

Europe's seven most endangered heritage sites 2018 announced



Seven Most Endangered Sites announced by Europa Nostra. ©Europa Nostra

The Hague – The European heritage organisation Europa Nostra and the European Investment Bank Institute have announced the most threatened heritage sites in Europe for 2018. The list includes: the Post-Byzantine Churches in Voskopoja and Vithkuqi in Albania, the Historic Centre of Vienna in Austria, the Buzludzha Monument in Bulgaria, the David Gareji Monasteries and Hermitage in Georgia, the Constanta Casino in Romania, the Prinkipo Greek Orphanage on Princes' Islands in Turkey, and the Grimsby Ice Factory in the United Kingdom.

These monuments and sites of Europe's cultural heritage have been identified as being in grave danger, some due to neglect or inadequate development, others due to a lack of expertise or resources.

Keith Haring's 1987 mural at the Hopital Necker des Enfants Malades, Paris - Will Shank and Antonio Rava talk about the complex work to conserve this iconic mural. Read the feature on page 7

Display negotiations between an artist, curator and conservator - Sophie Sarkodie on collaborating with artists in conserving contemporary art. Read full feature from page 12

Fixing what isn't broken - Māra Žeikare on reconstructing contemporary art. Read conference review on page 19

The Future of Museums: Collections

Georgina Tomlinson on navigating the uncertain future of museum collections. Read the review on page 20

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Monastery of Apostles Peter and Paul, Vithkuqi. © Photo K. Kallamata, Europa Nostra

Experts from Europa Nostra and the European Investment Bank Institute, together with other partners and the nominators, will visit the 7 selected sites and meet with key stakeholders in the coming months. The multidisciplinary teams will provide technical advice, identify possible sources of funding and mobilise wide support to save these heritage landmarks. The specialists will formulate feasible action plans for the listed sites by the end of the year.

This new list of 7 Most Endangered is announced during the European Year of Cultural Heritage, which celebrates Europe's shared cultural heritage – at EU, national, regional and local level – and aims to encourage Europe's citizens to discover and engage with the cultural heritage. Previous lists were published in 2013, 2014 and 2016.

The 7 Most Endangered for 2018 were selected by the Board of Europa Nostra from the 12 sites shortlisted by a panel of specialists in history, archaeology, architecture, conservation, project analysis and finance. Nominations were submitted by civil society or public bodies which form part of Europa Nostra's network of member and associate organisations from all over Europe.

Maestro Plácido Domingo, President of Europa Nostra, stated: "This newest list of 7 Most Endangered comprises rare treasures of Europe's cultural heritage that are in danger of being lost. The local communities are deeply committed to preserving these important examples of our shared heritage but need broader European support. I therefore call on local, regional, national and European stakeholders, both public and private, to join forces to secure a viable future for these sites."

For more information and to learn more about the selected sites visit: <http://www.europanostra.org/>

News in Conservation is published by The International Institute for Conservation of Historic and Artistic Works

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ISSN 1995-2635

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Deadlines for next issue
(June 2018)

Editorial: 1 May 2018

Advertising: 15 May 2018

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Editorial

Welcome to the April issue of *NiC*, my last as editor of this beloved publication! In the last six years *NiC* has changed, moving from a printed format to a digital one with all the challenges that the move implied. *NiC* has also changed skin a few times, with the latest look reflecting IIC's new brand identity and I feel fortunate to have been the editor overseeing most of these transformations. I will leave the publication in very capable hands – Sharra Grow has in fact being part of the IIC family as a volunteer helping to set up IIC's LinkedIn group and being involved with the work of the digital media team.

As you would have guessed from the front-page titles, this issue is very much focussed on modern and contemporary art conservation. *NiC*'s very own book editor Will Shank and Antonio Rava treated us with a fantastic article on the conservation of a Keith Haring mural at the Hopital Necker des Enfants Malades in Paris. Their work has been extensively featured in the international press and I feel very lucky to be able to present here their account of the project. Very much a parting gift... Thanks Will!

Another great account comes from Sophie Sarkodie, conservator at Tate, talking about the importance of dialogue with artists when conserving contemporary art.

One last thing - registration is now open for the IIC Turin Congress and the early birds rate is available for a limited time; I suggest you register as soon as you finish read this issue of *NiC*!

