challenging pandemic since its very beginnings: the facemask. Facemasks have become the iconic object and symbol of the pandemic representing humanity's resilience, community and unity during this global tragedy. Hence, the project will connect international museums and curators working on this topic, and link their collections virtually to a global public. It is granted by the *Solidarity CFP* launched by ICOM in 2021. Along with ICOM Costume, ICOM-CC, ICME and ICOM Canada will be working on the project.



Hidden Liotard IV (after Portrait of Joachim Rendorp by Jean-Etienne Liotard, 1757, Rijksmuseum Amsterdam), Photocollage by Volker Hermes, 2020@www.volkerhermes.de @volker.hermes.

Museum curators have been working throughout 2020 / 21 to study, understand and document the social dimensions of the pandemic. Around the world, many museums have begun early on to collect facemasks and other dress items

chronicling this period of time and exploring their meanings for the people who make and wear them. These masks speak to many medical, artistic, and social responses, such as the livelihoods of craftspeople, artists' responses to personal and societal challenges, as well as other global events of 2020, including the Black Lives Matter campaign. In other museums worldwide, Dress and Fashion departments have started to collect facemasks from fashion designers, local craftspeople and artisans. The ICOM Costume Committee is spearheading this initiative and seeks to bring together these multifaceted international efforts to document this moment in time through:

1. Free online workshops will unfold in two parts:

Part I: *Collecting, Researching, Documenting, Displaying* occurred on June 23rd 2021 conducted by the Costume Committee in cooperation with the International Committee for the Museums of Ethnography (ICME) and ICOM Canada.

Part II: *Conservation, Preservation* to take place on September 22nd 2021 in collaboration with two ICOM-CC working groups --*Textiles* and *Modern Materials and Contemporary Art*.

2. A collaborative virtual exhibition of COVID-19 facemasks collected by the Royal Ontario Museum (Canada); the Museum of Civilizations of Europe and the Mediterranean - MUCEM (France); National Museums Scotland (UK); Museum of New Zealand Te Papa Tongarewa (New Zealand); The Menswear Archive, University Museum of Westminster (UK), Modemuseum in Antwerp, Central Museum Utrecht (The Netherlands), The Budapest History Museum (Hungary), The Rose and Textiles Fashion Archives at Shenkar (Israel), The National Museums Scotland, The Musée Théodore Monod Dakar (Senegal), and ACM (Singapore).

3. An online conference presenting the results of the project. This will include an online publication and a set of online resources to assist people creating collections and to provide pedagogical resources for educators to discuss the pandemic through these international collections.

For all information about the project please contact the project leader Corinne Thépaut-Cabasset at corinne.thepaut-cabasset@chateauversailles.fr and visit <http://costume.mini.icom.museum/the-project/>.

M COSTUME ICOM international committee for the museums and collections of costume, fashion and textiles

Victor Vasarely and his monumental matte monochromes: The challenge of consolidating alkyd paints and serigraphic ink

Fondation Vasarely, Aix-en-Provence (France)

In the 1960s Victor Vasarely (1906, Pécs, Hungary - 1997, Paris, France), influenced by the Bauhaus and as a pioneer of abstract art towards Op Art, developed his idea of an art dedicated to the people, an “art for all.” Frustrated by post-war architecture, he dreamt about a “polychrome city of happiness,” which would represent a full synthesis of architecture and art.

Since 1976, the architectonic centre in Aix-en-Provence, a unique artwork itself, and known today as the Fondation Vasarely, aims to disseminate this art for the “city of tomorrow” by integrating works of art into architecture hence defined as “integrations.” Inside the alveolar shaped building, a small team is now facing the challenges to conserve and restore 44 monumental integrations, which have suffered over time, but still fulfill their purpose: to pass on the plastic artist’s unique heritage to future generations.



General view into the alveole 8 with the integrations Sonora, Capella and Kalota (from left to right). ©Fondation Vasarely.

Each of these incredibly valuable and unique integrations measures up to 6 x 8 m and Vasarely chose a multitude of different materials considered as very modern at the time: from anodised aluminium, tapestry, cardboard collages, Nextel® paints, mosaics, ceramics and glass installations to early alkyd paints and serigraphic inks of the brand Matrifa®.

The upcoming research project *The monumental matte monochromes: The challenge of consolidating alkyd paints and serigraphic ink* examines in detail twelve integrations made of plastered walls and reliefs covered by alkyd paint and serigraphic ink applied by spray gun.

As result of an initial study conducted in 2019, conservators Magalie Troy and Laura Briganti identified the need for further research. Although prior research has been carried out to conserve and treat different brands of alkyd paints used by 20th century painters, Matrifa®, a serigraphic ink brand used by Victor Vasarely that he presumably combined with alkyd house paints in Aix-en-Provence, has not been investigated. The damages affecting the integrations

are caused by a separation of the paint layers inside the preparation layer on the concrete wall, leaving inflexible, convex deformed flakes of paint. This phenomenon only occurs in specific colour fields which are all exhibiting a high sensitivity to water- and solvent based systems.



Detail of flaking paint of the integration Kalota. ©TROY-BRIGANTI.

In order to preserve these artworks, it is therefore necessary to define a consolidation strategy which respects:

- The chemical compatibility of solvents and resins especially with regards to the high sensitivity of the paint films
- The variation of surface conductivity and pH values which differ for each colour field
- The mobility and flexibility of the hard and brittle flakes
- The application method with respect to the vertical nature of the integrations
- The matte and monochrome character of the colour fields
- The monumental format
- The intervention in a cultural heritage site, open to the public and subject to changing climatic conditions

The current research project therefore aims to supplement the scientific analyses focused on each of the affected areas and to evaluate materials and application techniques to secure, soften, mobilise, and consolidate the flaking paint. The project will also continue to deepen the already existing substantial archive relating to the construction site. Interviews with craftsmen who participated in the realisation of the integrations, represent an additional and potentially invaluable source of information.

The project is supported by various partners and authorities, so far namely the Regional Directorate for Cultural Affairs (DRAC PACA), the Regional Conservation of Historic Monuments (CRMH PACA) and, in the frame of a scientific assistance, the Centre for Research and Restoration of Museums of France (C2RMF), Paris, and the Interdisciplinary Centre for Heritage Conservation (CICRP), Marseille, as well as multiple private sponsors.

If you would like to share your interest, bring ideas or comment on this project, please contact Julia Hartmann at Julia.hartmann@fondationvasarely.org

Updates about the project will be published on <https://www.fondationvasarely.org/>.

Julia Hartmann, Magalie Troy

Preservation of historic acrylics outdoors.

Strategies for the conservation of outdoor transparent poly (methyl methacrylate) (PMMA) in architecture and museum objects

Our research project (2020-2022) aims at developing sustainable treatments for maintaining transparent poly(methyl methacrylate) (PMMA) components in architectural and cultural heritage located outdoors.

Numerous historically valuable buildings and cultural artefacts from the last century have components made of transparent PMMA. Outdoor cultural objects are especially affected by increased UV-light, pollutants, soot, graffiti and vandalism, which damage their once transparent appearance and their substance. Instead of removing and replacing the original material, historical acrylic components belonging to cultural heritage should be maintained on a regular basis to prolong their lifespan.

Several case studies in situ with transparent PMMA were selected for investigation:

- i) roof and window elements from the cashpoints at the Olympic Sports Facilities in Munich dating from 1972;
- ii) windows from the airplane Transall C-160 from 1970 at the Deutsches Museum in Munich;
- iii) windows from the former Felix Wankel Institute from 1962 in Lindau. Furthermore, six historic fragments are available for study, including an original fragment from the Olympic Sports Facilities in Munich (fig. 1). Laboratory (e.g. FT-IR, py/GC-MS) and in situ (e.g. microscopy) analysis shall help determine aging phenomena (fig. 2), the condition of the samples and assessing the effects of cleaning and/or protective treatments.



Fig. 1: Historical roof element of the Olympic Sports Facilities in Munich from 1972, Plexiglas® GS 215 stretch-formed, aluminum frame and round buffers that connected the sheet to a net of steel wire. Due to degradation, the once transparent, stretch-formed material became opaque and soiled.

BLfD Bauarchiv – Fortbildungs- u. Beratungszentrum für Denkmalpflege Thierhaupten. Foto: Bayerisches Landesamt für Denkmalpflege, Rolf Moennich.

To develop appropriate cleaning and protection strategies, conservation methods for outdoors heritage (e.g. monuments) and indoors museum objects (e.g. plastic artefacts) are being combined. Cleaning methods will be tested on naturally aged and soiled transparent PMMA fragments from the roof of the Olympic Sports Facilities in the laboratory and implemented in the cash points in situ.

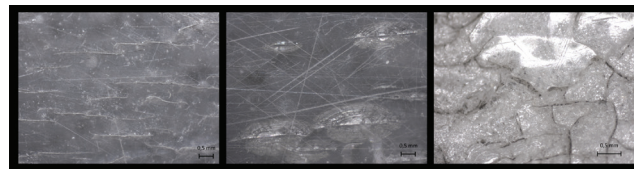


Fig. 2: Microscopic images of degradation phenomena on the surface of historical stretch-formed Plexiglas® GS 215 from 1972. Left: scratches and crazes; middle: shell-shaped opening inside the material, starting from crazes; right: disintegration by loss of flakes, leaving the once glossy surface (upper part) matte underneath (lower part).

Archival and collaborative research with the company Röhm (the main producer of PMMA in Germany within the historical period under investigation) is helping to differentiate the composition and production techniques of several historical acrylic samples. Based on this knowledge, we aim in a future research step to test reversible protective coatings. Therefore, new specimens (with similar composition and production process to one case study) will be artificially aged and treated with protective coatings, which in turn will be artificially aged again to test their durability under the influence of UV-light and water.

The project is being developed by Susanne Brunner at the Technical University of Munich TUM (Assistant Professorship of Recent Heritage Conservation, Prof. Dr. Andreas Putz), in cooperation with the Deutsches Museum (Conservation Science Department, Dr. Marisa Pamplona) and the Bayerisches Landesamt für Denkmalpflege (Zentrallabor, Dipl.-Chem. Martin Mach). It is funded by the Deutsche Bundesstiftung Umwelt DBU. Further information can be found at <https://www.ar.tum.de/en/nb/research/yellow-face/about-the-conservation-of-historic-acrylics/>

Susanne Brunner
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Program Heritage of the 20th Century

The Cultural Heritage Agency of the Netherlands (RCE) and its subsidiary, the Ministry of Culture, Education and Science receive many questions from heritage professionals, private individuals and policymakers related to optimal preservation, management and presentation of 20th and 21st century heritage. To better answer these questions, RCE has developed the *Heritage of the 20th century* program.

