

## Project Blue Boy – Iconic painting to be conserved after 100 years on display



**Left:** *The Blue Boy* (ca. 1770), Thomas Gainsborough (1727-1788), oil on canvas, 70 5/8 x 48 3/4. **Right:** X-ray image of the Blue Boy. Both images are ©The Huntington Library, Art Collections, and Botanical Gardens.

SAN MARINO, CA— One of the most famous paintings in the Huntington Library Art Collection, *The Blue Boy* by English painter Thomas Gainsborough (1727–1788), is undergoing its first major technical examination and conservation treatment thanks to funds awarded by the Bank of America Art Conservation Project.

*Project Blue Boy* started in August 2017 with the removal from display of the painting to allow preliminary conservation analysis lasting until November 2017.

**Paintings of the 21 Old Spanish Missions of California by Edwin Deakin**  
Scott M. Haskins talks about the history and conservation of a collection of paintings from Santa Barbara Mission Archives Library. Feature from page 7

**Material Futures: Matter, Memory and Loss in Contemporary Art Production and Preservation**

**Historical Perspectives in the Conservation of Works of Art on Paper -**

Nina Lange and Brian Castriote on the event that took place in Glasgow in June 2017.

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**Understanding Asian papers and their applications in paper conservation –**

Laura Dellapiana recounts her experience of a British Library workshop. Feature on page 14

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The conservation project is expected to last two years with the final part of the project taking place in public view, during a year-long exhibition, also called "Project Blue Boy," opens from Sept. 2018 to Sept. 2019 in the Thornton Portrait Gallery, where the painting traditionally hangs.

The Blue Boy requires conservation to address both structural and visual concerns. The painting has been on almost constant display since The Huntington opened to the public almost 100 years ago.

Christina O'Connell, The Huntington's senior paintings conservator and co-curator of the exhibition said: "The most recent conservation treatments have mainly involved adding new layers of varnish as temporary solutions to keep The Blue Boy on view as often as possible, however the original colours now appear hazy and dull, and many of the details are obscured."

According to O'Connell, there are also several areas where the paint is beginning to lift and flake, making the work vulnerable to loss and permanent damage; and the adhesive that binds the canvas to its lining is failing, meaning the painting does not have adequate support for long-term display. These issues and more will be addressed by Project Blue Boy.

In addition to contributing to scholarship in the field of conservation, the undertaking will possibly uncover new information of interest to art historians. O'Connell will use a Haag-Streit surgical microscope to closely examine the painting. To gather material information, she will employ imaging techniques including digital x-radiography, infrared reflectography, ultraviolet fluorescence, and x-ray fluorescence. The data from these analytical techniques will contribute to a better understanding of the materials Gainsborough used to create The Blue Boy while at the same time revealing information about earlier conservation treatments. The Huntington will address several questions.



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In The Huntington's conservation lab, senior paintings conservator Christina O'Connell uses a Hi-R NEO 900 Haag-Streit microscope to examine the surface of The Blue Boy. On the monitor, a magnified view of the boy's eye is displayed. Foot switches control the focus functions. The microscope, designed for ophthalmology and hand surgery, is on loan from Haag-Streit USA for Project Blue Boy

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# Editorial

Welcome to the October issue of *NiC*.

As I write this editorial I am listening to the live streaming of the Fourth IIC Students & Emerging Conservators Conference (SECC) which is taking place in Bern. I'm feeling so lucky to live in a time when I can be sitting at my desk in a country and be part of this event as it is taking place in a different country! Technology has truly revolutionised the way we work and live in more ways that we can think. Day one of the event is proving as stimulating as ever with discussions ranging from bridging science and conservation to how to navigate your way into the world of publishing. A full report of the event will be published in the next edition of *NiC*.

In this issue, Scott Haskins talks about his work on a collection of paintings belonging to the Santa Barbara Mission Archives Library, supported by a video of the phases of conservation.

Following on, two events are reviewed by Nina Lange and Brian Castriota (Material Futures: Matter, Memory and Loss in Contemporary Art Production and Preservation) and Laura Dellapiana (Understanding Asian papers and their applications in paper conservation). If you were unable to attend, hopefully you'll find their reviews useful!

**Barbara Borghese**

**Editor**

## From the President's desk

The recent ICOM-CC conference in Copenhagen was an opportunity to catch up with colleagues from all over the world and to visit the numerous museums, galleries, castles and historic places in and near the city. The papers presented in the Preventive Conservation Working Group were of particular relevance for IIC this year as we prepare for our own Congress on preventive conservation in September 2018.

A new ICOM-CC Directory Board with eight members was elected with only three members having served in the previous Triennial Period. Kristiane Straetkvern, Denmark, remains Chair, with Achal Pandya, India, as Vice Chair and Tannar Ruuben, Finland, as Treasurer. The full list of Directory Board members can be found on the ICOM-CC website.

At the recent IIC Council meeting we discussed succession planning for Council as there will be a major turn-over of Officers and Council members. We discussed the possibility of staggering some of the new appointments so we do not lose continuity in 2019. We have agreed to make a change in governance to limit the terms of office for the Treasurer and Secretary General to two terms of three years to bring them into line with the other Officers. We will be advertising for new Officer posts including a Vice-President, and a Council member post in November this year. If you would like to discuss any of the roles, including President, Secretary General and Treasurer, please contact me on [president@iiconservation.org](mailto:president@iiconservation.org).

Following the success of the Director of Publications and Director of Communications roles in bringing focus to these activities, we will be formalising the role of Director of Membership at the AGM in January 2018 (David Saunders is currently co-opted into this role). We are also considering appointing a Director of Professional Development and a Director of Fund Raising in the future and will change the Articles of Association to allow for this.

The advertisement for the new Executive Director was live on the Guardian Jobs website during September and we have already received a number of interesting applications. We will be interviewing later in October and in my next column I hope to be able to say if we have been able to appoint a suitable candidate.

Finally, I am looking forward to a number of IIC events in the next two months.

The second professional seminar on Sustainable Storage will be held in collaboration with the Science Museum, London on 2 October. The outputs from the seminar will be posted on the IIC website. This will be closely followed by the IIC Student and Emerging Conservation Conference in Bern on 12-13 October.

The third IIC-ITCC course on textile conservation will take place in Beijing on 14-22 November immediately followed by the IIC - Palace Museum – Hong Kong Leisure and Cultural Services Department on 24-26 November.



Sarah Staniforth  
IIC President



# News in Brief...

## Full size prototype of a section of the Mackintosh Library unveiled

© McAteer Photo



The Mackintosh Library, Glasgow

GLASGOW - The Glasgow School of Art unveiled the full-size prototype of a Mackintosh Library bay at the workshops of specialist carpenters, Laurence McIntosh. Six months in the making, the prototype has been used to test and retest every aspect of the design and manufacture of this centrepiece of the Mackintosh Building restoration.