Arrivederci a presto!

Barbara Borghese
Editor

From the President's desk

In the last issue we welcomed Sarah Stannage to the new position of IIC Executive Director.

In this issue we say farewell to Barbara Borghese, who has edited *News in Conservation* for nearly seven years. On behalf of all of IIC Council, Fellows and Members I would like to thank Barbara for her role in transforming *NiC* into a downloadable e-publication combining IIC news with other articles about current conservation issues from around the world. As you will have read in Barbara's article 'Voices from the Deep' about the conservation of Royal Mail letters recovered from a merchant ship sunk off the Irish coast during the second world war, she has a fascinating job as conservator at the recently opened Postal Museum in London. In her place, we welcome Sharra Grow, who is well known to IIC as a member of our communications team where she has been assistant networking editor for five years and did a great job coordinating the blogs from the IIC 2016 Los Angeles congress. Sharra is a freelance conservator of modern and contemporary art.

We are delighted that registration for the IIC 2018 Turin opened at the beginning of April and apologise that this was later than we originally planned. This was because work on the Congress pages was tied in with the work that continues to create our new website which will be launched during the summer. The Congress will include opening and closing receptions in two of Turin's Savoy royal palaces and a grand dinner in the Venaria Reale, just outside the city. As well as the technical programme of papers and posters we will be launching our 'Point of the Matter' dialogues in partnership with ICCROM.

The Forbes Prize Lecture has been delivered at every IIC Congress since the Rome Congress in 1961 and is given by a person who has made an outstanding contribution to the field of conservation. I am delighted to announce that Stefan Michalski has agreed to be the Forbes Prize Lecturer in Turin. There can be no question about the outstanding contribution that he has made to preventive conservation and we all look forward to what I am sure will be a challenging and thought-provoking lecture.

The Membership Committee, Finance Committee and Officers all meet in April to prepare for IIC Council which meets in London on 10-11 May. The Turin Congress will be top of the agenda. Please register by 17 May to take advantage of the early registration rate. See you in Turin.



Sarah Staniforth
IIC President



News in Brief...

Vermeer's *Girl with a Pearl Earring* back on display



The Mauritshuis

Painting conservator and Head Researcher Abbie Vandivere with the *Girl with a Pearl Earring*

THE HAGUE - Vermeer's *Girl with a Pearl Earring*, the public's favourite from the collection of the Mauritshuis in The Hague, is back on display at the Mauritshuis after undergoing scientific examination. For two weeks the painting was removed from its usual location to allow researchers to perform in-depth scientific examination, conducted in the museum's Golden Room in full view of the public. In order to make the research into the *Girl with a Pearl Earring* visible to visitors, the Mauritshuis constructed a studio with a glass enclosure in the museum's 'Golden Room'. The painting was examined 24 hours a day and as part of a multimedia presentation, Mauritshuis paintings conservator and head researcher Abbie Vandivere explained what was taking place inside the workshop using videos and daily updates.

A team of international researchers applied a range of examination techniques in the hope of finding out more about how Vermeer painted *Girl with a Pearl Earring* and what materials he used. Research will continue by analysing the terabytes of data collected. Final results will only be available after thorough analysis and comparison of this data.

ICOM publishes Emergency Red List of Cultural Objects at Risk for Yemen



The Metropolitan Museum of Art, Edward C. Moore Collection, Bequest of Edward C. Moore, 1891.

Astrolabe of 'Umar ibn Yusuf ibn 'Umar ibn 'Ali ibn Rasul al-Muzaffari. A.H. 690/ A.D. 1291.

NEW YORK - In an effort to help protect endangered Yemeni art and antiquities for future generations, the International Council of Museums (ICOM) published an Emergency Red List of Cultural Objects at Risk for Yemen. The List was presented at The Metropolitan Museum of Art in New York on January 31, 2018 and made publicly available on February 1, 2018.

The event included presentations by leaders in the field discussing the objects at risk and how to prevent them from being sold or illegally exported. Speakers included Daniel H. Weiss, President and CEO of The Met; Suay Aksoy, President of ICOM; His Excellency Ambassador Khaled Hussein Alyemany, Permanent Representative of the Republic of Yemen to the United Nations; and Jennifer Zimdahl Galt, Principal Deputy Assistant Secretary for the Bureau of Educational and Cultural Affairs.