Urgent issues

We believe it is important to know, appreciate and cherish heritage from our recent past. While museums and other heritage institutions make modern heritage accessible to a wide audience, this may be at odds with the material preservation of the objects. For the restoration of built heritage, the application of sustainable processes and materials is increasingly required. Does replacement of original materials lead to a loss of cultural value? And to what extent is neglect and destruction lurking in heritage recognized too late?

Opportunities, knowledge and artists

Knowledge to support proper care and opportunities for modern cultural heritage in the Netherlands is still scattered or insufficiently developed. For a complete analysis of the most urgent questions and future forecasts, it is important to understand these objects. Knowledge of historical and modern materials and techniques, the influence of restoration interventions and of environmental factors such as light, temperature, moisture and pollution are necessary. Where possible, the artist or architect is the key: which materials did they use and how?

The research program

The program, which runs from 2021 to the end of 2023, builds in part on RCE’s *Heritage of the Modern Age* program (2015-2019).

The *Heritage of the 20th century* program focuses on three themes:

1. Materials and maintenance: building knowledge and expertise about material production, application, ageing and conservation.
2. Meaning, perception and presentation of objects.
3. Value and use: promoting public appreciation and thus optimal use of new heritage.

The projects in the program investigate materials, their properties, composition, use and conservation: Plastics, photographic material (the SBMK Project 2020-2023: Preservation of modern photographic works of art, mentioned elsewhere in this newsletter), Synthetic Organic Pigments (1920-1950), painting surfaces of Mondrian, Appel and Schoonhoven; modern building materials (1945-2000), use of color in built heritage (1940-1980). In addition to material-technical research, the project oral history develops methods to gather and document original sources by means of interviews with artists, architects, manufacturers and other makers.

Knowledge gained in the process will follow the FAIR Guiding Principles for scientific data management and stewardship.

Partners

RCE works closely with various partners, such as the Dutch Foundation for the Conservation of Contemporary Art (SBMK), universities including Delft University of Technology and University of Amsterdam, museums (including Museum Boijmans van Beuningen, Kunstmuseum Den Haag, Kröller-

Müller Museum) and other heritage institutions, heritage professionals and industrial archives.

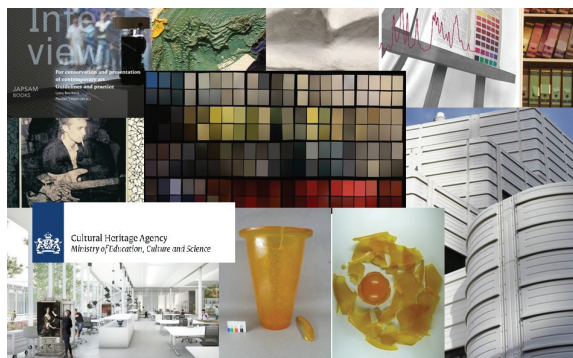
In addition, the program establishes links with, among others, European Research Infrastructure for Cultural Heritage (E-RIHS)-NL and the Netherlands Institute for Conservation, Art and Science (NICAS), in which the RCE is a central partner. The program reaches out to INCCA and ICOM-CC Modern Materials and Contemporary Art Working Group.

More information can be found on RCE’s website www.cultureelerfgoed.nl, at <https://english.cultureelerfgoed.nl/topics/heritage-of-the-20th-century>.

Or contact

Anne Houk de Jong, communication at a.h.de.jong@cultureelerfgoed.nl or

Klaas Jan van den Berg, program leader at k.van.den.berg@cultureelerfgoed.nl.



CASE STUDIES

The *Abode of Chaos*: a refreshing challenge for conservation theories and practices

The [Documentation, Interpretation and Valorization of Heritage \(DIVA\) research group](#), from the University of Liège has currently been reflecting on the legacy of the *Abode of Chaos*, a museum of contemporary art located in Saint-Romain-au-Mont d'Or, a small town north of Lyon, France. The site includes ruins of a former Protestant temple as well as vernacular buildings partly dating back to the 17th century, surrounded by a vast garden. In the early 1990s part of these properties were purchased by the artist and businessman thierry Ehrmann to establish his company's offices and residence. In 1999, after restoring these buildings, he decided to gradually convert them and the grounds into a Gesamtkunstwerk, populating this historic site with his creations and transforming it in an evolving contemporary art museum the *Abode of Chaos*. Over the years Ehrmann's project acted as a resonance chamber for the most disturbing aspects of the contemporary world (<http://blog.ehrmann.org/pdf/demeureduchaos-abodeofchaos-opus-IX-2013.pdf>) and as a "mirror of the Anthropocene", where important events representing news of the world are immediately transcribed through murals, inscriptions, recycled metal sculptures and installations, ready-mades or performances.



The Abode of Chaos, aerial view (TTGE-thierry Ehrmann, 2020).

This constantly evolving site is currently comprised of more than 6500 artworks and installations and has welcomed more than 2,000,000 visitors.

From a material point of view, the practice of reuse is the hallmark of thierry Ehrmann's work. More than 80 % of the implemented substance is drawn from existing natural materials (earth, stone, wood, water, plants), transformed materials (steel, bricks, concrete, glass, non-ferrous metals, plastic, polymer, bitumen, etc.) as well as artifacts and machines (airplane, helicopter, submarine, tunneling machine, containers, drums, atomic batteries, machine tools, beams, components from heavy industry, electronics and computers). Each resource is fully reused and finds its place in the continuously evolving ensemble. Every component bears history and energy, and contributes to the creation of meaning from the waste of the consumer society.

Although it expresses nothing more than what everyone observes every day in the media, the site disturbs all the more by the contrast it offers with the apparently smooth and quiet environment of the well-to-do suburbs. While granting the *Abode of Chaos* the status of a museum, since 2005 the municipal authorities impose a "restoration" of the site in order to align with town planning regulations. The way in which the works interact with the buildings, the site and its residential environment is indeed in violent opposition to the notions of conservation, restoration or integration into the context provided by these regulations. For example, the artist has intentionally damaged existing buildings by scarification or inclusions of "meteorites" within stone masonry which are later burned or covered with murals and inscriptions.



Cages of Hell (thierry Ehrmann, 2019).

These opposing points of view are at the origin of a series of legal actions, still in progress, despite the law n° 2016-925 (July 7, 2016) on the "freedom of creation, architecture and heritage", which is thus flouted. However, its visit statistics (180,000 visitors / year, first contemporary art museum in the Rhône-Alpes region), its ratings on Google (4.7 / 5) and Facebook (over 4,500,000 likes), the 770,000 signatories of the petition for its preservation and the multitude of reports devoted to it worldwide (3.600 articles, all media), demonstrate that the Abode of Chaos is appreciated by a very large, diverse and committed public.



thierry Ehrmann (thierry Ehrmann, 2010)

This site has challenged our research group with the questions it poses to our criteria for heritage and intervention principles: we are confronted with a living, evolving and disruptive work whose very existence is a manifesto. To take up the cause of this endangered site by submitting an application to be placed on the World Monuments Fund Watch List, thus takes on a political tone. How can the artist, architects and conservators, collectively think about the future of this atypical work? How can its organic unity be preserved while embracing continuous creation? Should the process be documented? If so, how? What should be preserved and how? The heterogeneity of the materials, and their treatment (scarification, destruction, burial...), and the imbrication of the vestiges of the past to a contemporary work pose unexpected problems and challenge the traditional approaches to conservation. What conceptual tools and skills do we need to address this complex work, when traditional values are voluntarily and violently put in question? Usual concepts such as originality or authenticity are proving to be deeply inadequate as such. Should they be adapted or reinvented? Will the lack of appropriate concepts, desire and means, lead to the disappearance of the site, or at the very least, the denaturation of its initial project?

At this stage, we have no answers. Despite the 770,000 signatories of a petition to save the site, its future remains uncertain since it was denied being given the status of a work of art and exempting it from these regulations. However the Abode of Chaos continues serving as a living laboratory. Reflection and collaboration are welcome, specifically through the workshops scheduled in the coming months in collaboration with [CONNECTHEO](#).

Claudine Houbart and Muriel Verbeeck

The *Breast Dress*: preserving Los Angeles feminist art.

The *Breast Dress* is a costume that was made and worn by artist Anne Gauldin during performances by the *The Waitresses*, an all-female artist performance group active in the late 1970s/early 1980s in Los Angeles, California. The costume consists of a 1950s style waitressing uniform onto which thirteen latex rubber breasts have been stitched – all the breasts were cast from the breasts of the members of *The Waitresses*. The costume was worn for several performances including *Ready to Order?* and *The Great Goddess Diana*.

During a study day at the Getty Research Institute, Anne Gauldin spoke about the making of the dress. “We were sitting around having a meeting, and I was putting plaster on everyone’s breasts,” she said. Once the plaster molds of each woman’s breasts were made, Gauldin recalled setting up a portable studio in the back of her Datsun hatchback where she would paint layers of latex into the molds during her lunch breaks. She then sewed thirteen of the latex breasts onto a pink 1950s style diner uniform. Embodying the Great Goddess Diana, a symbol of fertility

and sustenance, she wore the dress during *The Waitresses*’ first series of performances, *Ready to Order?*, held in different Los Angeles restaurants in the spring of 1978. “It was like reclaiming female power that had been lost and buried for centuries,” she said.



Ready to Order?, 1978, *The Waitresses*. Getty Research Institute, Los Angeles (2017.M.45). © 1978 Maria Karras.

Almost fifty years later, in 2018 the dress was acquired by the Getty Research Institute as part of the Women’s Building Archive. The rubber breasts had deteriorated significantly. Some of them had slumped and collapsed, some are hardened and embrittled. The most damaged ones have started to crack and crumble. GRI conservators’ primary objectives are to slow the deterioration of the latex and stabilize areas where the latex has begun to crack, but also to prepare the dress for display. This compelling object will likely be included in future GRI exhibitions, and curators have already expressed their preference for an upright installation, so as to avoid a “corpse like” horizontal display. Support methods for the breasts need to be explored and the crumbled areas need to be re-integrated.



Performance costume (a.k.a. Breast Dress) from the Women’s Building archive: Getty Research Institute, Los Angeles (2017.M.43). Gift of Sue Maberry. © J. Paul Getty Trust.

