



### Access2CA: Access to Contemporary Art Conservation

Thursday 10 December, 2009, 9:00 – 17:30

Location: Moderna galerija, Tomšičeva 14, SI-1000 Ljubljana, Slovenia

Organised by the Netherlands Institute for Cultural Heritage (ICN) in collaboration with Museo Nacional Centro de Arte Reina Sofía (MNCARS) and kindly being hosted by the Moderna galerija in Ljubljana. The seminar is part of the European project PRACTICs.




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### Speakers abstracts and biographies

*Ideas Worth Spreading, Broadcast Yourself, Share Your Photos, Connecting People, Just Do it!*  
 Michiel van Iersel & Juha van 't Zelfde, Non-Fiction | Office for Cultural Innovation, Amsterdam, NL

A 360 degrees panorama of imaginative and innovative public strategies inside and outside the arts, heritage and conservation sector. With examples of best practices of museums around the world that grasp the public potential of new media and emerging technologies, finding new ways to engage with audiences and making visible the inner workings of its daily practice. These examples include crowd sourced exhibitions, augmented reality browsers, and the use of Google Earth, Flickr and YouTube as extension of the gallery.

Where the presentation will give an overview of what is happening in the world today, the workshop will focus on how these strategies can be deployed in the domain of contemporary arts conservation. The workshop should be an open, interactive and collaborative investigation into the public possibilities of conservation.

**Michiel van Iersel** (1978) studied Business and Cultural Sciences at the Erasmus University, before continuing with Asian Studies at the University of Amsterdam and Metropolitan Studies at the Humboldt-Universität in Berlin. After an internship at the Development Department of the Museum of Modern Art in New York, he started his professional career at Museum Boijmans Van Beuningen in Rotterdam as an organizer of public events, ranging from lectures and workshops to studio visits and international excursions accompanying groundbreaking exhibitions such as Unpacking Europe, with Anri Sala and Isaac Julien a.o.

During this time he also organised the much debated McMuseum symposium about the future of museums in times of globalisation and commercialisation, with Chris Dercon and Rem Koolhaas as keynote speakers. A year later he was asked to be part of the Dutch Pavilion entry for the Biennale of Venice, becoming responsible for the communication and public programmes. After this he developed the first edition of the international visitors' programme of the contemporary art fair Art Rotterdam, existing of a series of in-depth events with contributions by foreign curators and arts journalists.

In recent years he has been working as an advisor with LAGroup for numerous cultural institutions, from the Van Gogh Museum, the Hermitage Amsterdam and Dr. Anton Philipszaal and Lucent Danstheater in The Hague and the Street of Sculptures, a large scale public art project in Amsterdam's most multicultural borough the Bijlmer. At LAGroup he has broadened his scope and gained valuable experience by working on a wide variety of projects from urban planning to new media, ranging from development strategies for Amsterdam's Central Station area and Red Light District (De Wallen) and Antwerp's waterfront to online strategies for the Netherlands Philharmonic Orchestra and the Luxor Theater in Rotterdam.

He is a member of several cultural (advisory) boards, amongst which the Amsterdam Foundation for the Arts (AFK) and the Netherlands Media Arts Institute/Montevideo and the Advisory Board of the Nieuwe Kerk Foundation in Amsterdam. He is a frequent speaker at national and international seminars and conferences, and writes about art and heritage on a regular basis. In 2008, he founded Non-fiction with Juha van 't Zelfde.

From an early age, **Juha van 't Zelfde** (1979) combined an interest in new forms of music and new developments in information technologies. In Rotterdam, where he studied economics and law at the Erasmus University, he started organising independent music events and DJing experimental electronica at new and temporary cultural sites like .off\_corso, Locus 010 and Het Wilde Weten. In 2002 he met Michiel van Iersel at Museum Boijmans Van Beuningen, and the two started collaborating, joining various nodes of the artistic web of the city post-European-Capital-year. In 2003 and 2004, he contributed to the Rotterdam Museumnight in Boijmans. At the same time, he became board member of Entrée, the Junior Associates of the Concertgebouw and Royal Concertgebouw Orchestra. Here he organised the symposium The Future of Classical Music, that earned him an invitation to another symposium, Goodbye 20th Century, organised by the London Sinfonietta at Huddersfield Contemporary Music Festival.