ICOM and The Met have been long-time partners and the Museum continues to support the organisation's mission to ensure the conservation and protection of cultural goods.

The mystery of the Worcester's Leonardo revealed in new study

Image courtesy of the Worcester Art Museum



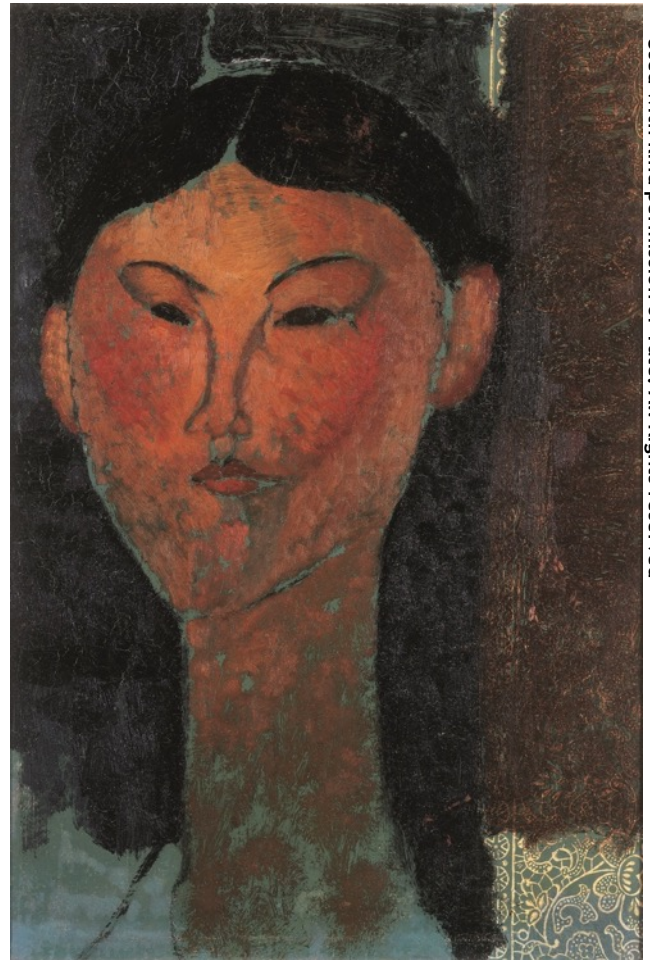
Attributed to Leonardo da Vinci and Lorenzo di Credi, *A Miracle of Saint Donatus of Arezzo*, about 1479, painting on panel, Theodore T. and Mary G. Ellis Collection, 1940.29

WORCESTER, MA - A new exhibition by the Worcester Art Museum will re-unite two panel paintings thought to be from Renaissance master Leonardo da Vinci for the first time since their separation in the early 19th century. The exhibition 'The Mystery of Worcester's Leonardo' will present new research aiming at demonstrating the involvement of the Italian artist in the *Miracle of Saint Donatus* and the Musée du Louvre's *Annunciation*.

Matthias Waschek, C. Jean and Myles McDonough Director of the Worcester Art Museum said: "For decades, these two paintings have held clues about Leonardo's style. Now, thanks to this new research by Rita Albertson, the Museum's Chief Conservator, and her colleagues, we have evidence for Leonardo's role as a painter of these predella panels."

The *Miracle of Saint Donatus* was discovered in 1933 and sold shortly thereafter to Theodore T. and Mary G. Ellis, patrons of the Worcester Art Museum, as a work by Leonardo da Vinci. However, most prior research led to an attribution to Lorenzo di Credi. The first technical article to compare these works was published in 1952 by the Musée du Louvre - studying the x-radiographs of both panels, the author identified a number of significant similarities and firmly concluded both panels were from the same altarpiece. The recent research was conducted by Rita Albertson, Chief Conservator at the Worcester Art Museum, with contributions by Laurence Kanter, Chief Curator and Lionel Goldfrank III Curator of European Art, Yale University Art Gallery. Bruno Mottin, senior curator at the Centre de Recherche et de Restauration des Musées de France (C2RMF) in Paris, performed equivalent research on the Louvre's painting, providing a remarkable opportunity for comparative study of both panels.