The dress was immediately re-housed in an anoxic environment to slow down the deterioration of the rubber latex primarily caused by oxidation. Meanwhile, the objectives for the treatment plan were established: consolidate the fragmented breasts, line the breasts – probably individually – and construct interior supports to hold the shape of the breast forms as the latex continues to harden over time. After discussing comparable treatments with plastic conservator at the Getty Conservation Institute, and textile and costume conservators at The Metropolitan Museum of Art, Museum of Modern Art and The Academy

Museum in Los Angeles, a selection of materials were chosen as candidates for consolidation, adhesives, linings, loss fillings, and an installation support system.

In order to test materials and methods before beginning treatment on the dress, vintage rubber items were purchased and were artificially aged using UV light and heat. These items and the original breasts underwent chemical analysis with py-GCMS to determine which test samples were the most chemically similar to the original breasts. The samples can now be used to test the reshapeability of hardened forms as well as the effectiveness and retreatability of treatment materials.



A vintage rubber mask after artificial aging processes. © J. Paul Getty Trust.

The materiality and physical presence of the *Breast Dress* possesses a unique power to capture the imagination. As an archive object, it gives a physicality to an important moment in art history and to the women whose bodies created it. Turning back the clock for this object is certainly not possible, but with a little care perhaps it can continue to tell its stories for many years to come.

Melissa Huddleston and Rachel Rivenc

A *Tableau-piège* by Daniel Spoerri: how to conserve a food leftovers composition?

Considered one of the most multifaceted protagonists of the contemporary international art scene, Spoerri was a ballet dancer, a choreographer, a figurative artist and performer. In 1960 he was one of the signatories of the manifesto of the *Nouveau Réalisme* art movement. Soon after, he developed the concept of *Eat Art*, also closely approaching the *Fluxus* movement. Spoerri is famous above all for his *Tableaux-pièges* (literally “picture-traps”), a type of assemblage in which a group of ordinary dinner-table objects, such as glasses, silverware and plates with remains of meals, are fixed to a tabletop which is then hung vertically as a picture. The deception arises from the unusual vertical position of the table, normally seen from a horizontal perspective, and intended to create visual discomfort in the viewer.

In 2020, one of Spoerri’s *Tableaux-pièges*, 1972 (Fig. 1) from the [Museion Foundation in Bolzano](#) was examined and restored by students as part of the master’s degree education programme in conservation and restoration of Contemporary Art Materials, offered by the [Istituto Centrale per il Restauro](#) in Rome. This assemblage combines two plates with leftovers, each with a knife and fork, three bowls, one with a cigarette butt; a saucer with a candle, two wine glasses, a half-litre carafe, two salt and pepper shakers, a pack of cigarettes, a metal cigarette lighter and a crumpled paper napkin. Spoerri did not use real food remains, as was confirmed in an interview given in 2015, but instead simulated the leftovers. The objects were glued on a square panel, previously painted in blue, and the whole work was protected by an acrylic glass cover.



Fig. 1: Daniel Spoerri, *Tableau-piège* (before the treatment, photo by Angelo Rubino, ICR).

Despite its random appearance, the work clearly demonstrates pre-planning, particularly in the system used by the artist to fix the objects on the panel. Once the arrangement was decided, the artist used a drill to make a series of regularly spaced small holes through the support - near the perimeters of the bases of the different objects - and applied an adhesive at the bottom of each object as well as into the small holes. In this way, the adhesion was strengthened by increasing the bond areas.

Despite that, during the examination cracks and losses in some objects caused by their detachment from the support were observed. However, these objects had been re-glued in a subsequent treatment and appeared sufficiently stable. The main concerns were the decohesion of the materials simulating the leftovers on the plates, with some small fragments partially detached, and above all the extensive oxidation stains and dust deposits that covered the objects, giving the work a worn and dirty look, inconsistent with the idea of a laid table just abandoned by the diners.

After a preliminary investigation, the conservation treatment, carried out by Carlotta Rubina Ruotolo under the guidance of Paola Iazurlo and Laura Tocci, aimed to stabilise these conservation issues as well as recover the original aesthetic value of the work, without eliminating the signs of aging.

The parts affected by decohesion were consolidated using a cellulose ether-based adhesive at different concentrations (Culminal® MC 2000 from 1 to 4% in water).

After dusting with soft brushes, solvent cleaning was carried out to remove deposits and greasy dust, while respecting the different substrates as well as the material simulating the remains. After preliminary testing, an apolar hydrocarbon solvent (petroleum ether 80-100°C) was applied by swabs through Japanese paper (fig. 2a), verifying under an ultraviolet light microscope that its action did not interfere with the original underlying organic layer.



Fig. 2. Detail of the plate during the solvent cleaning (a) and the mechanical removal of the oxidation (b).

Subsequently, it was decided to lighten the oxidation stains present on the knives and on the saltshaker, which inhibited correct perception of the aesthetics of the work. The oxidation on the knives was only partially removed gently using a scalpel and a fibreglass pen, to avoid the risk of modifying the opacity of the metal surfaces (fig. 2b). As for the saltshaker, it was necessary to open the lid, which was tenaciously oxidized, using an elastic band capable of increasing the friction necessary for unscrewing (fig. 3a). The oxidation on the glass and the metal lid was removed, using a combination of solvents (petroleum ether and acetone applied with swabs) and the light mechanical action of a scalpel. It was also decided to remove part of the rusty salt using tweezers and a spatula coated with double-sided tape (fig. 3b). The container was then filled to the top with new salt as the artist had originally done, probably to avoid visual disturbance to the deception of the overturned work. To prevent the salt from escaping through the holes in the lid, the inside was lined with Parafilm M, thereby ensuring maximum reversibility and was protected with an acrylic solution (Paraloid™ B44 2% in acetone) to prevent further oxidation promoted by the hygroscopic nature of the salt.



Fig. 3. Detail of the salt shaker after the opening (a) and during the rust salt removal (b).

The cleaning of the carafe, the glasses and the outside of the salt and pepper shakers was carried out with a dry pure-cellulose paper tissue. As for the wooden support, a vulcanized natural latex sponge (Smokeoff) served for extraction and removal of the surface dirt. The stains of the support near the salt shaker were slightly retouched with watercolours, known for their stability and reversibility.

Finally, the acrylic glass cover was gently cleaned with a dry microfiber cloth and reattached to the work using the original holes and screws.



Fig. 4. Detail of the plate after the conservation treatment.

In conclusion, the intervention achieved not only the stabilisation of the artwork, but also the recovery of its aesthetic values, altered by dirt and decay, without erasing the signs of time (fig. 4). The investigation of the artist's poetry and the discussion with art historians, conservators and students was fundamental to understand the objectives and the limits to set for conserving a food leftovers composition, where the objects themselves in the artist's intention are not untouchable ruins but rather the traces of a lived existence that gave shape to the artistic composition.

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Paola Iazurlo

IN CONVERSATION WITH...

Conservation Training for Modern Materials during the Pandemic: Experiences from the Cologne Institute of Conservation Sciences (CICS)

Friederike Waentig, Professor for Conservation of Wooden Objects and Modern Materials at the CICS at the University of Applied Sciences Cologne, Germany.

Franziska Timmerman and **Hannah Schuermann**, MA students of Conservation and Restoration of Art and Cultural Heritage at the CICS at the University of Applied Sciences Cologne, Germany.

Friederike, Franziska and Hannah were interviewed by **Anna Laganà**, ICOM-CC Modern Materials and Contemporary Art Working Group Coordinator.

Anna Laganà (AL): Hi Friederike, welcome and thanks for participating in our first newsletter of this 2020-2023 Triennium and sharing with us your experience as professor during the Covid 19 Pandemic! Could you briefly introduce yourself and your conservation program to our members?

Friederike Waentig (FW): Thank you so much Anna, for the welcome and the chance to report about our experiences. I think this is really important, as students were often forgotten during this challenging time. The impact that shutdowns and online teaching have generated in students' education and life has not been thoroughly considered by government leaders, at least not in Germany.



Friederike Waentig.

Our degree program in conservation and restoration of cultural heritage was founded in 1986 at the University of Applied Sciences Cologne. The first disciplines established were Restoration and Conservation of Murals and Stone Objects as well as Paintings and Sculptures, and later followed by Objects Conservation (Wood and Modern Materials) and Writings, Graphics and Manuscript Illumination as well as Textiles and Archaeological fibres. Our degree program is separated into different subject areas right from the start. As early as during their pre-studies and pre-internships, students must decide on which field they wish to specialise in.

The BA degree program is divided into basic and advanced

study periods and finishes with a practical and theoretical thesis. In the basic study period, principles of the restoration profession are comprehensively conveyed, and during the advanced study period the students focus on their chosen field of specialty.

The two-year Master's Program is more practice- and research-oriented and is intended to make individual career paths possible. It aims to provide students the technical and methodical skills needed for their future complex and demanding work. The Master's Program combines the five specialty branches of the Bachelor Program, with a view to interdisciplinary connections and a deepening of higher-level aspects of restoration and conservation. The first term is theory based, while project work covers the second and third term. The fourth term is reserved for the Master's thesis that can build on the project work.

Just some notes about me: I joined the University in 2003 after working many years in various museums and as a freelance conservator in Germany. I started my career with an apprenticeship as a cabinet maker and earned my Masters in Conservation specialising in Wooden Artifacts from the University of Applied Sciences Cologne, followed by a Masters in Heritage Preservation and a PhD from the Otto-Friedrich-University of Bamberg with a Major in Heritage Preservation.

AL: Friederike, can you describe how Covid-19 impacted your program and duties as professor?

FW: Oh, several things impacted and changed my daily life as a professor. I'll share the most important ones. When the first lockdown closed the university, the students were no longer able to work on their objects in the lab. I tried to find a way to have the MA and BA students working on their final theses allowed in the lab so they could continue doing research and treatments on objects. It took about six weeks to get the necessary permissions. I can tell you that this administration and paperwork was incredible, as nobody knew at this time what to do, how to react and nearly every day new restrictions were imposed. Professors and researchers were allowed to go to work every day (with certain requirements), so we used this time to test safety protocols for the potential students coming in and discussed the situation with the dean, president, and the newly established crisis team. The first weeks were so full of administrative duties I felt like a hamster rotating in his wheel. It was often frustrating, but suddenly the permission granting the students access to the lab arrived. From this day on the greater challenge became meeting the students' needs online preparing a variety of teaching materials able to cover theory and practice, while also taking care of the students on-site at the university.

AL: What were the main challenges generated by the pandemic and how did you overcome those?