The process began with detailed research of items retrieved and information gathered in the archaeological survey complemented by detailed consultation of Mackintosh's original designs, early photography, letters and other documentation. The challenge then was to translate this mainly 2D imagery into the 3D prototype.

Professor Tom Inns, Director of The Glasgow School of Art said: "For those of you who remember the library as it was in 2014 the biggest change you will notice is the colour. This is how we believe is how the library would have looked in 1910. One of the first discoveries after the fire was that much of the library was constructed from American Tulip wood. Samples from the bottom of a Library column and one of the shelves from the Library cabinets which survived the fire gave us the first clue as to both the colour of the library in 1910 and how the colouring has been achieved". The restoration of the west wing of the Mackintosh Building and simultaneous upgrading of the east wing are part of a major

£80m development of the GSA's Garnethill campus.

## Conservation of the Chapel of the Holy Shroud nearing completion



© MIBAC

An area of the Chapel during restoration

TURIN – Twenty years after the Chapel of the Holy Shroud was nearly completely destroyed by a fire, the conservation project to recover the monument is entering its final stages in view to be completed by the end of 2017.

The chapel, designed by the architect Guarino Guarini, was built at the end of the 17th century (1668–94) to house the Shroud of Turin (Sacra Sindone), a religious relic believed by many to be the burial shroud of Jesus of Nazareth. By the time the fire occurred however, the Shroud was housed in a different part of the monument and was saved although it suffered minor damage.

The complex intervention resulting from the devastating effects of the fire was made even more difficult by the lack of any documentary and graphic material useful to understand the genesis and the structure of the Chapel of the Shroud.

Investigations were followed by the operational phase; the delicate and complex preliminary work led to structural intervention, work which is not visible from the outside, yet essential for the recovery of the monument.

Enrica Pagella, Director of Turin Royal Museums said: "The reopening of the Chapel is a bet won thanks to the tenacity of the Superintendent technicians among others - who

have never given up in the face of the enormous difficulties that have arisen. After the reopening, the Chapel of the Shroud will become part of the Royal Museums' Trail and will be again a great symbol of art and the history of the city of Turin."

Once completed, the full amount spent on the project will be approximately 30 Million Euros.

## Egypt to repair Alexandria's historic synagogue

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The Eliyahu Hanavi's synagogue

ALEXANDRIA - Alexandria's historic synagogue will be preserved by the Egyptian government which has pledged to repair the building as part of a 1.27bn Egyptian pound (£55m) package to restore eight monuments.

The Eliyahu Hanavi synagogue was built in 1354 and welcomed thousands of worshippers until the departure of Egypt's Jews after the creation of Israel in 1948. As the Jewish population dwindled, the synagogue then fell into disrepair and water damage led to the collapse of the ceiling on its upper floor. Niven al-Araf, a spokeswoman from Egypt's ministry of antiquities said: "There has always been an appreciation of Jewish history and monuments, this will continue in the future, as these are parts of Egypt's heritage."

It is expected the project to last one year.

## The New York Met Acquires Ancient Egyptian Gilded Coffin



© The Metropolitan Museum of Art, New York

Gilded Coffin Lid for the Priest Nedjemankh (detail). Late Ptolemaic Period (150-50 B.C.). Cartonnage, gold, silver, resin, glass, wood. Purchase, 2017 Benefit Fund; Lila Acheson Wallace Gift; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; Leona Sobel Education and The Camille M. Lownds Funds; and 2016 Benefit Fund, 2017 (2017.255b)

NEW YORK - The Metropolitan Museum of Art announced that it has acquired an ancient Egyptian gilded cartonnage coffin from the first century B.C. The highly ornamented lid of the coffin is displayed prominently in the Museum's Lila Acheson Wallace Galleries for Egyptian Art (gallery 138), where it will be seen and enjoyed by millions of visitors.

"This beautiful and unusual coffin is extremely rare, and we are honoured to welcome it to the Museum's collection," said Daniel H. Weiss, President and CEO of The Met. "It is an extraordinary work of art that will give our visitors the opportunity to appreciate a fascinating period of Egyptian history."

The mummiform coffin was inscribed for Nedjemankh, a high-ranking priest of the ram-headed god Heryshef of Herakleopolis. The elaborately decorated surface includes scenes and texts in thick gesso relief that were intended to protect and guide Nedjemankh on his journey from death to eternal life as a transfigured spirit. The coffin's exterior is sheathed in gold. According to ancient texts, the use of gold in the coffin would have assisted the deceased being reborn in the next life.

Officially exported from Egypt in 1971, the coffin has since resided in a private collection.

## Lost Rubens 'rediscovered' after 400 years

© Public domain, via Wikimedia Commons



A portrait by Rubens similar to the one rediscovered. Workshop of Peter Paul Rubens, Galleria Palatina, Pitti Palace, Florence

GLASGOW - A panel painting thought to be a copy by a minor artist was recently attributed to Flemish painter Peter Paul Rubens after almost 400 years.

The painting is a head study of George Villiers, the Duke of Buckingham, and it was part of Glasgow's Museum collection. The painting was authenticated by Ben van Beneden, director of the Rubenshuis in Antwerp.

The painting has undergone restoration which removed centuries of accumulated dust, surface dirt and over-painting making the identification possible. Scientific investigations focusing on the wood helped dating the work and revealed that the method of preparation of the surface was coherent with Ruben's method of working.

Additional cleaning and x-rays of the painting of the hair showed that it was not a copy but was by the artist himself.

The painting is now on display at Kelvingrove Art Gallery and Museum in Glasgow.

## Frank Stella's *Cones and Pillars* to be conserved



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One of the three paintings

SYDNEY - Three paintings, part of Frank Stella's triptych *Cones and Pillars, Corpo Senza l'Anima*, (Body without Soul), *Salto Nel Mio Sacco!* (Jump into my sac!) and *L'Arte di Franceschiello*, (Franceschiello's trade) are in the process of being conserved after spending nearly 30 years in the foyer of a building in Sydney, Australia. The paintings, inspired by Italo Calvino's Italian Folktales, were commissioned specifically for the building by architect Harry Seidler

As *Cones and Pillars* was hung before the glass walls and revolving doors were installed, it can't be taken out of the building; therefore a six-metre high scaffolding has been erected to allow conservators the chance to documenting of the artwork condition before moving on to the treatment phase.

The aim of the works will be to mitigate the effects of decades of pollution and dust building up on the surface and to stabilise areas where the paint layers might be flaking off.

Conservator David Stein, overseeing the project said: "If they'd been in a museum, it would be climate controlled, with no dust, and no harsh light. They've done remarkably well considering this is such a high traffic-space."