Modigliani portrait discovered hidden under Tate's painting



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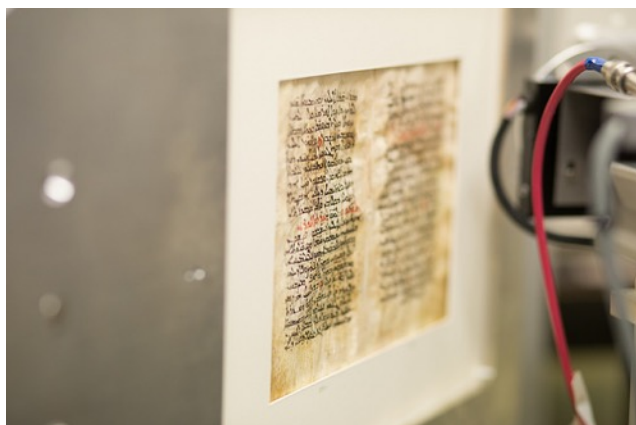
A portrait of Beatrice Hastings. Beatrice Hastings, 1915, Oil on Paper, 400x285mm, Private Collection

LONDON – Research carried out at Tate has discovered a portrait by Amedeo Modigliani hidden beneath one of the artist's masterpieces. The recent discovery is a portrait of a girl that was concealed by a later portrait, also depicting a girl that was painted in 1917. The Tate portrait is not attributed to a specific person while the hidden one seems to portray the artist's former lover and muse, Beatrice Hastings.

In a recent interview to a [UK newspaper](#), Tate's curator of international art Nancy Ireson said: "It's a hypothesis, but I think it's rather a nice one, it's quite interesting to think that he might have painted her out. So often, when you see a canvas reworked, it's impossible to actually read the image beneath. To be able to make out the figure is exciting. It's almost a full-length figure."

X-ray technology helps map indigenous artefacts

Photo by Andy Freeberg/SLAC National Accelerator Laboratory



Pages of the manuscript undergoing X-rays at the Stanford Synchrotron Radiation Lightsource to reveal hidden text written on the parchment.

STANFORD - A previously unseen 6th century text by Galen has been discovered using X-rays imaging by an international, multidisciplinary team comprised of researchers from SLAC National Accelerator Laboratory and the Stanford Synchrotron Radiation Lightsource (SSRL)

The text had had been scraped off the parchment pages of the manuscript and written over with some hymns in the 11th century AD.

The section of the manuscript being examined at SLAC first appeared in Germany in the early 1900s, and ongoing research indicates it was originally from St. Catherine's Monastery on the Sinai Peninsula. The text was translated during the 6th century into Syriac, a language that served as a bridge between Greek and Arabic and helped spread Galen's ideas into the ancient Islamic world.

Galen of Pergamon was an influential physician and a philosopher of early Western medicine and his writings influenced the development of medicine in the ancient world.

Because of the delicate nature of the old manuscript, the Stanford University Libraries Preservation Department carefully prepared the pages for X-ray imaging. "One of the most powerful parts of this type of analysis is that you don't have to interrupt the overlying text. You can see underneath the surface

without any damage to the manuscript," says Kristen St. John, head of conservation services at Stanford University Libraries. "You don't have to jeopardise one part of the document to learn about the other."

EU-funded *ROCK* project capitalises on cultural heritage in historic city centres



Barbara Borphese

Copenhagen city centre

BRUSSELS - EU-funded researchers, in collaboration with historic city centre officials are developing new regeneration approaches, capitalising on the cities' heritages to transform their centres into creative and sustainable districts. The aim is to generate economic growth, create jobs and improve quality of life while at the same time preserving the artistic heritage.

Many historic city centres are afflicted by physical decay, social conflict and low living standards. Focusing on their cultural heritage is an effective starting point for their regeneration as it enables conservation and development issues to be addressed simultaneously.