In the end of 2005 he started as project manager for the Amsterdam museum non-profit n8, responsible for the annual Amsterdam Museumnight. Here he worked together with more than 40 museums, Amsterdam's universities, clubs, artists, musicians, designers and other creative individuals and organisations, with the intention to open up museums and create new collaborations and connections between new and young audiences and heritage institutions. He was invited to the annual Museums & the Web conference to talk about their model, and initiated the Open Museum marathon at PICNIC '08.

From 2005 onwards, he has organised countless experimental music concerts for Lantaren/Venster, Bimhuis, Energetica, Oude Kerk, Stedelijk Museum, Artis Planetarium, 11, Melkweg, TrouwAmsterdam and De Verdieping, and performed as DJ of experimental bass music around the world, in cities as San Francisco, London and Novi Sad. He has worked with artists as Kode9 & the Spaceape, Squarepusher, Hudson Mohawke, Flying Lotus, Oren Ambarchi, Pierre Bastien, Machinefabriek, Icarus, Furt, Keith Rowe, Knalpot, Rhythm & Sound, the Bug, Joker, Vladislav Delay, Philip Jeck, Jacob Kirkegaard, Fennesz, Thomas Ankersmit, Tom Arthurs, Lothar Ohlmeier, Rustie, Mala, Loefah, Skream, Dimlite, Aardvarck, Mike Slott and many more. Together with Dutch producer, DJ and Beat Dimensions protagonist Cinnaman (Yuri Boselie) he has founded Viral Radio, a music vehicle for the dissemination of beat-driven electronic music. Together they present a radio show on Dutch public network VPRO 3voor12, and host a monthly club event at TrouwAmsterdam. Time Out Amsterdam labeled it "the most cutting-edge event in Amsterdam, hands down."

He is a board member of Binger Filmlab, an Amsterdam based international post academic feature-film development centre, an editor of Soundmuseum, an online museum for sound art, and co-founder of VURB, a European framework for policy and design research concerning urban computational systems. In 2008, he founded Non-fiction with Michiel van Iersel.

*Museum tours: gateway to conservation and restoration practices*

Maartje Swinkels, MA graduate Art, Culture and Media, University of Groningen, NL

Museums are increasingly aware that visitors not only want to look at art, but also want to participate in museum exhibitions and (conservation) projects. A simple way of allowing museum visitors participate is via surveys and interviews. These interviews can be held person-to-person, but also at the end of a digital museum tour. Another way to involve the public in art and conservation practices is through the Internet.

How do relatively small museums use museum tours to educate, amuse and let their visitors participate? What did they learn from creating these tours? And what other initiatives are there in order to involve the public in art and in conservation issues?

I will try to answer these questions by discussing four cases from the Netherlands: The iPod Touch tour at the Glass Museum, The iPod touch artists movies at Museum Jan Cunen, the Guide ID tour in the Bonnefanten Museum and the participatory project "Help wandkunst opsporen/ Help locating wall art"

**Maartje Swinkels**, owner of Akina Art Projects, recently graduated from the Master study Arts, Culture and Media at Rijksuniversiteit Groningen. During an internship at the Netherlands Institute of Cultural Heritage became interested in mobile museum tours and participatory design. More and more cultural institutions are interested in the public's opinion. This can be gained via questionnaires and interviews with museum visitors, but also through more personal ways like giving visitors the opportunity to create an exhibition. Akina Art Projects researches these participatory design initiatives and works with cultural institutions on participatory projects.

*Bridging theory and practice in the museum's care of contemporary art; Polish case studies after the Velvet Revolution*

Iwona Szmelter, Faculty of Conservation-Restoration of Works of Art Academy of Fine Arts (AFA), Warsaw, PL

The theory and practice of care of visual arts heritage represent a proposition for understanding and prioritizing values in contemporary heritage of visual arts (tangible and intangible heritage). It requires "bridging" and theoretical reorientation.