This is not the first time the paintings had been conserved; a dramatic rescue had to take place after the paintings arrived in Sydney by ship from New York in 1985 ruined by salt water as they were accidentally stowed above deck, with nearly no protection.

# Paintings of the 21 Old Spanish Missions of California by Edwin Deakin - their story and conservation

by **Scott M. Haskins**



*Twenty-one famous oil paintings of the old Spanish missions of California painted by Edwin Deakin between 1897 and 1899 are part of the collection at the Santa Barbara Mission Archives Library in Santa Barbara, California under the direction of Dr. Monica Orozco.*

In the 1800's, many artists painted the California missions, especially closer to the turn of the century with the onset of the popular Arts and Crafts movement, or more particularly in the Southwest and California, the Spanish Revival or Mission Style.

Artist Henry Chapman Ford was not only the first to paint the 21 California missions but may have seriously fuelled the fire of the Spanish Revival style in California when he made them popular in the 1870's. He was years ahead of others when he made a concerted effort to inspire the masses with romantic feelings and the historical appeal of the era, producing multiple copies of his paintings (though of much lesser quality), making very appealing engravings and publishing a book of his works. In fact, by the late 1880's he exhibited his paintings as a collection and probably inspired other artists, like Deakin, to go out on the road and paint this very popular subject matter. Edwin Deakin was only the second artist to paint together all the missions as a set.

All the other artists just painted their favourite mission or the ones easily accessible. It was no easy feat to visit them all, on site. Of all the artists who painted the missions in the 1800's, Deakin's theatrically-lit, old Spanish mission paintings, are the most beautiful, the most artistic and of the highest quality.

So loved were these paintings by the artist that when they were finished, he set a high price on them individually, and as a collection, so that they would never sell and they would stay together as a collection.

The strategy worked and all 21 paintings have stayed together over the decades. The paintings have been well cared for over the past 120 years and have reached modern days in good condition.

Through the very generous donation of Elaine and Howard Willoughby, the complete set found a final resting place and were donated to the Santa Barbara Archive and Library in the 1950's.



© Santa Barbara Mission Archives Library. Photos by Fine Art Conservation Laboratories



Let me share with you some of the conservation and art restoration interventions that were performed recently to help these paintings look their best. The treatment was capture on video to better share the various phases of the intervention; [here is the link to the video](#).

Tests were performed to make sure that the treatments were safe for the artwork. The cleaning phases in the video shows how discoloured the varnish layers were. As we removed the varnish layers from the paintings it is possible to see the difference that the treatment it made in returning the paintings to their original

colours. Gathers on the corners of the paintings were relaxed and pulled out. The original frames had oxidized, had changed colour and were splitting at the corners.

Deakin painted his crest and signature at the back of many of the paintings and often made notations and this feature is clearly visible in the video.

A quick review of all 21 paintings in this collection after the conservation treatments is also part of the recording.

As previously mentioned, when Deakin painted these works, these historic structures were being re-appreciated, re-valued and the “Mission Style” was becoming very popular. Not only did Deakin love the culture around the missions but he wanted to see them restored and revitalised although his feelings were not necessarily shared by other artists of the time. For example, both William Keith, known as “The Artist of California” and Gutzon Borglum declared that they “would like to see the missions left in their neglected condition as a reminder of the pastoral time, never to return, and because of the romantic and mystical feeling they evoked.”

Deakin's exhibition in the 1900's of these 21 paintings was perfectly in line with the “Spanish Revival” movement in America and the popularity of the Mission Style. Both of these socially accepted artistic design styles were a-variation-on-a-theme of the Arts and Crafts Movement, so popular internationally. The response to Deakin's paintings was enthusiastic; Sunset State Magazine called them “the greatest work of a California artist.”

It's been exciting, a great pleasure and honour for us to provide painting conservation services for the Santa Barbara Mission Archive and Library (SBMAL) on these wonderful paintings by Edwin Deakin, so that they will be enjoyed by future generations.

*Thanks are expressed to Oriana Montemurro and Virginia Panizzon, painting conservators at FACL, for their skill and professionalism that were put into the art conservation treatments on these paintings. It was truly a labour of love.*

## About the author

**Scott M. Haskins** is Head of Conservation at Fine Art Conservation Laboratories in Santa Barbara, CA. In 1978, he gained a Masters degree in painting conservation from a programme run in conjunction with the Istituto Centrale del Restauro (ICR) in Rome, Italy. Between 1978 and 1984 he established the painting conservation laboratory at Brigham Young University, in Utah, USA which also served the historical collection of the Church of Jesus Christ of Latter-day Saints. Scott can be contacted at [faclartdoc@gmail.com](mailto:faclartdoc@gmail.com) <http://www.FineArtConservationLab.com>







# Material Futures: Matter, Memory and Loss in Contemporary Art Production and Preservation

by Nina Quabeck + Brian Castriota

*Contemporary artistic practices have prompted a reconsideration of boundaries between the roles of artists and institutional staff, and between processes of art production, exhibition, and preservation. This has been prompted in large part by a constantly evolving artistic practice. In the staging of existing works, commissioning of new works, and in planning for their futures, cooperation between contemporary artists and collecting institutions has become key.*

From June 28-30 2017, the Centre for Contemporary Art in Glasgow hosted the conference “Material Futures: Matter, Memory and Loss in Contemporary Art Production and Preservation”. Twenty-eight speakers and close to a hundred attendees convened to grapple with questions regarding artwork identity, permanence and impermanence, reproducibility and replication, and the role of the artist and the institution in constructing and maintaining memory. These included conservators, archivists, art historians, critics, curators, scholars, and artists, each of whom lent their own insights into the many ways artistic practice, curatorial practice, and conservation decision-making intersect through the themes of materiality, memory and loss.

Organized by Dr Dominic Paterson (University of Glasgow), Prof Erma Hermens (Rijksmuseum Amsterdam and Amsterdam University), and ourselves (Early Stage Researchers NACCA, University of Glasgow), this event was staged as part of activities organised within the European Commission funded Marie Skłodowska-Curie Innovative Training Network, ‘New Approaches in the Conservation of Contemporary Art’ (NACCA), an international network with institutions in six different countries, both museums and universities, hosting fifteen doctoral researchers.

As conservators, art historians, and researchers we are deeply aware of the challenges posed by artworks composed of transient materials. Moreover, the many questions of persistence and longevity raised by contemporary artworks are no longer a matter just for conservators or art historians, as technical, philosophical and ethical questions abound and intersect. As such, we felt that the mapping of current developments and the paths forward could only be achieved by hearing the voices of stakeholders from a wide range of disciplines.