The complex preservation of Keith Haring's 1987 mural at the Hopital Necker des Enfants Malades, Paris

by Will Shank + Antonio Rava



There was some question as to whether the mural could be saved when we were first included in a meeting on this matter in Paris at the Hopital Necker des Enfants Malades, at the invitation of Julia Gruen, the Executive Director of the Keith Haring Foundation. It was the autumn of 2011, and we still had a conservation team on the scaffolding on the church of Sant'Antonio dell'Abate in Pisa, where we were in the midst of restoring Haring's last public mural, Tuttomondo, from 1989. (The Pisa project was co-ordinated by COPAC--Preventive Conservation of Contemporary Art of Tuscany--and generously funded by the Friends of Heritage Preservation and the Keith Haring Foundation.)

American artist Keith Haring (1958–1990) was at the height of his popularity and success in 1987 when he found himself in Paris as part of an exhibition of American artists at the Centre Pompidou. As was often his custom, he sought out resources to locate a wall on which he could leave a souvenir—free of charge—for his host city. Haring often worked on projects for children, and he frequently chose a wall that he could paint for, or sometimes with, local kids. In Paris, he was offered the quirky exterior stairwell of a surgery centre at the city's premiere children's hospital, and he decided, according to his journal, that he would turn the ugly concrete six-story cylinder into a source of joy for the sick children and their families by transforming it into his canvas.

Suspended from a crane in a dangling cage, Haring and his then-boyfriend Juan Rivera spent three days creating the mural. Haring tackled the curved wall without a preliminary sketch, creating an image of an enormous scale at a very close distance (he used paint brushes attached to a stick; he and Rivera filled in the colours with a hand-roller). The two braved chilly and wet springtime weather in Paris, working from a dizzying height (it is 27 meters tall). A series of free-form shapes in red, yellow, blue and green were



Haring and Rivera at work on the Necker mural, 1987. Photo Tseng Kwong Chi

Muna Tseng Dance Projects, Inc., New York, courtesy of the Keith Haring Foundation.

created first. Thick black lines then went on, and a series of figures emerged: dancing adults, three crawling “radiant” babies, and a large, centrally positioned, pregnant woman, many of them animated by Haring’s signature action marks that give them movement. The modest reception of his work upon its completion disappointed the artist, but after a glittering 29th birthday celebration at the chic Parisian restaurant Le Train Bleu, the young artist moved on to other things.

For decades the untitled mural fulfilled its intended role, its bright colours and cheerful figures bringing joy to a destination that is otherwise often filled with either anxiety or sorrow. Time, however, was not kind to either the structure or the mural painted on it, and by the time the hospital embarked upon a major renovation project in the 21st century, it was an eyesore. The artist had, in the meantime, died of AIDS at the tragically young age of thirty-one, in February 1990.

Thanks to the intervention of Jerome de Noirmont of Noirmontartproduction, working with the Keith Haring Foundation, an effort took shape to save the mural as the centrepiece of the hospital’s renovation plan. A 2013 charity auction at Sotheby’s Paris helped to attract the funding required for the conservation of the mural, and also to raise public awareness about its plight. In the meantime, the conservation team was assembled.

We began to consider the other resources that would be required first to analyse the problems of the tower and the mural, and then to intervene in its preservation. We were lucky to be able to enlist the advice of Elisabeth Marie-Victoire, expert in concrete at the Research Laboratory of the Historic Monuments of France (LRMHF), who analysed the structure of the tower itself. Nathalie Balcar at the Centre of Research and Restoration of the Museums of France (C2RMF) contributed analyses of the paints used by Haring and worked with us painting conservators on an understanding of the factors that had contributed to their deterioration. Conservation scientist Alain Colombini of the Centre Interdisciplinaire de Conservation et de Restauration du Patrimoine (CICRP) in Marseille lent support throughout the project, and the Keith Haring Foundation provided valuable documentation of the processes of the creation of the mural in 1987, including images of the artist preparing and applying his paints. During one on-site assessment of the mural in the spring of 2015, Dr. Richard Wolbers of the University of Delaware climbed the interior stairwell with our team and contributed his observations about the state of the paint layers and the tower, as well as suggestions about materials that we might use to intervene.