Presented is a new conceptual framework for the conservation of recently created cultural heritage in the international situation as well as very specific - 20 years after collapse in Central Eastern Europe. The aim of this paper is to discuss these issues across a broad front. Research presents a number of case studies of world known Polish artists' working methods and processes, including aging processes and conservation implications. Case studies presented artworks created by multidisciplinary artists started in their curricula as sculptor and multidisciplinary artists (Miroslaw Bałka, Alina Szapocznikow and Krzysztof Bednarski), painter (Leon Tarasewicz), multimedia artist (Angelique Markul). The processes relate to complex preservation of paintings, sculptures as well as care of conceptual art, performance, ephemeral art, re-installations, and hybrid art, etc. Theory and practice, which originate in a classical doctrine, develop and evolve in every individual conservation decision.

**Iwona Szmelter**- conservator, teacher, consultant to museums collections in field of conservation, strategy of decision process in the cultural heritage. Graduated from University of Torun, PhD, professor(1994). Scholar - Sapienza University, Roma, GCI Getty Center, Los Angeles. Member: ICOM-CC, founder-member of ENCORE, INCCA.

Job position: professor, Head of : Conservation-Restoration Of Paintings and Objects of Modern Art Atelier, Faculty of Conservation-Restoration of Works of Art, Academy of Fine Art in Warsaw; Interdisciplinary Atelier for Preservation of Modern Artworks- Academy of Fine Art in Poznan. Visiting professor - Postgraduate Museums Studies, University of Warsaw.

Selected publications :

*On A New Conceptual Framework for the Preservation of the Heritage of Modern Art; Theory and Practice of the Preservation of Modern and Contemporary Art; Complex Tangible and Intangible Heritage*, International Symposium : *Theory and Practice in the Conservation of Modern Art*, Hildesheim, HAWK, 2009, Elsevier B-H (in print),  
*Presentation of modern art and law for integrity of art works and copyright*, (co-op. W. Kowalski) :// *Museology* , 49, 2008  
*Contemporary Theory of Conservation-Restoration of Cultural Property*. Outline of problems, in:// *Ochrona Zabytkow*, nr 2, 2006  
*The Strategy of Project Decision Making Design in Conservation Policy*, 5th EC Conference, Post-prints, Cracow 2003

***Innovations in the Interpretation of Authenticity. Case Study - Foksal Gallery***

Monika Jadzinska, Faculty of Conservation-Restoration of Works of Art Academy of Fine Arts (AFA), Warsaw, PL

Foksal Gallery was one of the most important and influential avant-garde places in Central and East Europe in sixties and seventies of XXth century, a geyser of diverse artistic facts, happenings and installations created in the form of conceptual works focused rather on revealing the complexity of the creation process than on showing the actual works in their final form.

How should we preserve Foksal's heritage? How to recognize the essence of material and intangible aspect of such artworks? What constitutes their authenticity? Innovations in the interpretation of authenticity connected with contemporary art are suggested in this paper. Five examples of different attitude to the problem are explored with reference to the artworks of Foksal Gallery. There is a proposition of semiotic model to recognise the significance of material parts that has an impact on subsequent conservation treatments. Understanding the role and character of material and context, artist's intention, perception of the viewer and the status of installation as a 'hybrid art form' are taken into account.

**Monika Jadzinska**, Conservator – restorer of works of art

From 2000 assistant professor in the Faculty of Conservation and Restoration of Works of Art at the Warsaw Academy of Fine Arts in Poland. Specialised in theory and practice of conservation-restoration of paintings, polychrome sculptures, modern and contemporary works of art; PHD candidate (the end is expected at the first part of 2010). Doctoral thesis entitled: Authenticity in Installation Art in the Institute of Art in Polish Academy of Science, Warsaw.