Befitting such a conference, the opening event on June 28th was a keynote lecture by Glasgow-based artist and Turner prize nominee Karla Black. The artist offered a provocatively simple statement about her practice: ‘I don’t make installations, I make sculpture.’ She explained that her sculptural works are not always perceived as such, since she does not rely on conventional materials like metal, wood, or stone, but liberally uses ephemeral, everyday substances: cotton wool, toilet paper, polythene, soap, gels, and eyeshadow, often in combination with plaster, powdered paint and paper. Her practice – working with ephemeral materials within a particular space – is very different from sculptors creating and completing discrete, portable, permanent works in their studios. Sharing views of installations with the audience, Black reflected on her experiences of creating works in public institutions and accessioning them into museum collections. As her practice has a strong affinity to painting, performance art and installation, she insisted

that she remains very strongly anchored to her works even after they are acquired by a collection. Her works' ephemeral components and inbuilt variability challenge traditional institutional policies and museum practices. One of the underlying themes of her lecture was the way her work challenges collecting institutions and their representatives (several of which were present in the audience) to rise to her works' idiosyncratic demands.

On June 29th, the first full conference day began with a second keynote lecture in which Dr Tiziana Caianiello (Zero Foundation, Düsseldorf) discussed the possibilities and pitfalls of posthumous re-stagings of artworks. She cautioned that staging artworks always means both creating and overwriting memories, raising the question of whether it is legitimate to go back to an earlier version of an artwork. This question was one she thoroughly explored in relation to the re-staging of Otto Piene's *Light Ballet-Hommage a New York*, which she carried out on behalf of the Zero Foundation in 2016. In the next presentation, Mexico-based conservator and scholar Jo Ana Morfin brilliantly illustrated how the traditional conservation templates, developed for contained fine arts collections in stable museum environments, are inadequate when it concerns the cultural heritage of indigenous peoples and living heritage, or for 'living' artworks like Monica Mayer's. She explored how conservators may be able to 'perform materiality' as means to 'restore behaviour' of vanishing artworks. She proposed that, by restoring behaviour, conservators might be able to take a leading role to interpret narratives and reanimate artworks, thus negotiating their future.

The mid-morning session was devoted to the traces that (especially performance-based) artworks leave. Denise Petzold (Ludwig Forum für Internationale Kunst) focused on the question of the status of Joseph Beuys's blackboards from his performative lecture *Information Action*, which took place at the Tate in 1972. She investigated the challenges that Tate staff face in representing the work in the collection. The ways in which these objects relate to the initial artwork are far from clear-cut – are they documentary residue from the performance, an artwork in their own right, or both? PhD researcher Simon Fleury (Birmingham School of Art and Design) explored the dynamic relations between the artwork, its corresponding informational material and the unique environment in which they exist, and repositioned the figure of the conservator as a new cultural actor, the artist[[conservator, 'parallel but not the same as those of the traditional artist'. Berlin-based critic and curator Hans-Jürgen Hafner focused on Henry Flynt's elusive oeuvre. He explored how the range and diversity of Flynt's multi-disciplinary activities as an artist, composer/musician and philosopher makes it difficult to represent, to track down, collect, or categorize his artworks.

After lunch, a session about refabrication and facsimiles started off with the Hirshhorn Museum & Sculpture Garden's Chief of Conservation Gwynne Ryan addressing the fact that the creative process is not necessarily closed when a museum acquires a contemporary work of art. Citing a number of examples from the collection from the museum, she demonstrated that conservators are nowadays confronted with refabricating as a preservation strategy on a regular basis. Tokyo-based researcher Yukiko Watari (HIGURE 17-15 cas) discussed the expanding role of art installers in her presentation, elaborating on how a rather overlooked group of experts contributes to the knowledge-building around complex artworks. Conservator and assistant professor Sanneke Stigter (University of Amsterdam) explored collective memory and community involvement in her presentation on the quest to preserve a public artwork, Peter Struycken's *Blue Waves* in Arnhem. Next, New York conservators Martha C. Singer (Material Whisperer) and Kate Wight Tyler (Brooklyn Museum) turned the audience's focus to an artwork that lives on in multiple forms: Duchamp and Donati's *Prière de Toucher*, an exhibition catalogue with a painted latex foam breast adhered to its cover. Studying the very different lives that individual copies of the artwork have lived, they observed that each strategy "remembers" and acknowledges a different aspect of the artwork - original appearance, texture, colour, age, patina and artists' intent. They asked, what aspects are prioritized in these treatments and why, and argued that collective memory of the edition stands as a record of the various conservation methods of the time and place. The making of facsimiles in a conservation context was examined by conservator Alison Norton (Moderna Museet), who revisited a project by artist Meriç Algün Ringborg in her talk. Norton observed that with the rapid development and availability of digital technology and three-dimensional printing, re-creation has become increasingly common. But she asked, within the museum, where does control (and the relinquishing of control) lie over the decision to create facsimiles, and who makes decisions about the future life of objects and their replicas? Thursday's final paper was given by Louise Lawson and Acatia Finbow (Tate), where both conservators reflected on Tate's documentation of performance artworks.

On June 30th, Annie Fletcher's keynote presented a number of recent projects at the Van Abbemuseum, where she is Senior Curator. Reflecting on projects such as *The Politics of Collecting*, *The Collecting of Politics*, the *Looted Art Project*, or the *Museum Index*, Fletcher argued that, by making an exhibition of a museum's practices, a museum is able to query traditions. Her keynote was followed by

conservator Ulrich Lang's presentation *The Fortune of the Presence*, in which he shared several examples of co-creating artworks on-site on behalf or with the artists. The next session was devoted to questions of re-presenting and archiving time-based media artworks. First, art historian and curator Dr Laura Leuzzi (University of Dundee) introduced the research project *European Women's Video Art in the 70s and 80s (EWVA)*, which engaged with issues such as the identity and status of the artworks, preservation methods and the legacy of early women's video artworks today. Media archivist Adam Lockhart's (University of Dundee) presentation *Machine Vision* examined media artworks that were re-created, or re-imagined and re-exhibited, which involved artists wanting to make changes to media artworks. Often, technical limitations can only be resolved as technology evolves, so artists are able to identify improvements that they would like to make later on in their artworks' lives. But does this constitute a new work or is it merely an 'upgrade'? Archivist and researcher Dr Claire M. Holdsworth (Kingston School of Art) concluded the mid-day session by delving into the intersections between experimental sound and artists' moving image and considering the 'performative afterlife' of Stuart Marshall's *Mouth Works*.

An inter-institutional and interdisciplinary panel discussion on Steven Campbell's large-scale installation *On Form and Fiction (1989-90)* was the central event of the Friday afternoon. Carol Campbell, the artist's widow and the director of his estate, joined curators, conservators, and registrars from the Scottish National Gallery of Modern Art and Glasgow Museums to discuss how their joint acquisition of *On Form and Fiction* has required the two museums to explore and address questions about how the installation is understood, exhibited, loaned, interpreted and cared for as part of their two collections in perpetuity.