FW: My colleague Andreas Krupa and I cleaned our department, built acoustic walls between the student workbenches to prevent aerosol exchange, and collected

students' belongings in boxes. We are so fortunate to have private workplaces for every student. So from day one the students had fixed workplaces which had to be cleaned and disinfected every evening. Instead of the regular 40 students, only 12 were permitted on-site and had to document their presence. As we have about 1000 m² it is quite silent since the pandemic started, but the first weeks were the quietest weeks I ever experienced. Just imagine. The teaching team had the entire place to ourselves. We used these first weeks to build different studios for preparing teaching materials as we wanted the students to continue their studies. We took photographs, shot instructional videos and packed kits of materials for the students. Every course and module was different and discussions were had on how best to implement theory as well as the practical work into the students' lives during lockdown. Some lectures were taught online, but most were pre-recorded. In order to allow students at home to carry out practical exercises, we packed and sent them materials and tools. For example, for the module on describing and analyzing historical plastics we produced about 40 videos and packed big crates with sample objects, reference materials, and tools for micro chemical testing for every student so they could work at home. After consulting the health and safety department students also received their own safety equipment. For me it was important that the students knew that we supported them and that they could call us when needed to discuss their subjects. And with the help of a lot of new software, such as Microsoft Teams, we managed to organize every module efficiently, to give online lectures and to stay in contact. The students appreciated that they could call us through this software anytime we were online.

In the end we succeeded in teaching the entire program. No modules were cancelled, but it was also very exhausting, I have to say.



Stills from some pre-recorded lectures.

AL: Did the experience of this past year make you think about changing any aspect of your teaching? Are you considering adopting any of these educational solutions resulting from the pandemic in the future / post-pandemic era?

FW: Yes, we would like to keep working with online platforms such as Microsoft Teams and if I have the time

I would like to extend the range of pre-recorded videos with more subjects. It leaves more time for discussion or practical stuff as the students can listen to or watch the videos whenever they want.

AL: One last question for Friederike: In your opinion, what positive things has the pandemic generated in our field?

FW: Most importantly, I do not have to travel to so many meetings anymore. Meeting and discussing projects online has become easier and more accepted which reduces the need to travel around the world. So it is not only great for our field, but also for the whole environment. I really hope we will stick to the online meetings.

AL: Welcome also to Franziska and Hannah and thank you both for sharing with us your experience. Would you like to introduce yourself and tell us at what stage you are in your conservation training?

Franziska Timmerman and Hannah Schuermann (FT, HS): Thank you for the warm welcome. We both graduated with Bachelor of Arts in Conservation of Wooden Objects and Modern Materials in 2019 and are currently in the final stages of our Master's degree. At CICS, we were introduced to plastics during the Bachelor program and we specialized on those materials during our Master's.

HS: I am working on three animal figures made of unvulcanized, natural rubber from the 19th century and originating from South America. These objects became hard, brittle and fragile over time, resulting in broken or lost parts.

And Franziska is working on embedded resin samples containing biological inclusions used as teaching material. Various phenomena like yellowing, cracking or loss of transparency have occurred in the embedding material which has been identified as poly(methyl methacrylate) and unsaturated polyester resin.

AL: How did your "student life" change? What were the biggest challenges that this pandemic posed in your training path?

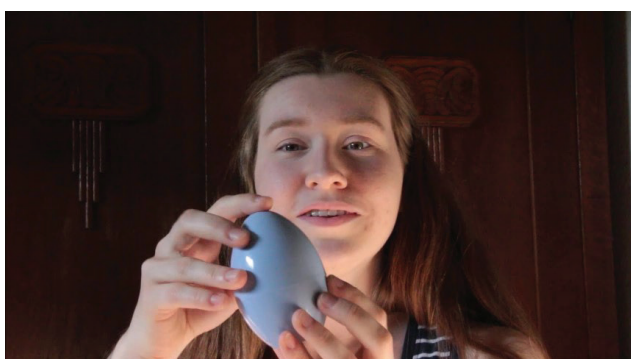
FT, HS: First of all, we appreciate the fact that the difficulties and challenges of student life are being addressed here. We often had the impression that this aspect had been neglected during the pandemic.

Because of the closure of our labs in March 2020 and the fact that we were no longer able to use the library, we had to fundamentally change our schedule for the upcoming semester, which of course also meant some delays in our timetable. Further planning was very difficult due to the generally prevailing uncertainties. Opportunities to contact internal and external experts for research or chemical analyses were very limited, as many were working from home and were difficult to reach. Personal appointments have therefore also not been possible. For these reasons, we were practically forced to extend our Master's thesis by one semester.

Not to be forgotten are also financial worries, as the income from our part-time jobs has ceased for a few months. Additionally, for many, the search for a job or internship turned out to be very difficult.

AL: What did you enjoy during this didactic year, and what did you find taxing?

FT, HS: Honestly, off the top of our heads, we can't think of that many things we enjoyed. We were lucky enough to have interesting seminars with few participants and dedicated teachers during that time, so we were able to work from home in a self-organized manner, but that was by no means the case for all of our fellow students. A positive aspect is that at the beginning of the pandemic, we had time. Which is a rare thing in our busy studies. We were able to use this time to simply read scientific literature without the need to extract only the most necessary information.



Hannah Schuermann.

What has been or still is the most exhausting challenge for us is to stay motivated. There was no external input, no compensation in the form of freetime activities, and no regular daily and weekly routine. However fortunately, this has improved somewhat during the course of the pandemic.



Franziska Timmerman.

AL: Were there any learning methods adopted during the pandemic that you would like to see continue in the future? If so, what were they?

FT, HS: Especially the recorded videos Friederike mentioned in which she shows us practical exercises. These learning videos offer the advantage of watching them at any time and, above all, rewatch them. For online courses, you don't have to be on site, which offers more flexibility to organize

your studies. For example, for students who are working on a project outside of Cologne, this can be a great relief. Nevertheless, from our point of view it would make sense to keep them as an additional learning possibility. The in-person exchange is a very important part of both professional and personal development, which is simply not possible during online classes. You have to get into conversations and discussions in order to learn new things!

AL: In your opinion, has anything during this period changed positively for emerging professionals in our field?

FT, HS: The numerous online offers are a considerable step forward. They enable and facilitate participation in meetings or courses that take place anywhere around the world. One example is the recent ICOM-CC conference, which we students were able to attend free of charge. The journey to Beijing, on the other hand, would certainly only have been possible for very few, whether for time or financial reasons. Another example is the ConNext Sessions 2021, a cooperative project between different European universities which was developed due to the pandemic in order to enable an exchange between students. We took part in this event and were able to learn about exciting projects at other universities and network with each other. However, it should not be forgotten that despite these advantages, it is important to make new (in-person) connections, especially for students at the beginning of their careers.

AL: Thank you all very much for sharing your valuable experience with our members!

THESES / DISSERTATIONS 2020 - 2021

Academy of Fine Arts Vienna, Austria

Sabina Simonic***Risk analysis of a computer-based artwork by the artist group, "monochrom"***

Diploma thesis, 2020

This diploma thesis represents a methodical approach to the documentation and preservation strategy of electronic and computer-based artworks. The research is based on a case study of the artwork *The Altogether Horrid Street Ballad of Paratii* (2012) by the artist group, "monochrom." The works' components have been subjected to a risk assessment. This was accomplished by using a questionnaire survey of several experts and applicable product data sheets which allowed for calculations based on raw data. Additional information, derived from an artist interview was used to evaluate the artwork's determining properties, resulting in a statement of significance.

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Academy of Fine Arts Vienna, Austria

Katharina Schirmbrand***The restoration treatment of a fractured glass bottle in a work by Franz West***

Diploma thesis, 2020

The artwork titled *Labstück* (1998) consists of a metal rod that is placed vertically on the floor and leaning against a wall with a wine bottle attached on the top. The two elements are bandaged together and covered in plaster mixed with papier mâché.

A system was developed to ensure adequate stabilization of the broken glass bottle during exhibition as well as while being handled. In addition to joining the glass fragments, the treatment method included backing the cracks with glass fiber fabric and a support system with a hard inner casing for the entire glass bottle. The highly absorbent plaster surface was a critical factor in selecting adequate restoration materials.

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Bern University of the Arts, Switzerland

Elisa Carl***Possibilities of Preventive Measures in the Artistic Creation Process to Improve the Durability of Prevulcanized Natural Latex.***

Master's thesis, 2020

This master thesis explores possibilities to improve the durability of prevulcanized latex with preventive measures within the artistic creation process. Based on research of

production and processing methods, the thesis describes impacts on the prospective aging process of this material and evaluates the subsequent addition of antioxidants to prolong its lifespan. Different agents produced by the latex and plastic industry are assessed against their potential to hamper oxidative aging. The chemiluminescence method is applied to characterize these effects. To verify the findings under realistic external parameters, a long-term test was initiated, while further considering the artistic application within this test. Artists working with latex were consulted to gain further insights into different techniques.

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Bern University of the Arts, Switzerland

Chantal Willi:***L'escalier de la princesse (1990) by Christoph Rütimann - Evaluation of a suitable bonding strategy with special consideration of plasma treatment.***

Master's thesis, 2021

Using the example of the installation *L'escalier de la princesse* by the artist Christoph Rütimann, this master's thesis explores the challenges of bonding non-polar plastics. The work of art, conceived in 1990, consists of 195 personal scales, of which a total of 15 plastic housings (PP) shows signs of breakage. In addition to evaluating suitable adhesives, tests were conducted to investigate the extent to which plasma treatment is suitable for improving adhesion. For this purpose, an atmospheric pressure plasma source (Plasma-Stift) was applied.

For all adhesives tested (Paraloid B72 in Ethanol, Methocel A4C & A4M in aqueous solution), a significant adhesion improvement was shown by a preceding plasma treatment.

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Bern University of the Arts, Switzerland

Fabienne Salathe***On the historically informed reconstruction of modernist façade coatings. A possible approach with reference to the case study Siedlungsgenossenschaft Freidorf (Freidorf settlement cooperative).***

Master's thesis, 2020

This thesis is intended to approach a historically informed reconstruction of monochromatic façade coatings, rather than further contributing to the ethical discussion and the emotionally charged topic of "reconstruction".

Plasters and paints significantly influence and define the visual appearance of buildings. With the abandonment of ornamentation and structural elements on façades, modernist architects had large wall surfaces at their disposal for the first time. Façade plasters and coatings became more relevant than ever before. This thesis explores the perspective that these layers are sacrificial and not meant

to last forever. Such cases call for a historically informed restoration.

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CICS - Cologne Institute of Conservation Sciences, Germany

Laura Bode

Of Humans and Plastic: a troubled relationship and its influence on preservation in a museum context. The attempt of an elucidation through conservation and material- technical considerations.