The PVAc [poly(vinyl acetate)] paints used by Haring for his mural had indeed deteriorated to varying degrees. Their thermoplasticity had resulted in extreme cracking and curling of the thick black lines that comprised the figures. The expansion and contraction of these linear elements over the course of more than two decades of exposure to the sun, the rain and the snow of Paris had resulted in distortions so severe that not only had a great deal of the black peeled away, but it had pulled with it some of the underlying primary colour field paints, as well as the top layer of the structure itself. Luckily the background colours were otherwise adhering well to the surface, and preliminary cleaning tests gave us hope that we could revive Haring’s palette to a great extent. All of the colours were muted and grey, and the light background was grimy from pollution. The structure itself showed visible signs of interior problems where the rusted iron substructure pierced through the surface in many places, rapturing the concrete substrate, the crépi coating (a layer of PVAc with quartz crystals, as identified by C2RMF) on top of the concrete, and in some places the paint of the mural itself. The larger picture of the rebirth of the mural came from a plan to modernise the hospital and improve its facilities. A shiny new hospital building had already been constructed by the time the conservation project began, and there was a plan in place to demolish many of the mid-20th century structures that had outlived their purpose (the most historic parts of the hospital, which is listed as a Monument Historique of France, were to be retained).



Haring pouring paint for the Necker mural. Photo by Tseng Kwong Chi

© Muna Tseng Dance Projects, Inc., New York, courtesy of the Keith Haring Foundation.

The surgery centre to which the painted stairwell structure was attached by a series of six bridges was one of the buildings to be demolished. Thus, the columnar structure would become a freestanding "totem," and as such it was to become the centrepiece of a wide expanse of landscaped gardens surrounded by hospital buildings.

So, the work of the conservators was only one aspect of the many activities that were taking place at the hospital concurrently in order to achieve this goal of a new campus for the children's hospital. The discovery of asbestos and all of the sensitivities around relocating hospital resources in anticipation of a major demolition campaign created considerable delays in the start date of our work. By the spring of 2014 we were able to perform sufficient tests from a hydraulic lift in order to better understand the behaviour of the paint and to come up with some plans to both clean it and consolidate it. We also worked with our colleagues at the C2RMF and the LRMHF as they analysed and tested sample materials from the structure and from the mural.

In the period between Phase One and Phase Two (spring 2014 and spring 2016) major structural changes were taking place during our absence. The bridges were sliced away from the building that was connected to the stairwell, and deep reinforcements were dug into the foundation in order to stabilise the now-freestanding tower. The original glass windows were removed from the west side of the tower, and like the openings for the former doorways to the bridges, they were replaced with wire webbing. During this intermediate stage, access was granted by the hospital for a 3D mapping team from Marseille, MAP (Modeles et Simulations pour l'Architecture et le Patrimoine) a division of the National Centre for Scientific Research (CNRS) in Marseille, to access the mural and document its surface. By lowering a digital camera in a series of sequences from the top of the tower, they captured a 360-degree series of images that will be an extremely useful tool, through an ongoing chronology of its topography, in forecasting future changes in the mural.

Most pertinent to the conservation of the mural in our absence, the unstable and ruptured areas of the surface of the tower, including some passages painted by Keith Haring, were removed by the construction team, leaving behind various shallow void shapes of squares, rectangles, rhomboids, and linear channels before the conservation team arrived. They also removed the protruding rusted iron elements and treated the iron against future corrosion. (All of these procedures had been reviewed and approved by the conservation team during Phase One, although we did not know exactly what these voids would look like.)

In March of 2016 our team first viewed the wrapped tower and mounted the scaffolding in order to observe (and approve, as it turns out) testing to clean the unpainted background of the building by a skilled worker who would carefully remove dirt using a gentle sand-blasting technique. We were satisfied while observing testing of this material and technique that it could be successfully completed without damage to the mural. The residual material left behind by the cleaning process was thoroughly removed with a gentle water wash.

The bulk of our work took place in earnest in May and June of 2016. The cleaned background was available for colorimetry readings of its precise tone and hue in order to match the colour of the filling material to the surrounding background. Perhaps the most problematic aspect of the project was finding an appropriate and durable material that would compensate for the many areas in which the tower had been repaired by workers, who had created out of a fairly homogenous surface a jigsaw puzzle for the conservators to put back together again. Alain Colombini took readings so that we would have complete information about the background colour, and he was particularly instrumental in coming up with a solution to the question of what would be applied to the losses and by whom. The choice of that material, as well as the decisions about who was best qualified to apply it, became a time-consuming--and at times contentious--aspect of the project, but it was eventually resolved harmoniously.