The last session of the conference brought together three case-studies which focused on memory and looped back to the traces that artworks leave. Researcher Ariane Noel de Tilly's presentation on ATSA's *State of Emergency* examined the preservation challenges faced by socially engaged artists who do not make artworks that can be collected by institutions. She reflected on what kind of traces, immaterial and material, such projects leave and on the changing roles of artists who thus become documentarians of their own practices and even, at times, conservators. Researcher Hélia Marçal (Universidade Nova de Lisboa) devoted her paper to the investigation of re-enactments in performance art. Using *Música Negativa (1965)* by artist Melo e Castro as a case study, she proposed a preservation approach based on performance art spatiality. Next, the audience gained insight into Anna Oppermann's ensembles. Berlin-based researcher Anna Schäffler (Freie Universität Berlin) described how the artist, constantly self-documenting and re-collecting, integrated previous installations into later ones. How are we to address the challenges these complex installations pose, having been displayed in different places over time, becoming divided and fragmented, getting partially lost, entering collections only now, years after the death of the artist? The final presentation was given by researcher Nim Goede (University of Amsterdam). He explored lead works by Robert Morris, who, during the first half of the 1960s, created a series of 'object sculptures', within the context of the contemporary scientific discourse on the neurophysiological basis of memory.

Over the course of these two and a half days, "Material Futures" achieved the goal of mapping the constellation of interdisciplinary knowledge, expertise, and experience needed to care for and safeguard the diversity of contemporary artworks into the future. With the publication of the proceedings following, we look forward to sharing and disseminating these important contributions to our discourse. It is hoped that the conversations and debates sparked here will continue to unfold and reverberate in upcoming NACCA events and symposia, as well as in the outcomes of our individual doctoral research projects.

**For more information about NACCA, please visit: [www.nacca.eu](http://www.nacca.eu)**

## About the author

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**Nina Quabeck** worked as a conservator at the Kunstsammlung Nordrhein-Westfalen in Dusseldorf from 2003 till 2015 before embarking on her Doctoral Research as part of NACCA (New Approaches in Conservation of Contemporary Art), a Marie Skłodowska-Curie Innovative Training Network funded by the European Union H2020 Programme. She is based at the University of Glasgow, researching the artist's intent in contemporary art.



# Book Reviews

## Volatile Organic Compounds and the Conservation of Inorganic Materials by Alice Boccia Paterakis

**Book reviewed by Austin Nevin FIIC & IIC Council Member, Italian National Research Council. Archetype Publications, London 2016, ISBN: 978-1909492-40-0, 95 pages + index + bibliography**

Alice Boccia Paterakis presents extensive case studies and recent research on one of the major problems facing the conservation of inorganic (and organic) materials: attack by volatile organic compounds (VOC's). In this short and well-documented book formic acid and acetic acid are the culprits and are the VOC's considered, while the inorganic materials presented range from those containing calcium (including ceramics, unfired clay, shell, stones, fossils and minerals and plaster) to metals and glass. The book does not focus on organic materials and the many VOC's which may affect them.

Paterakis reminds us that acetic and formic acids are major pollutants present outside and inside buildings and pose a real and tangible threat to inorganic materials. Drawing from a wealth of examples and images from her work at the American School of Classical Studies and the Agora in Athens, among other sites, and building on research and publications by many including the seminal "Monitoring for Gaseous Pollutants in Museum Environments" (by Cecily Grzywacz Grpublished by the Getty Conservation Institute in 1996 ) Paterakis illustrates concisely and clearly the unresolved problem of organic acids, the corrosion and the accumulation of salts on the surfaces and within materials that they cause.

The book begins with basic chemistry - suitable for conservators and scientists, and reference tables of the corrosion products formed by acid attack on different substrates. I commend the inclusion of key phase diagrams which highlight one of the difficulties in the study of mixed salts and their crystallisation - including the ubiquitous thecotrichite (also known as calcium acetate chloride nitrate heptahydrate), reported in objects from the British Museum, Harvard Art Museums, the Rijksmuseum and others. While the goal of the book is not to provide exhaustive analytical detail, basic but sufficient information is provided regarding the methods used for salt identification - which range from polarised light microscopy to X-ray diffraction, and vibrational spectroscopies.

Extensive examples are presented in chapters which focus on different substrates and composite objects. A notably short albeit rich chapter focuses on Conservation - from identification, to prevention and treatment, where Paterakis highlights a need for greater research into methods for cleaning and conservation. Ninety images in the book document the effects of acids from the nano-scale Scanning Electron Microscopy on grains of calcite to the surfaces of objects to the shocking corrosion on metals and ceramic vessels in storage to salt formation on the walls of buildings. The images alone will convince curators, collectors and conservators of the very strong need for monitoring organic acids and the choice of suitable passive measures to inhibit their action and the activation of soluble salts. It is clear from the recommendations for suitable storage conditions that it both materials and degradation products present must guide preventive conservation. A recurring theme of the book is that organic acids found in collections would have been preventable, but poorly documented past conservation treatments involving acid washing, the use of consolidants now known to generate organic acids, and storage or display in unsuitable conditions (for example in cases made of wood or containing certain glues which can off-gas organic gases) has made them and their reaction products almost ubiquitous. In many cases where corrosion products deriving from formic and acetic acid have been identified the concentration of gases has not been measured. Thus challenges for conservators and scientists include the monitoring of VOC's, the identification of corrosion and the formulation of suitable passive and preventive treatments. A short literature review of sampling methods, both passive or active, and different approaches to cleaning or

passive mitigation is presented which will help in the development of conservation strategies and in the definition of future research.

Paterakis gives essential information in many of the 18 complete tables in the book which will help researchers to better understand the corrosion products which might be present on a surface, and to choose methods useful for their identification.

Writing clearly and concisely, Paterakis makes frequent reference to key texts and her use of direct quotations demonstrates judgements not to paraphrase but rather to report standard definitions or key information published by others. A bibliography of over 190 references, many of them recent and published by the IIC in *Studies in Conservation*, is clear evidence of how much progress has been achieved in the documentation, scientific study and monitoring, and Paterakis has done an admirable job in synthesis. Neither the basic index in the book nor the simple front cover do justice to the wealth of information contained within, but these are both balanced by the clear organisation of the text and fabulous images, tables and graphs. Because of its broad scope and many relevant examples this book is essential reading for students and recommended for practising conservators and conservation scientists.

## Which yet survive: impressions of friends, family and encounters by John S Mills

**Book review by Graham Voce. Quartet Books Ltd, 2017 ISBN 978-0-7043 7 4355 £25.00. Available here:**

<http://quartetbooks.co.uk/shop/which-yet-survive>

Book reviews for IIC are usually of publications that cover conservation processes, conservation research, conservation science, or the history of conservation itself. This book is none and all of these, an autobiography by a man who has contributed a great deal to heritage conservation and has also lived well beyond this. To read how conservation is a part of the rich weave of one person's life is an unusual privilege.