Master's thesis, 2020

The relationship of humankind to plastics is a complicated one. No other material is so connected with our life, work, and consumption. At the same time, it is disregarded, misunderstood, and mistreated like no other. In this research, the relationship of people to plastics is illuminated and the influence of the historically grown attitude to the understanding of the conservational preoccupation with the material in the museum context is elaborated. Using the Blow Chairs film from the 1970s as an example, the durability of the historical Plasticised Polyvinyl Chloride (PVC-P) material is compared with that of a new film. Based on accelerated thermal ageing, a life prediction using the Arrhenius equation is assessed.

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Till Bastian Klause

Theoretical and practical approaches for the conservation and restoration of the holographic collection of the LVR LandesMuseum Bonn

Master's thesis, 2020

This paper aims to broaden possible treatments to conserve und restore holographs. Part of this project is the data registration of the holographic collection of the LVR LandesMuseum Bonn. The development of new conservation methods, based on previous research, will focus on the treatment of foresaid collection. Various methods of dry- and water-based cleaning will be tested. Finally, selected holographs will undergo exemplary conservation treatment.

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CICS - Cologne Institute of Conservation Sciences, Germany

Anna Katharina Meisen

Daylight fluorescent colours in screen prints. Studies on ageing processes, luminescence properties and restoration practice.

Master's thesis, 2020

Based on the serigraph series „Marilyn“ by Andy Warhol from the Museum Ludwig, Cologne this thesis deals with daylight fluorescent colours in the context of the screen-printing technique. A possibility to differentiate normal screen-printing inks from daylight fluorescent colours was determined by using UV-light and various filters. Separate accelerated ageing tests were used to compare the different colourants. The examination of the serigraphs “Marilyn” and the testing of different methods to reduce the stains of aged self-adhesive tapes on them concludes the project

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Lisa-Maria Schaaf

The cloth pictures (1966-1972) by Blinky Palermo. Changes in the condition, conservation strategies and possibilities of presenting textile art works.

Master's thesis, 2020

The cloth pictures are the largest group of works by the artist Blinky Palermo. This master's thesis deals with the art-technological assessment and the various changes in the condition of a selected number of Palermo's cloth pictures. Both conservation reports and publications on other textile works of modern art provide an overview of conservation strategies used. In cases where the conservation treatments do not guarantee a satisfying form of presentation, existing replacement fabrics offer new possibilities to present the works in their intended colour aesthetic. At the same time, their use requires an ethical discussion taking into account Palermo's artistic intention, which will also be carried out in this thesis.

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Susanne Schumann

Elastane-based Swimwear of the 1960s, 70s, and 80s from the LVR Industrial Museum in Oberhausen - Investigation of the Aging Properties and Characteristic Damage Patterns

Master's thesis, 2021

This research focuses on a systematic condition assessment of a collection of swimwear containing polyurethane elastomeric fibres at the LVR industrial museum. Visible damages were documented and classified using an incident light microscope. The fibre subtypes were determined

through IR spectroscopic analysis and identified as the cause for the diversity of the damage. In addition, naturally aged and recent fibre samples without relation to the collection were examined microscopically and subjected to chemical detection reactions. The objective was to evaluate methods for detecting fibre damages and to differentiate between fibre subtypes. The study presents storage recommendations for the collection and describes and discusses the difficulties of exhibiting objects containing elastane.

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CICS - Cologne Institute of Conservation Sciences, Germany

Vanessa Maria Schwaderlapp

Inventory and accessibility model for the archive of the artists' materials manufacturer Schoenfeld / LUKAS and contextualisation of selected archival material

Master's thesis, 2020

The acclaimed Dusseldorf-based manufacturer of artists materials LUKAS-NERCHAU GmbH (formerly Dr. Fr. Schoenfeld & Co. Künstlerfarben- und Maltuchfabrik) highly impacted the creation of works of art throughout Europe during the continuous production period from 1842 to 2013. A first insight into the company's rich archive is given in this master thesis. A concept for its cataloguing and accessibility will be developed within a processing model. By analyzing the archival material on folding stretchers and Ludwig's petroleum paints in context with written sources and paintings, it is demonstrated how access to the archive can critically inform art technological research and conservation.

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CICS - Cologne Institute of Conservation Sciences, Germany

Katja Wegener

Original Comic Art. Prospects of restoration and conservation of comic art.

Master's thesis, 2020

Original Comic Art refers to the hand-drawn templates used for the production of comics such as comic strips, comic books or graphic novels. As intermediate products on the way to a printed comic, the works are distinguished by an ephemeral character, which is also reflected in the often not age-resistant materials. This thesis covers three of the associated issues, and presents possible restoration measures: The fixation of fiber-tip pen inks, the repositioning of detached screentone films, and the restoration of Doubletone papers. In addition, an overview of the production history and the art technological composition of Original Comic Art is given.

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Taylor Healy

Potential Futures: Preserving the Physical, Digital, and Conceptual Integrity of 3D Printed Artworks

Master's, 2021

With the multitude of 3D printed objects held in collections around the world, researchers and collections care professionals have recognized the complex challenges involved in their acquisition and preservation. Traditional materials-based conservation has proven insufficient because its framework cannot support the preservation of the immaterial and the digital. An understanding of 3D printing technology and the history of its development presented in this thesis encourages collections care professionals to re-evaluate the implications of unstable material and media, potential reprinting and replication, file transfer, and telemanufacture. By applying strategies developed within the conceptual framework of the conservation of contemporary art, digital preservation, and photograph conservation, this thesis outlines a general workflow to ensure that integrity of 3D printed artworks is safeguarded.

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NOVA School of Science and Technology, Portugal

Carolina Viana

Are all vinyl paints the same? The impact of paint formulations on their stability and the state of conservation of Ângelo de Sousa paintings.

Master's thesis, 2021

Poly(vinyl acetate) based emulsions were used by artists in the 20th century as a binding medium for paints. Vinyl emulsions were cheaper but considered of lesser quality than their better-known counterpart – acrylics, and thus were less used and less studied. As such, there is still a lot to unravel regarding its long-term behaviour. This work aims to study the degradation of vinyl emulsions based on a multi-analytical approach and correlates the findings to the state of conservation of artworks from one of the most prominent Portuguese contemporary artists, Ângelo de Sousa.

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NOVA School of Science and Technology, Portugal

Eva Mariasole Angelin

The fate of colors in the 20th - 21st centuries: preserving the organic colorants in plastic artifacts.

PhD dissertation, 2021

The project focuses on the degradation of synthetic colorants used for the mass coloration of plastics. The

work included the development of suitable and innovative multi-analytical in situ approaches for the characterization of the organic and inorganic pigments in historical plastics and research into the photodegradation of β -naphthol reds which are known to be sensitive to aging in cultural heritage objects, including plastics. Information on light-sensitive pigments in plastic-based objects is strongly needed because of the color change to which they are susceptible. This new knowledge will contribute to the prediction of plastic fading and inform effective preventive conservation strategies for objects containing fugitive pigments.

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NOVA School of Science and Technology, Portugal

Sara Babo:

From industry to artworks by Lourdes Castro and Ângelo de Sousa: conservation studies on cast acrylic sheet.

PhD dissertation, 2021

The thesis focuses on the use of PMMA in art, its stability, and preservation. The research was conducted in different lines: a survey of PMMA artworks in Portuguese collections; research on the history of PMMA production in Portugal; material study of historical PMMA sheets comparing the influence of production processes on their properties and stability; and the impact of cleaning/polishing procedures. It includes an artificial aging experiment in a light aging chamber and characterization of the samples combining optical microscopy, colorimetry, gravimetry, micro-indentation, Raman, FTIR and UV spectroscopies, size exclusion chromatography, thermogravimetry, and TD-GC/MS.

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Opificio delle Pietre Dure, Florence, Italy

Chiara Biribicchi

“Con Titolo”: the conservation treatment of a gouache painting on plywood (1986) by Gino De Dominicis. A comparative study of selected adhesives to carry out a fixing intervention on matte paint film.

Master’s thesis, 2021

This master’s thesis project involved a conservation intervention of an unvarnished gouache by Gino De Dominicis, which required the implementation of advanced diagnostic techniques to better understand both the constituent materials and the execution technique. The main goal was to fix the paint film, as it showed extensive delamination. Therefore, the research focused on the study of the chemical-physical properties of selected adhesives, while maintaining the matte appearance of the paint layers. A parallel study of the artist’s palette was also carried out to further investigate the historical evolution of modern colors.

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The Courtauld Institute of Art, UK

Lucy Fellows

Making art in Trinidad & Tobago: an investigation into the materiality and artistic practices of contemporary artists
Master’s thesis, 2021

Trinidad & Tobago is a multi-cultural country with a contemporary art scene to match. Trinidadian art has been overlooked in the scholarship surrounding contemporary Caribbean art, and there are few published technical studies conducted into contemporary art made in the country. This project explores the painting materials, techniques and processes of five contemporary artists active in Trinidad & Tobago: Dean Arlen, Makemba Kunle, Shalini Seereeram, Edward Bowen and Peter Doig. Interviews were conducted with each of the artists in order to increase the knowledge and understanding of the painting methods and materials of contemporary artists in Trinidad & Tobago.

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University College London (UCL), UK

Stefani Kavda

Aqueous solvent-gel cleaning of poly (methyl methacrylate) surfaces in museum collections.

PhD dissertation, 2020

This research explores the use of aqueous solvent-gel systems for cleaning pristine poly (methyl methacrylate) (PMMA) in heritage collections. A series of statistically designed, laboratory-based experiments on new and artificially light-aged samples systematically examine the individual and combined effects of a range of polar and nonpolar solvents (deionised water, isopropanol, petroleum ether and ethanol) with natural and synthetic polymeric matrices (Agar, Pemulen TR2/triethanolamine, 80 % Poly (vinyl acetate)/borax, Gellan and Carbopol E22/Ethomeen C-25). The efficacy of the gel treatments as well as the visual, physical, and chemical changes in PMMA are evaluated through instrumental scientific examination, statistical techniques, and a case study cleaning application on historical PMMA museum objects.

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University of Amsterdam, The Netherlands

Tessa Maillette de Buy Wenniger

The quest towards a non-destructive identification method for Polaroid integral film types.

Master’s thesis, 2020

This thesis investigates the integral films (the SX-70, SX-70 Time Zero, Polaroid 600, and 600 Plus) from Polaroid Corporation to find potential indicators to distinguish these films in a non-destructive manner. The internal dye diffusion transfer process is first explained before

highlighting the major differences between the film types. The change in structure and chemicals have resulted in some unique characteristics that are discussed as potential indicators for identification.

Available online via: <https://scripties.uba.uva.nl/search?id=c2957902>

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University of Amsterdam, The Netherlands

Ella Solomon

The effects of finish coatings on ultraviolet and visible light stability of inkjet prints.