Founding member of INCCA and active member since 1999. She participated in many national and EU projects, among the EU projects: Inside Installations (2004-2007), Cesare Brandi (1906-1988) His Thought and European Debate in the 20th Century (2006-2007), CHIC – European Cultural Heritage Identity Card (2009-2011) and PRACTICs (2009-2011).

***Please touch the sculptures***

Lucia Almeida Matos, University of Porto, Faculty of Fine Arts, PT

In agreement with Harald Szeemann's understanding of the exhibition as an "unmatched place of liberty that offers extraordinary opportunities", this paper proposes to consider the temporary exhibition as an opportunity to reinvent yet new strategies to contemporary art survival. Using an actual curatorial initiative as a case study, it suggests that the concept of the viewer's engagement that is central to much of contemporary art production can be usefully extended to the context of the temporary exhibition.

As part of the MA programme in Museum and Curatorial Studies of the University of Porto, preparation of a retrospective exhibition of highly regarded professor of the School of Fine Arts, sculptor Carlos Barreira, started in 2008. Barreira's production, which dates back to the late 60ies, articulates traditional materials (wood, stone and metal) with technology and, as a rule, incorporates movement. Also, it has a strong performative component as the viewer must activate the sculpture to set it in motion.

This retrospective exhibition, titled “A question of matter” took place in the summer of 2009, and presented, for the first time, the full scope of Barreira’s production. The artist has strong convictions about how his work is to be presented: since movement is central to its meaning and depends on the collaboration of the viewer, visitors must be allowed to touch the pieces. Discussions over issues related to preservation of meaning versus physical conservation of the work were central to the preparation of the exhibition which proved to be an excellent learning opportunity for the students to engage in sensitive negotiations with the artist and the collectors while considering insurance concerns.

After briefly staging the process of preparation of the exhibition, this paper main focus is on its final outcome: it will analyse the strategies adopted to ensure an active yet responsible collaboration of the public with the artist leading to a more rewarding aesthetic experience of the work and a better understanding of the conceptual issues it raises. An evaluation of the choices that were made and suggestions to overcome some the problems encountered will also be discussed.

**Lucia Almeida Matos** is a professor of Modern and Contemporary Art History and Theory at the Faculty of Fine Arts, University of Porto and head of the art collection of the same institution. She graduated in Philosophy at the University of Porto, earned her MA in Art History at Syracuse University (EU) and her PhD at the University of Porto. She coordinates the University of Porto MA program in Art Studies - Museum and Curatorial Studies and is head investigator of a multidisciplinary research project aiming to identify and develop strategies for preservation of contemporary art based on case studies from Portuguese public and private museums and collections. She is presently starting an investigation regarding re-staging of key exhibitions and reconstruction of emblematic works of art of the 60’s and 70’s in Portugal.

*Proposal for a virtual museum tour (focusing on conservation)*

Marina Pugliese, Museo del Novecento, Milan, IT

On occasion of the upcoming opening (end of 2010) and thanks to the EU funding from the PRACTICs project, we are producing a short video on the Museo del Novecento in Milan.

This video will consist in a virtual tour of the spaces and collections of the museum with particular focus on aspects of conservation. Artworks by Boccioni, Carrà, Manzoni, César, Cecchini, Arienti and Brodsky - of which many have been the object of research and/or important restorations, will be shown in the tour and a short video excerpt on the restoration of an amazing ceiling (1956) by Lucio Fontana which was saved from destruction and removed from its original location thanks to the Ministry of Culture (a Hotel on the island of Elba) will also be included.

**Marina Pugliese** (Genoa, 24/09/68)

Project Director for the Museo del Novecento (Museum of the Italian '900)

Co-ordinator of the INCCA Italy group. (International Network for the Conservation of Contemporary Art).

Advisor to the international Popart Project (Preservation of Plastic Artefacts in Museum Collections)

<http://popart.mnhn.fr/>

Expert, evaluator technical consultant of the Court, 20th Century Fine Arts category

Member of ICOM (International Council of Museums), of IIC (International Institute for Conservation) and AMACI (Italian Association for Contemporary Art Museums)