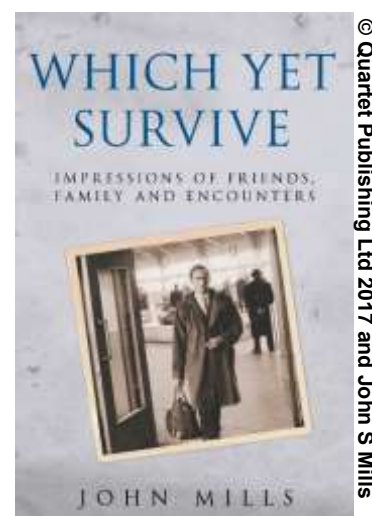
John Mills' ground-breaking work developing the techniques of chromatography and his work on dammar as well as other resins and amber, is the basis on which so much subsequent research and practice has been built. His later work, using mass spectrometry, also took research further and again laid the foundations for future conservation practice and analysis. John Mills' most significant publication is perhaps *The Organic Chemistry of Museum Objects*, written with Raymond White and published in 1987.

An Honorary Fellow of IIC since 2015, a member of IIC since 1970, Vice-President from 1994 to 2000 and Editor of *Studies in Conservation* from 1976 to 1980, John Mills would seem to be the ideal person to offer a history of IIC itself. But his book delivers much more in what is a very personal history. Yes, he shows some aspects of the development of conservation from the 1950s onwards, but he also allows us into British family life in the 1930s and 1940s and into life in the London arts scene of the 1940s, 50s and 60s. One finds here Francis Bacon, Lucian Freud, Paula Rego and Victor Willing among others at the parties, clubs and coffee bars of Soho and Fitzrovia. One also finds the staff at the National Gallery in London who help establish the modern conservation scene - Joyce Plesters, W.G. Constable, A.E.A. Werner and Norman Brommelle among them.

Overlaying all this is a restlessness, a questing drive, to pursue other strands and directions, whether that be research in Mexico and in the US and the UK or the application of his work from the National Gallery to the history and design of carpets. (This strand has culminated in a series of international conferences and another book, *Carpets in Paintings*, accompanying exhibitions at the National Gallery in 1983 and the Hayward Gallery, also in London. There is also the authoritative cataloguing of the carpets in the various properties of the National Trust in the UK.)

There is the (prodigious) amount of travelling and the tales of places seen, people met, journeys experienced. There are also tales of friends, of people met, other lives remembered – so much in one life.

For this reviewer, the lasting impression is of great energy, of a consuming interest in people and places, of the importance of friendship and of a real ability to explain and to share. Fascinating and rewarding.



## About the authors

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**Austin Nevin Scott** is a wall paintings conservator and chemist by training and currently a researcher at the Italian National Research Council. Austin has taught conservation science at the Accademia di Brera and the Politecnico in Milano and his research focuses on the analysis of materials and paintings where he participates in several international projects to improve online research and collaboration in conservation. From 2011-2014 Austin served as the Coordinator of the ICOM-CC Scientific Research working group and, having joined IIC while a student in 2004 Austin has and been on IIC's Council since 2013.

**Graham Voce** is IIC's Executive Secretary and is responsible for the IIC's Office team's day-to-day workings. Since taking on this role in 2004, Graham has been involved with most of IIC's activities including working with the organisation of (to date) seven IIC Congresses and four Student & Emerging Conservator Conferences, as well as other IIC events, activities and publications. Having studied both Landscape Architecture and English literature to BA (hons) degree level, Graham is a Fellow of the Society of Antiquaries of London and a member of a number of heritage organisations.



## Reviews

# “Understanding Asian papers and their applications in paper conservation”: a workshop review by Laura Dellapiana

*Between July 11th – 14th, the British Library hosted the workshop “Understanding Asian Papers and their Applications in Paper Conservation”. The tutor of the workshop was the independent paper conservator Minah Song.*

The course run in the British Library Centre for Conservation (BLCC), with intensive theoretical and practical sessions lasting three days. The aim of the course was to provide both emerging and established conservation professionals with the theoretical and practical foundation for understanding Asian papers and their applications in paper conservation, and it was specifically designed for paper conservators using Asian papers in their daily practice, or wishing to experiment innovative approaches for their conservation projects.

On the first day, the workshop started with a theoretical session about the history of papermaking in China, Korea and Japan (the three main countries that nowadays lead the paper market) by its first introduction (China, around II-I century BCE) to the present. Each country has a different soil, climate and craft tradition, that means the papers differ in qualities and properties even though the plants used for papermaking may be similar. Indeed, there are many different factors that may affect the quality of a sheet of handmade paper: the plant itself and the section used for papermaking, the techniques used to create the fibres (e.g. use of ash or caustic soda...), the bath (percentage of fibres/water, addition of a formation aid and its nature), the materials used for the mold, the technique used for the sheet formation (e.g. the Japanese Tamezuki/Nagashizuki methods, or the Korean Ssangbalteugi/Webalteugi), the drying method (hanging, on wooden boards, on metal boards...) and any surface treatment.

Our knowledgeable instructor Minah illustrated all the differences and focused on very important elements that can guide a Western conservator in choosing the most suitable paper for a conservation project. She also offered some tips in how to relate with paper vendors and about the elements to consider if we look for a paper suitable for conservation. For example, we have to consider that the nature of the formation aid used during the papermaking process is not so important as the drying technique. In the afternoon of the first day, we started the first practical session: every one of us created a drying board with a honeycomb panel and machine made Japanese paper, coated with a solution of Lascaux 498 HV. This drying board follows the theoretical principles of a karibari board and may be useful because of its lightness and for large-dimension artefacts, through the combination of several boards.

On the second day, we learnt how to create a paper sheets with specific Asian fibres or a combination of different fibres. Our instructor pointed out that, in some cases, we conservators can make paper for our conservation projects using leftovers of Asian papers. We made small samples with a simple embroidery frame dipped into two special solutions: a bath with mulberry fibres (formation aid: polyacrylamide) and a bath with cotton/ linen fibres. I understood it requires some experience to control the thickness and uniformity of the final sheet, and it is important to know that, from the same bath, the first sheets will be thicker than the last sheets.

The mulberry paper sheets were mostly white with long fibres, while the cotton/linen paper sheets were creamy with short fibres. Those sheets may be beautiful for repairing losses, and can be treated in different ways (sizing, coating, toning...) if necessary.

Moreover, in the afternoon we discussed different toning methods and experimented in toning several Asian papers with acrylic dyes.