Master's thesis, 2020

Light stability of finish coatings and their effect on inkjet prints in terms of colour change is discussed. The coatings' material content was analysed using gas chromatography mass spectrometry (GC-MS). The coatings were applied on unprinted and printed samples of Fine Art paper and put in Xenontest for overall 121 mega lux hours. The samples were then compared using L*a*b colour space. The chemical reactions causing colour change are complex due to the various materials involved.

Available online via: <https://scripties.uba.uva.nl/search?id=c2962967>

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University of Amsterdam, The Netherlands

Suk Fong Chun

Cibachrome Inside Out: Identification of Silver Dye Bleach Prints

Master's thesis, 2020

Differentiating silver dye bleach prints from chromogenic prints is difficult, because these two types of colour prints both display photographic grains and often use identical supports, resulting in identical texture and glossiness. However, their preservation needs differ because different image-forming dyes are used, contributing to different light and dark stability behaviours. Understanding the causes of this difficulty can facilitate identification. Three research methods were used, namely archival research, non-instrumental examinations, and a mixed-method questionnaire.

The study produced two groups of identifiers: definite and non-definite. The result was an identification route map that showed azo dyes as the only definite identifiers of silver dye bleach prints. Four instrumental and non-instrumental methods for identifying azo dyes were collected and tested.

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University of Amsterdam, The Netherlands

Olivia Brum

Boats, Trains and Automobiles: An Investigation into Current Aqueous Cleaning Methods Concerning PVC Artificial Leather Interiors

Advanced Professional Program thesis, 2021

This research investigates conservation options for cleaning plasticized polyvinyl chloride (PVC) artificial leather interiors of historic vehicles by comparing commercial cleaners and conservation cleaning agents. In a trial of 9 cleaning agents two sets of samples have been examined through artificial aging, exposure and cleaning experiments. These were then analyzed with micro- and macroscopic examination as well as gloss, contact angle, color and roughness measurements. Results found that conservation cleaning agents Hostapon TPHC and Orvus WA Paste impact the surface least but were not shown to be effective on case-specific soiling.

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University of Amsterdam, The Netherlands

Daphne Kramer

Polycaprolactone as loss compensation material for polyolefin objects: Investigation into composition, stability and working properties

Advanced Professional Program thesis, 2021

Plastic consumer objects are used by many artists in their artworks. Unfortunately, common problems are breakage and dissociation of parts. It can be difficult to find a replacement part that can be included in the artwork. This research investigates polycaprolactone (PCL) as reconstruction material to recreate disassociated or broken polyolefin objects. PCL was tested on content, stability, working properties and aesthetic qualities. This research shows that PCL is a suitable material for reconstructions, and a convincing match to polyolefins. However, this study also demonstrates that there is variation in composition between brands, and that composition can change over time upon aging.

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University of Amsterdam, The Netherlands

Marie Ducimetière

Move with the Times: Preservation Strategies Facing Technical Shifts. Case Studies for Early Works by Peter Struycken

Master's thesis, 2021

This thesis is a continuation of the work carried out by Nina Van Doren and the entire team that participated in the Transformation Digital Art project from 2014 to 2016. During this project, three works from Peter Struycken

presenting their own challenges have been the subject of a study to determine the most suitable preservation strategy for them: DISP (1977), SHFT-34 (1982-2007) and Blocks (1998). This thesis will bring a contemporary look, 5 years after the end of this innovative project, to the preservation strategies of that time. The diagnosis will focus on analysing the influence of technological shifts on the preservation strategies for software-based art.

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University of Amsterdam, The Netherlands

Floortje Evelein

Future-Proofing 'PIXI': Evaluation of Risk Assessment Methodologies as a Tool for Determining the Vulnerable Aspects of a Site-Specific Interactive Software-Based Public Art Installation

Master's thesis, 2021

The art installation PIXI (2017) is described by artist collective WERC as a "digital organism" and could be qualified as a site-specific and interactive software-based public artwork. The installation consists of over a thousand lights that are placed on the trees of a forest in Drouwen in Drenthe, the Netherlands. The aim is to highlight the vulnerable areas and thus ensuring a long(er) life span. Through conducting interviews with the artist and other stakeholders, identifying the work-defining properties, gaining insight on the possible risks and analysing their potential impact and consequences, more information will be acquired on how to properly care for this work.

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University of Amsterdam, The Netherlands

Erica Loh

Afterlife Choices for Botanical Art: Conserving Sjoerd Buisman's Growing Artworks

Master's thesis, 2021

This thesis aims to explore conservation approaches for living and perishable artworks, specifically those with botanical components through case studies of Sjoerd Buisman's growing artworks. The selected case studies are in differing states of inactivity. For living installations, discussions on the ontology of the work, its ephemerality, and analysing the ethics of re-enactment or replication are necessary. Inspired by recent developments in time-based media and performance art preservation methods, this research will not only investigate conservation options and the implications on the artwork's continued identity, but also highlight the importance of building the artwork's archive in safeguarding the installation's concept.

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University of Amsterdam, The Netherlands

Anthi Soulioti

Materiality in Flux: The diagnosis of Ryan Gander's "Investigation #92: With heart dotted 'i's'", 2013.

Master thesis's, 2021

The main focus of this thesis is to examine how the toothpaste artwork "Investigation # 92: With heart dotted 'i's'" (2013) is changing materially and whether this change is affecting its conceptual aspects. The research into the background information and the analysis of the materials that are affected are presented. Ethical issues that surround the decision-making process are highlighted and the idea of a replica is used to elicit responses that aid in understanding the conceptual nature of the work, as it is co-constructed by the different epistemic agents; the stakeholders.

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University of Amsterdam, The Netherlands

Marieke Voogd

Caring for Annelies, looking for completion (2018): a Risk Assessment Based Research into the Values and Vulnerabilities of a 'Fleshy' Robotic Artwork

Master's thesis, 2021

This thesis consists of a case-based risk assessment centered around the interactive robotic artwork Annelies, looking for completion (2018) by Dutch artist duo L.A. Raeven. The goal is to diagnose the current condition of the artwork and to apply the methodology of risk assessment in order to identify and prevent risks that may cause harm to the artwork in the future. Hopefully, this research will not only be applicable to this particular artwork but will serve as a useful source for future conservators confronted with similar challenges when treating robotic artworks covered in 'fleshy' hyperrealistic skin-like silicone rubber.

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University of Amsterdam, The Netherlands

Aga Wielocha

Collecting archives of objects and stories: On the lives and futures of contemporary art at the museum

PhD dissertation, 2021

This study, conducted within the research programme New Approaches in the Conservation of Contemporary Art (NACCA) takes as its focus the triangle of relationships between an artist, a museum and a contemporary artwork as collectible. It investigates how contemporary artworks by Mirosław Bałka, Danh Vo and Barbara Kruger are collected, documented and conserved and looks at how new methods, such as the artist's interview, are adopted by museums. By approaching contemporary art as a new paradigm of artistic

practice and building on notions such as musealisation, art project as art form and art object as document, this study works towards a theoretical model that addresses the incompatibility between a traditional museum approach to collecting and preserving and the features of contemporary art. For more information about the project, visit: <https://dare.uva.nl/search?identifier=9916bb82-e5f9-4a78-9266-d47ff292104a>

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Università degli Studi di Torino, Turin, Italy

Maddalena Magnani

Study and conservation treatment of a multi-material collage by Giulio Turcato: consolidation and reintegration issues of an artwork with complex stratigraphy.

Master's thesis, 2021

Turcato's collage perfectly represents the complexity of contemporary artworks, being made of carbon paper, crêpe paper, sketch paper, Vinavil, sand, bitumen and alkyd-based ground on canvas. This collage was extensively damaged as it presented detachments and curved flakes of the sand and Vinavil layer from the ground and bitumen substrate, also causing cracks on the paper.

Constituent materials were characterized through chemical analyses where needed, and widely studied through many tests and trials. Flaking and curved layers were re-adhered and flattened using an Intelligent Materials for Accurate Thermoelectrics

(IMAT) prototype, an innovative technology providing a mild temperature treatment that fits the needs of the artwork.

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RECENT Publications and Resources

ICOM-CC Publications online

You can now find 80 papers and posters from the Modern Materials and Contemporary Art Working Group on the ICOM database, starting with the presentations from the *14th Triennial Meeting* in The Hague in 2005.

Link: <https://www.icom-cc-publications-online.org/>

Susan Macdonald, Ana Paula Arato Gonçalves

Conservation Principles for Concrete of Cultural Significance

2020

Over the last two hundred years, concrete has been used to produce a remarkably rich and diverse legacy of buildings and structures that are increasingly recognized for their cultural significance. With this growing recognition comes the need for protection and conservation. However, concrete conservation is still a relatively new field with limited availability of guiding resources. *Conservation Principles for Concrete of Cultural Significance* intends to fill that gap, recognizing that much knowledge can be drawn from best practices in general repair of concrete; however, historic structures demand additional care to ensure that any work performed retains their cultural significance.

The publication is available as a free download in English, French and Spanish at: <https://www.getty.edu/conservation>



Conference: Architectural Plastics & Polymer Composites in the 21st Century

2020

The Proceedings papers examine the basic material properties of plastics and polymer composites used in the construction of buildings and in the fabrication of sculpture and other works of art; the role of their mechanical, structural, and other properties on performance/durability; and the effects of environmental conditions on

traditional and modern structures that incorporate these materials in their framework, facade/building envelope, and/or ornamentation.

You can find more information here: https://media.architects.org/email/Plastics-in-Architecture_022021.pdf

VoCA Journal
Issue 10

In this issue of [VoCA Journal](#), they bring together voices from many corners of the art world to discuss access and the arts. Access is best thought of as a shared responsibility; this issue provides tools, precedents, and examples that can guide us all to bring access to the work we do.



Monika Jadzińska
Plastics in Visual Arts
2020

[“Plastics in the Visual Arts”](#) is a valuable and long-awaited publication, dealing with plastics in visual arts, their aging and conservation. It has been written for students and graduates of art conservation in order to facilitate the recognition of plastics present in art objects and the mechanisms of their degradation, as well as to help in everyday conservation practice. It can also successfully serve as an aid to curators of contemporary art collections and industrial design objects, collectors and the artists themselves.