There are several possibilities for toning papers: fibre reactive dyes, Japanese traditional Yasha method (less frequent nowadays, also in Asian conservation studios), watercolours, natural pigments, and finally acrylic toning. This last method is frequently used because of the versatility and the stability of acrylic paints. The application methods we experimented with were brushing and spraying applications. On the third day of the course, we tried to tone different sheets of Asian papers (machine made Japanese papers



© Minah Song

5-25 gsm, handmade *mitsumata* paper 30 gsm, handmade Korean paper #1101 12gsm) to repair losses on some newspapers and modern advertising papers that we had to treat. These samples were generously provided by our instructor. I personally found the airbrush application with acrylic paints very fast and versatile, and it was very interesting understanding how the different papers reacted while toning.

Regarding the toning and repairing phases of a conservation project, our instructor shared very useful tips to match the colour and the repair infill properly. During this section of the workshop, it was particularly interesting to see and discuss different methods from the different experiences of the ten course participants (from Great Britain, Italy, USA, France, Spain...).

On the third day, we used different Asian papers to prepare pre-coated sheets and discussed the preparation and uses of pre-coated materials in general and which Asian papers are suitable for specific purposes. During this discussion, I personally discovered an interesting new material: the *Kluce! M*, different from the well-known *Kluce! G* because it has higher viscosity and strength in lower concentration. Then, we tried a double-side lining with a machine-made, pre-toned Japanese paper 4gsm on a 20th century newspaper with wheat starch paste and a lining treatment with Korean paper #1201 13gsm using the drying board we prepared on the first day. In the afternoon, we finally tried the pre-coated tissues on different ancient western papers and had a final discussion on how to treat both Western and Eastern artworks with Asian papers.

We discussed the treatment of tracing papers, pith paper, Japanese scrolls and prints, archival materials of different periods with Asian papers. We finally shared some interesting thoughts about buying Asian papers from vendors available mostly in Europe: sometimes, it is possible to find adverts with



information that are fascinating (e.g. “sun bleached paper”) but it is important to understand which are the useful selling points we must be aware of.

We had the extraordinary opportunity to visit the conservation studio of the British Library thanks to BL conservator Elizabeth Rose and have a “behind the scenes” view of the current digitisation project linked with the British Library Qatar Foundation Partnership Programme for the creation of the Qatar Digital Library, thanks to the BL conservator Flavio Marzo.

Overall, this was a very intensive and rewarding experience, and I particularly appreciated the chance to try out techniques and learn smart methods in a stimulating environment.

In addition, Minah provided us with a very detailed handout full of references, links and information to deepen our considerations about Asian papers.

This course offered to me the opportunity to refresh what I learnt in a few years of working experiences and research on Asian papers and with Asian artworks, and experiment, through the practical sessions, new methods for using these kinds of fibres.

I personally thank the BL staff and Minah Song for this wonderful experience and encourage other institutions to host the workshop, for example in Italy!

## About the author

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**Laura Dellapiana** has an MA in Conservation and Restoration from the Academy of Fine Arts in Turin, Italy. She is specialised in conservation of books and paper-based materials and worked on European and Asian artefacts. In 2013 she completed a four-month internship at the Laboratorio di Restauro Polimaterico at the Vatican Museums, Vatican City, for her MA Thesis. In 2015, she was a Postgraduate Fellow in Conservation of Museum Collections at the Smithsonian Institution Archives in Washington, DC, studying a new method for the stabilisation of modified iron gall inks in letterpress copybooks. Currently she is an independent conservator working in Italy and the instructor of workshops on

Paper conservation, bookbinding and Asian art.



# IIC News

## Report on IIC Council Meeting Copenhagen 9th and 10th September 2017

IIC's final council meeting for the year took place on the weekend following the ICOM-CC conference in Copenhagen on September 9/10. We met in the offices of the Royal Danish Academy of Fine Arts, at the invitation of IIC Vice President Mikkel Scharff, the Head of the School of Conservation.

With conferences front of mind, the Council spent significant time reviewing the status of the IIC Turin Congress in September 2018. The papers and posters are now selected, which has been a difficult task for the Technical Committee, given the overwhelming response to the subject matter with over 400 abstracts. Council also were updated on the budget and on-ground arrangements, as they progressively fall into place.



© Mikkel Scharff

School of Conservation KADK, Copenhagen

However before then Council is running IIC's fourth Student and Emerging Conservator Conference in Bern in October 2017, a professional seminar on low energy storage at the Science Museum London, also in October, followed by the next IIC ITCC course on textile conservation at the Palace Museum, Beijing in November as well as a preserving textiles and thangkas seminar in Hong Kong. Looking further into the future, Council considered two applications to host the 2020 IIC Congress, on which a decision will be made early next year.

All this activity puts considerable strain on the IIC Office, so the creation and advertising of the new position of Executive Director was welcomed by Council. It is hoped that this position will be filled by the time of the next Council meeting in January (22/23) at the time of the next AGM.

Reports were provided to Council on our social media campaigns and the refreshment of the web site, which includes the implementation of the new IIC brand guidelines, already rolled out in News in Conservation and Studies in Conservation. Finally applications for 11 new IIC fellows were considered to be forwarded to the membership for approval.

## The 2017 IIC Student and Emerging Conservator Conference (SECC)

IIC's fourth Student & Emerging Conservator Conference was held in Bern on the 12th & 13th October 2017 and broadcasted to a wide audience thanks to YOUTUBE which livestreamed the conference.

The three-days event proved a lively and interesting forum for emerging conservators and established professionals to meet and be able to learn from each other, as it is now expected at this annual IIC event. A full review of the event soon to come!



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### Paul-Bernhard Eipper (ed.): Manual of Surface Cleaning Handbuch der Oberflächenreinigung

In Germany, the academical discussion on surface cleaning has a long tradition. Nevertheless, the term "cleaning" ["Reinigung"] is still used with different meaning in some areas of conservation, e.g. in archaeology or dissection. One of the major influential publications on surface cleaning of art and artefacts is Paul Bernhard Eipper's opus magnum, the "Handbuch der Oberflächenreinigung" [Handbook of surface cleaning], first published in 2011, which is published in its 5th and 6th edition (both as an e-book and printed version) this Autumn. Nearly 60 co-authors have compiled a comprehensive handbook for conservators-restorers, lavishly illustrated with approx. 1000 illustrations, most of them in colour, on almost 1000 pages. They deal not only on dust, but also on context terms like cleanliness, rust and patina, aesthetic questions, preventive conservation, mould infestation and insect damage, varnish removal etc., historical and future cleaning methods. There are large chapters on cleaning of oil and acrylic paintings, works on paper and photography, sculpture and furniture, textiles, metal, leather, glass, ceramics, plastics, stone, plaster, feathers, pearls and mother-of-pearl, even amber, ivory, tortoiseshell, horn, wax, straw, cork and urushi lacquer...Harmful remedies and "recipes", which are still adhered to, are clearly identified, because it is often overlooked that the apparent cleaning effect of a mixture or method does not say anything about its harmfulness. The focus is therefore on harmless, homoeopathic methods. The 2 vols. can be ordered in both versions via any bookseller worldwide or directly from the publishing company. [Click here](#) to order or subscribe

# The Fellowship corner

Where we keep you up to date with IIC's new Fellows and their achievements

**Luigi Dei** is full professor of chemistry at the University of Florence. Currently he is the President (Magnifico Rettore) of the University of Florence. Internationally recognised scholar of material chemistry, he is author of more than 150 papers.