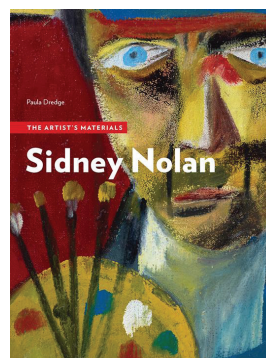
While Monika Jadzińska plans to translate the entire publication into English, you can already check out translated excerpts from the book on our Facebook page: <https://www.facebook.com/tworzywasztucznewsztuce>



Paula Dredge
Sidney Nolan: The Artist's Materials
2020

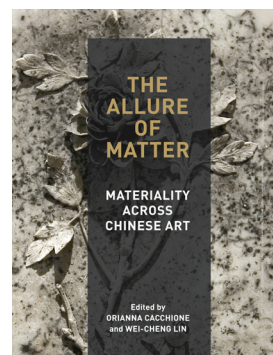
Sidney Nolan (1917–1992) is renowned for an oeuvre ranging from views of Melbourne’s seaside suburb St. Kilda to an iconic series on outlaw hero Ned Kelly. Working in factories from age fourteen, Nolan began his training spray painting signs on glass, which was followed by a job cutting and painting displays for Fayrefield Hats. Such employment offered him firsthand experience with commercial synthetic paints developed during the 1920s and 1930s.

You can order the book at the [Getty Museum Store](#).



Edited by Orianna Cacchione and Wei-Cheng Lin
The Allure of Matter: Materiality Across Chinese Art
To be published in summer 2021

Since the inventions of porcelain and gunpowder, Chinese artists have experimented with unconventional artistic materials and used conventional materials in unorthodox ways. This groundbreaking volume is the first publication to consider the transhistorical importance of materiality in Chinese art by bringing together essays from leading scholars, curators, and conservators.



Essayists Anne Feng, Yuhang Li, Wei-Cheng Lin, Catherine Stuer, and Yusen Yu examine how materials including wood, lacquer, crystal, paper, and gold stimulated advances in premodern Chinese art. Alex Burchmore, Orianna Cacchione, Nancy P. Lin, Sara Moy, and Rachel Rivenc analyze several instances of material experimentation in contemporary Chinese art in essays that consider materials as varied as gunpowder, books, porcelain,

plastic, and water. This book builds upon scholarship originally presented at the University of Chicago’s “Art and Materiality” Symposium, held on the occasion of the Smart Museum of Art’s exhibition *The Allure of Matter: Material Art from China*.

Purchase via [University of Chicago Press](#).

Edited by Francesca Esmay, Ted Mann, Jeffrey Weiss
Object Lessons: Case Studies in Minimal Art-The Guggenheim Panza Collection Initiative
 2021

Based upon the research of the Panza Collection Initiative, an ambitious, ten-year study project, *Object Lessons* focuses on four works by key figures of 1960s Minimalism and Conceptual art: Dan Flavin, Donald Judd, Robert Morris and Lawrence Weiner. Authors Francesca Esmay, Ted Mann, and Jeffrey Weiss present each work from several vantages: an exhaustive chronological account conveys the surprisingly complicated history of the work’s realization, acquisition, ownership, and display. An overview addresses the broad practical and conceptual implications of this information for the historical identity of the work and its consequences for the work’s future. A conservation narrative establishes the role of fabricators and the material and technical standards for the production of the object. Together, the authors explore how a previously unaddressed history of production, ownership, and display has deeply influenced the life and legacy of the radical objects of Minimal art.

A separate section, with contributions by Martha Buskirk and Virginia Rutledge, examines the topic of decommission, a new category of collection classification for works that are contested or compromised and are therefore no longer viable for display. Throughout, the book is copiously illustrated with photographs of the works, the exhibitions in which they appeared, and related drawings and proposals. Rounding out this volume are extensive excerpts of new interviews with artists and fabricators, key historical documents and previously unpublished correspondence.

You can order the book at the [Guggenheim Store](#).



VoCA Talks

2021

[VoCA Talks](#) is a series of public programs featuring artists and their collaborators in conversation about the challenges and rewards inherent in making, showing, and preserving contemporary art.

As part of their ongoing CALL/VoCA Talk series, artist [Mildred Howard](#) sits down in her studio with Director and CEO of the Oakland Museum of California Lori Fogarty to trace the close connection between Howard’s personal history and the continual evolution of her work, from growing up in South Berkeley to her large-scale public sculptures and ongoing exploration of themes including migration, shelter, family, and notions of home.

In another ongoing CALL/VoCA Talks series, VoCA Board member Yasmeen Siddiqui sat down with artist [Freddy Rodríguez](#) at his home in New York to discuss his life, work, and artistic legacy. Together they explore the threads between the numerous and seemingly disparate bodies of Rodríguez’s work, including his Vestment paintings, early geometric abstractions, Cimarron series, expressive paintings made via an artistic process he calls “creative destruction,” and his fascination with the history of gold.

You can subscribe to their Newsletter for announcements about all upcoming programs.

Transcripts of past VoCA Talks are available upon request. Please direct all queries to margaret@voca.network.

Anna Laganà, Melissa David, Michael Doutre et al.
Reproducing reality. Recreating bonding defects observed in transparent poly(methyl methacrylate) museum objects and assessing defect formation
 2021

The most common method chosen by artists, designers, and craftsmen to realize artworks and objects with transparent poly(methyl methacrylate) (PMMA) is to bond pieces from premanufactured sheets using solvents or adhesives. This method is considered relatively easy to use, however achieving bonds that are both transparent and strong can be difficult. Artifacts from museum collections made by bonding transparent PMMA often exhibit a variety of bonding defects and failures not yet addressed in depth in the conservation literature.

Therefore, an international project started with the aims of classifying these bonding issues and understand their causes. This paper presents the results of the first part of this project which included the following research activities: surveys of bonding defects in PMMA artworks and design objects in museum collections, a literature review of the most recommended materials and methods used to bond PMMA over time, the preparation of bonded PMMA mock-ups based on literature review, chemical characterization of the bonding materials, thermal ageing of mock-ups, and

finally technical examinations of the PMMA bonded mock-ups. The main defects observed in the museum objects surveyed were successfully recreated in the lab and the causes of their formation were assessed.

You can read the full article [here](#).

Sara Babo, Joana Lia Ferreira, Ana Maria Ramos et al.
Characterization and Long-Term Stability of Historical PMMA: Impact of Additives and Acrylic Sheet Industrial Production Processes
 2020

This work aims at understanding the influence of the production processes and materials in the properties and long term behavior of acrylic sheet, i.e., poly(methyl methacrylate) (PMMA), a material generally considered very stable in museum collections. A comparative study was conducted in samples from cast acrylic sheets produced in the early 2000s, from which manufacturing details were known, and samples provided by the artist Lourdes Castro from acrylic sheets she had bought in the 1960s. Transparent and red opaque cast acrylic samples, containing cadmium red pigment, were used. All samples were artificially aged in a solarbox with irradiation $\lambda > 300$ nm for a total period of 8000 h, and alterations were followed by a multi-analytical approach which included Raman, infrared (FTIR-ATR) and UV-Vis spectroscopies; gravimetry; size exclusion chromatography (SEC); thermogravimetry (TGA); micro-indentation; colorimetry; and optical microscopy. Not all cast PMMA sheets presented similar stabilities. We have concluded that the production processes (which may include the polymerization conditions, the organic additives and the origin of the monomer) play a more important role in the properties and long-term behavior of these acrylic sheets than the presence of cadmium red and/or the age of the material.

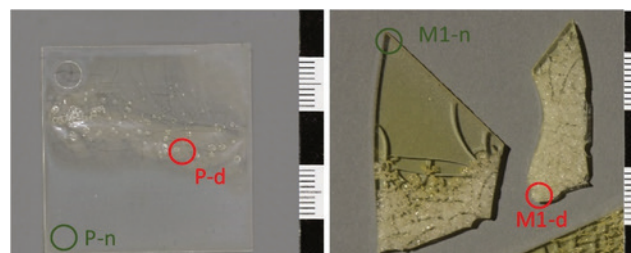
You can read the full article [here](#).

Christina Elsässer, Anna Micheluz, Marisa Pamplona et al.
Selection of thermal, spectroscopic, spectrometric, and chromatographic methods for characterizing historical celluloid
 2021

Celluloid in museum collections is very unstable; therefore, heritage professionals carry out research studies dedicated to understanding its decay and prolonging its lifetime. This paper addresses the need to compare and select suitable analytical methods for that purpose. Thermogravimetric analysis coupled with Fourier transform infrared spectroscopy, evolved gas analysis–mass spectrometry, double shot – gas chromatography/mass spectrometry, and gel permeation chromatography (GPC) were employed to characterize the emission of gasses (decay products) and measure the molecular weight and camphor

(plasticizer) content from unaged, artificially, and naturally aged celluloid samples. A pioneer GPC set-up for the quantification of camphor was introduced for the first time in this study. Results demonstrated that GPC was the most suitable method for assessing material changes due to degradation. Both set-ups, for measuring molecular weight and quantifying camphor, appear promising for assessing the effect of conservation treatments and investigating the heterogeneous degradation of celluloid objects in future studies.

The [article](#) is open access.



Selected samples to showcase the heterogeneous nature of degraded celluloid (<https://doi.org/10.1002/app.50477>)

Stefani Kavda, Anna Micheluz, Christina Elsässer et al.
Development of a gel permeation chromatography method for analysing cellulose nitrate in museums
 2021

This article describes the development of a suitable Gel Permeation Chromatography method for cellulose nitrate plasticised with camphor (celluloid) found in cultural heritage. Current sample preparation and dissolution methods, apart from focusing on native, nonderivatised cellulose, require long preparation times, and often employ solvents that induce degradation. This study aims to develop a systematic method for sample preparation of cellulose nitrate that uses the least sample amount possible, is nondegrading, and can be applied on differently aged samples. This is investigated through identification of a suitable solvent system and a statistically designed experiment testing the critical variables affecting the analysis, namely sample condition, sample, and salt concentration (lithium chloride) in N,N-dimethylacetamide. The use of 0.1% sample was inadequate for analysis because it did not fully dissolve in any salt concentration, while the 0.3% negatively impacted the analysis with its high molecular weight distributions. The 0.2% cellulose nitrate in a solution of 0.5% lithium chloride in N,N-dimethylacetamide offered the most consistent and repeatable molecular weight data. This method miniaturised the sample as much as possible and is suitable for museum objects in various ageing conditions.

You can read the full article [here](#).

Antonio Mirabile, David Chelazzi, Pamela Ferrari, et al.
Innovative methods for the removal, and occasionally care, of pressure sensitive adhesive tapes from contemporary drawings
 2020

Aged pressure sensitive tapes (PSTs) can compromise the integrity and readability of drawings and paper artworks. Typically, PSTs on contemporary artifacts are difficult to remove owing to degradation processes and to the intrinsic sensitiveness of paper, inks and dyes to the solvents and tools used in the traditional conservation practice. Alternatively, we provide here a critical overview and expansion on the use of two recently developed methodologies for the removal of PSTs, based on the confinement of cleaning fluids in retentive gels. Various combinations of PSTs backings and adhesives were addressed on paper mock-ups containing different types of artistic media (inks, dyes), monitoring the ability of a hydrogel and an organogel to gradually exchange, respectively, an oil-in-water microemulsion or diethyl carbonate through the PSTs backings, swelling the adhesive layers and enabling safe PST removal. It was shown that the two methodologies are complementary as they target the removal of tapes with different components. In all cases, selective tape removal was carried out without uncontrolled bleeding of inks or transport of dissolved matter through the paper matrix, thanks to the retentiveness of the gels. The two cleaning systems were then assessed on four completely different artworks on paper, where they proved to be versatile tools to remove aged PSTs, or re-adhere detackified tapes that were part of the original artwork. Overall, the two methodologies complement each other and allowed overcoming the limitations of traditional cleaning approaches.

The [article](#) is open access.

International Institution for Conservation (IIC)
News in Conservation, Issue 82, February-March 2021
 2021

The International Institution for Conservation (IIC) launched a new full-color conservation newspaper *News in Conservation (NiC)* in 2007 and transitioned into a completely digital e-magazine in 2011. Published six times a year, NiC provides a platform for members of the conservation community to share the latest research, interviews, and reviews; to promote new events, products, and opportunities; and to call for papers, ideas, and involvement. NiC also provides updates from the IIC Council and Regional Groups. NiC continues to evolve to better fit the needs and interests of our increasingly global conservation profession.

You can read [Issue 82](#) online.

Engineering: Failure Mechanisms in Picasso's Paintings
 2020

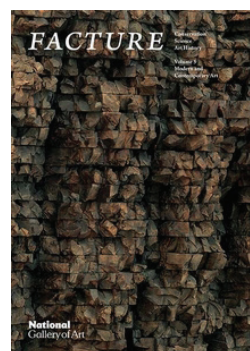
This volume compiles the contributions of the international symposium 'Around Picasso: An insight into the relationship between material choices and failure mechanisms' held at the Picasso Museum in Barcelona (November 29th, 2018) where a multidisciplinary group of renowned specialists from different international universities, museums and research institutions presented their latest scientific studies. Picasso is the common string throughout the whole volume. By isolating a single artist, it is possible to better understand painting technique, as well as the behaviour of painting materials over time.

The [papers and articles](#) are open access.

Daphne Barbour, Suzanne Quillen Lomax
Close technical examinations of the techniques and materials of Edward Steichen, Mark Rothko, Jules Olitski, Jasper Johns, and others are accompanied by essays that probe issues of conserving contemporary art
 2021

Volume 5 of the National Gallery of Art's biennial conservation research journal *Facture* explores issues associated with the conservation and technical analysis of modern and contemporary art. Focusing on works in a variety of media by celebrated artists such as Edward Steichen (1879–1973), Mark Rothko (1903–1970), Jules Olitski (1922–2007), and Jasper Johns (b. 1930), this publication's seven essays offer expertise from conservators, scientists, and art historians, yielding exceptional insights into extraordinary works of art. As in all issues of *Facture*, the peer-reviewed essays, enlivened with spectacularly detailed photography, navigate interdisciplinary boundaries to examine artworks from technical, scientific, and art-historical perspectives. In this issue, the dialogue is further expanded to include contributions from artists, their families, and their foundations.

You can buy the book at [Yale University Press](#).



Gwen Spicer, Yadin Larochette
A Close Look at Cleaning Cloths
 2021

Studies have shown that microfiber cloths are more effective at removing particulates, including germs, from surfaces than other types of cloths. Since their introduction into the market in the 1990s, they have been incorporated into glazing cleaning protocols for framed works and display cases in many museums, galleries, frame shops, and homes. Compared to other cleaning materials, microfiber cloths also tend to be less abrasive, which helps prevent micro scratches on standard acrylics, maintaining clarity longer. As technologies have advanced, a greater number of options are now at our disposal. They started their investigation wondering what makes one microfiber cloth better at cleaning glazing than another. What they found is that there is no definitive “Best Cloth.” *The environment* one is in and *how* one cleans can influence which cloth is most appropriate for the job.

You can read the full [article](#) online.

Tjaša Rijavec, Matija Strlič, Irena Kralj Cigić
Plastics in Heritage Collections: Poly(vinyl chloride) Degradation and Characterization
 2020

Museums and galleries house increasingly large collections of objects and contemporary art made of plastic materials, many of which undergo rapid material change. The main degradation processes of poly(vinyl chloride) (PVC) are elimination of HCl and plasticizer migration or leaching. This results in visible discolouration, stickiness and cracking. Degradation is known to be a multi-stage process that includes HCl elimination, formation of conjugated polyenes and cross-linking. Elimination of HCl begins due to structural irregularities (allylic and tertiary chlorides) and results in the formation of polyenes. When at least 7 conjugated double bonds are present, discolouration of PVC becomes visible.

Non-invasive techniques, such as IR and Raman spectroscopy are used for polymer identification and plasticizer quantification. Plasticizer degradation and particularly the late stages of PVC degradation can be investigated using SEC, GC-MS, TGA and DSC. Studies in heritage collections have revealed that, apart from HCl, PVC objects emit 2-ethylhexanol and other volatile degradation products, however, there is currently no indication that HCl is emitted at usual indoor conditions. There seems to be a general lack of systematic research into PVC degradation at the conditions of storage and display, which could result in the development of dose-response functions and in the development of preventive conservation guidelines for the management of PVC collections.

You can read the [article](#) online.

Valentina Pintus, Anna Piccolo, Anna Piccolo et al.
What about Phenol Formaldehyde (PF) Foam in Modern-Contemporary Art? Insights into the Unaged and Naturally Aged Material by a Multi-Analytical Approach
 2021

The ageing behavior of phenol formaldehyde (PF) foam, a material increasingly used in modern-contemporary art, was investigated by a multi-analytical approach. PF foams with open- and closed-cell structures were selected and analyzed in their unaged and naturally indoor-aged state by employing optical microscopy (OM) and fiber optical reflectance spectroscopy (FORS) for assessing their morphology and color alteration. Micro-Fourier transform infrared spectroscopy (μ -FTIR) was used for determining chemical changes and oxidation processes, and the acidity was monitored by pH measurements.

The results clearly showed the extreme sensitivity of both open- and closed-cell PF foams to conditions typically found in indoor museums. OM indicated that the cells of the foams are prone to disrupt, and a tendency towards a red color shift was observed with FORS. μ -FTIR revealed the formation of quinone groups resulting from oxidation reactions. Finally, a slight decrease in the acidity was found by pH measurements.

The [article](#) is open access.

Anna Micheluz, Eva Mariasole Angelin, et al.
Discoloration of Historical Plastic Objects: New Insight into the Degradation of β -Naphthol Pigment Lakes
 2021

Light is a determining factor in the discoloration of plastics, and photodegradation processes can affect the molecular structures of both the polymer and colorants. Limited studies focused on the discoloration of heritage plastics in conservation science. This work investigated the discoloration of red historical polyethylene (PE) objects colored with PR 48:2 and PR 53:1. High-density and low-density PE reference polymers, neat pigment powders, and historical samples were assessed before and after accelerated photoaging. The applied methodology provided insight into the individual light-susceptibility of polyethylenes, organic pigment lakes, and their combined effect in the photoaging of historical plastic formulations.

The [publication](#) is open access.

OPEN POSITIONS

Metropolitan Museum of Art, NY, USA Department Technician - Modern and Contemporary

GENERAL STATEMENT OF RESPONSIBILITIES & DUTIES:
The Departmental Technician is one of the primary caretakers of the Modern and Contemporary Departments evolving collection of over 13, 000 objects. S/he will work in close collaboration with three other departmental technicians, under the direction of the Senior Collections Manager. Responsibilities include the art handling, movement and maintenance related to the permanent collection, including the preparation of loans for internal gallery installations and special exhibitions, as well as outgoing loans. Ongoing responsibilities include basic collections care, the maintenance of the storerooms and galleries, and record keeping. The technician should be highly motivated and able to take on the demands of this exceptional and exciting moment in the museum.

You can find more information following the [link](#).

TH Köln Faculty of Cultural Studies, Cologne, Germany Research assistant (m/f/d) for material analysis in conservation science and art technology research

That awaits you

- research on materials and techniques of art and cultural property including material collections as well as on the application of new analytical and imaging techniques with a focus on non-destructive methodology
- examination of art and cultural property with XRF, FTIR, Raman spectroscopy as well as multispectral imaging techniques
- documentation, evaluation and preparation of reports
- independent teaching in the module "Investigation Strategies and Analysis Methods I and II" (Master) in the amount of 1 semester hours
- supervision and guidance of students in FTIR and Raman spectroscopy, color measurements and the climatic chamber
- implementation of in-situ measurement in the students' investigation strategy.

Please read the full job description on their [webpage](#).

MEMBERSHIP of ICOM-CC and Modern Materials and Contemporary Art Working Group

How to join

For those of you who are already ICOM-CC members but without an ICOM-CC web account, all you need to do is request an on-line account at www.icom-cc.org and then choose Modern Materials and Contemporary Art as one of your working groups. You can also send an email to [Joan Reifsnnyder](mailto:Joan.Reifsnnyder@icom-cc.org) and request log-in details. If you already have an ICOM-CC web account, then just go to the Modern Materials and Contemporary Art Working Group page and click on the "Join This Working Groups" button.

Here some of the benefits of joining ICOM-CC:

- The ICOM card which grants free (or sometimes reduced rate) entry to most museums around the world.
- Reduced registration fees at ICOM-CC Triennial conferences and Working Group Interim Meetings (where applicable)
- Priority consideration for paper/poster acceptance at the ICOM-CC Triennial Conferences
- The possibility to join any working groups you like and receive regular updates, news and announcements.

In order to join ICOM-CC, you need to join ICOM itself. This is done through the ICOM National Committee in your residence country. The cost of full ICOM membership varies from country to country - enquire with your national committee. Once an ICOM member, select ICOM-CC as your official International Committee (your National Committee has the selection form for the International Committee).

A temporary alternative is to participate in ICOM-CC activities for one calendar year under the "Friend of ICOM-CC" scheme. Please note that "Friend" participation is not membership and does not get you an ICOM card. It is also only limited to one calendar year, after which full membership is expected.

If you experience any problem joining, please [contact us](#).

[Anna Laganà](#)