His scientific research mainly deals with the physical chemistry of dispersed systems and interfaces and physical chemistry of nanomaterials. In particular, in the last ten years the attention has been focused on nanoscience and nanotechnology, especially concerning synthesis, characterization and technological application of nanoparticles of hydroxides and oxides in the field of cultural heritage conservation.

He published also some books on science popularisation and relationship between science and literature, art and music.



**Roman Kozłowski** graduated in chemistry from the Jagiellonian University in Krakow, Poland. Since 1986, he has been Head of the Conservation Science Research at the Jerzy Haber Institute of Catalysis and Surface Chemistry, Polish Academy of Sciences in Krakow.

His research focuses on historic building and decorative materials, monitoring environment in museums and historic buildings, response of materials and objects to changes in environmental parameters, non-invasive monitoring and modeling of stresses and strains induced in works of art by impact of environmental factors.

He has taken part or coordinated numerous national and international projects, concentrating in particular on strategies and systems of heating in historic churches, and on manufacturing and use in conservation of Roman cements, the key materials applied to decorate buildings facades in the 19<sup>th</sup> and early 20<sup>th</sup> centuries.

Since 2005, he has been active in the standardization work within CEN Technical Committee 346 'Conservation of Cultural Heritage'.



## What's on

### Call for papers

#### **Conference on Modern Oil Paints**

23-25 May, 2018  
Amsterdam, The Netherlands  
Deadline for abstract submission: Monday, 15 January, 2018  
For more information click here

#### **Cultural heritage facing catastrophe: Prevention and recoveries. The XXI International NKF Congress - IIC-Nordic Group**

26 – 28 September 2018  
Harpa Conference Centre  
Reykjavík, Iceland  
Deadline for submission: 30 October 2017  
For more information [click here](#) https

#### **Archiving 2018: Digitization Preservation, and Access**

17 -20 April 2018  
Washington, DC , United States  
Deadline for submission: 15 October 2017  
For more information [click here](#)

#### **Remaking the Museum: Curation, Conservation, and Care in Times of Ecological Upheaval**

6-7 December 2017  
Aarhus, Denmark  
Deadline for submissions: 1 November 2017  
For more information [click here](#)

#### **The 2nd international conference On Conservation Of Architecture Heritage**

5-8 February 2018  
Luxor& Aswan, Egypt  
Deadline for submissions: 5 November 2017  
For more information [click here](#)

**A comprehensive list of events taking place around the world, in and around the field of conservation.**

**Write to [news@iiconservation.org](mailto:news@iiconservation.org) if you wish to add your event**

### Conferences/Seminars

#### **IIC 2018 Turin Congress – Preventive Conservation: The State of the Art**

10-14 September 2018  
Turin  
For more information please visit:  
<https://www.iiconservation.org/congress/>

#### **Unroll and Unfold: Preserving Textiles and Thangkas to Last**

24-26 November, 2017  
Hong Kong  
For more information visit:  
<https://www.iiconservation.org/node/6799>

#### **Remaking the Museum: Curation, Conservation, and Care in Times of Ecological Upheaval**

6-7 December 2017  
Aarhus, Denmark  
For more information [click here](#)

#### **14th Conference of the Association Internationale pour l'Étude de la Mosaïque Antique (AIEMA)**

15-19 October 2018  
Cyprus  
For more information [click here](#)

#### **Industrial Heritage: Understanding the past, making the future sustainable. TICCIIH 2018 Congress**

13-15 September 2018  
Santiago, Chile  
For more information [click here](#)

#### **Consolidation & Communication Materials and Methods for the Consolidation of Cultural Heritage: an Interdisciplinary Dialogue**

25-27 January 2018  
Hildesheim, Germany  
For more information [click here](#)

**The XXI International NKF Congress ICC-Nordic Group : Cultural heritage facing catastrophe : Prevention and recoveries**

26-28 September 2018

Reykjavik, Iceland

For more information visit:

<https://www.nkf2018.is/>

**YOCOCU – YOUTH in Conservation of CULTURAL Heritage - 2018**

23-25 May 2018

Matera, Italy

For more information please visit:

<http://www.yococu2018.com/>

**InoCyTec Patrimonio : Primer Simposio Iberoamericano de Innovación, Ciencia y Nuevas Tecnologías para el Estudio, Divulgación y Conservación del Patrimonio Cultural**

14-16 November 2017

Bogotá, Colombia

For more information visit: [http://hallcultural-](http://hallcultural-umng.com/simposio/)

[umng.com/simposio/](http://hallcultural-umng.com/simposio/)

**Papyrus Conservation Summer Seminar**

11-22 June 2018

Ann Arbor, Michigan, United States

For more information [click here](#)

**Conference on Tempera painting between 1800 and 1950 Experiments and innovations from the Nazarene movement to abstract art**

15-17 March 2018

München, Germany

For more information [click here](#)

**Asia Pacific Conference on Underwater Cultural Heritage**

27-30 November 2017

Hong Kong

For more information [click here](#)

**2017 Theoretical Archaeology Conference**

18-20 December 2017

Cardiff, United Kingdom

For more information [click here](#)

**Fair of the conservation, technology and promotion of cultural and environmental heritage**

21-23 March 2018

Ferrara, Italy

For more information [click here](#)

## Courses/Workshops

**Textile Wet Cleaning with Richard Wolbers**

23-28 January 2018

Museum für Islamische Kunst – Staatliche Museen zu Berlin, Germany

Berlin, Germany

For more information [click here](#)

**UNITAR World Heritage Nominations Training Series – 2017 Workshop**

27-01 December 2017

Hiroshima, Japan

For more information [click here](#)

**Framing techniques and microclimate enclosures for Panel Paintings**

19-23 February, 2018

Maastricht, the Netherlands

Deadline for application: Monday, 15 January, 2018

For more information write to: [info@sral.nl](mailto:info@sral.nl)

**Technical Photography Workshop**

24-26 January, 2018

Cultural Heritage Science Open Source (CHSOS)

Maastricht, the Netherlands

To register for this event write

to: [info@sral.nl](mailto:info@sral.nl)

**For more information about these conferences and courses see the IIC website:**

**[www.iiconservation.org](http://www.iiconservation.org)**