As the laborious process of filling the shallow losses with a textured material was finally underway, the most labour-intensive activity was being undertaken concurrently.



Detail of deterioration on the south side of the mural, 2012.



Left image: Losses in the paint and the background during filling. Photo © Will Shank
Right image: Lifting black paint being injected with consolidating resin. Photo © Sarah Braun

The many miles (or so it seemed to us) of Haring's black lines that had lost adhesion to the wall, and which furthermore had in many places acquired a tar-like and ruptured texture like lava, were being slowly reintegrated into the mural. We used heat, pressure, an appropriate adhesive, and a black tint that simultaneously gave the fractured black lines a more continuous appearance. In most areas of cleavage, the adhesive was injected through a hypodermic needle into the ruptures and under the lifted flakes of black paint. This was by far the most time-consuming step.

The flat colours themselves responded well to treatment. Dry cleaning removed an obscuring layer of accumulated airborne grime of almost three decades of Paris air pollution. And after careful experimenting with various solutions and synthetic media, we settled on a clear vinyl resin in ethanol, whose properties mimicked the character of the chalking original PVA medium, but gave the paint layers added stability because of its higher glass transition temperature. The results of the cleaning and the saturation were stunning, and if not all of the colours responded equally (the green was especially non-responsive), the overall effect is a dramatic recreation of Haring's 1987 palette. Colour was added only in the patched areas of loss (besides the black tint in the ruptured lines). All of these processes were

Photo courtesy of the Hopital Necker des Enfants Malades. Keith Haring artwork © Keith Haring



Unwrapped scaffolding reveals cleaned mural before demolition of the surgery centre (left).

accomplished, it should be added, to the accompaniment of a deafening soundtrack of nearby hospital structures being dismantled, demolished, lifted, smashed and crunched into dumpsters at the foot of our scaffolding. Only at 4 p.m. every day did ambient cacophony stop.

Like Haring, we had difficulties in gaining distance from our work because of the immense scale of the mural, and in our case because of the obstructive presence of the wrapped scaffolding. We were kindly provided images of the unwrapped scaffolding in July 2016, shortly before the demolition of the surgery centre began. At that point we breathed a sigh of relief, to be followed by the total unveiling of the

freestanding tower, unencumbered by the presence of any nearby buildings, in March 2017. Two months later the entire tower, both painted and unpainted areas, was finally coated with a transparent layer of a siloxane-based water repellent. The application of this layer resulted in no visible changes in the mural or the background, but it provides protection both from water and from the damaging effects of ultraviolet radiation. And our work was done.

In September 2017, with the landscaping still a work-in-progress, a glittering and celebrity-studded celebration was staged at the Hopital Necker des Enfants Malades, and a press conference was held to introduce the newly-named "Tower" to the public. We were all justifiably proud of this extraordinary collaborative accomplishment. And we think that Keith Haring would be as well.

Grateful acknowledgements to the following individuals and institutions:

Julia Gruen and the staff of the Keith Haring Foundation
Jerome and Emanuelle de Noirmont and the staff of Noirmontartproduction

Director Vincent-Nicolas Delpéch and the current and past staff of the Hopital Necker des Enfants Malades, and its renovation project

Sotheby's Paris

Centre de Recherche et de Restauration des Musées de France

Laboratoire de Recherche des Monuments Historiques de France

Centre Interdisciplinaire de Conservation et de Restauration du Patrimoine

Livio De Luca and the staff of the Modeles et Simulations pour l'Architecture et le Patrimoine of the Centre National de la Recherche Scientifique

Karen Lucich

Sarah Braun

About the authors

Antonio Rava graduated in architecture from the Turin Polytechnic and as a conservator at the Central Institute of Restoration in Rome. Since 1979, while on Fulbright scholarship at New York University, Department of Conservation he has addressed the issue of restoration of contemporary art. He has worked for Italian and international institutions and has been a professor at the Centre for Conservation and Restoration "The Venaria Reale" with a course on conservation of contemporary art.

He is vice president of the Italian group of the International Institute of Conservation, with whom he collaborated on conferences on the subject of restoration in various Italian cities.

Will Shank trained in conservation and art history at various institutions including Villa Schifanoia, Graduate School of Fine Arts of Rosary College in Florence, The Institute of Fine Arts of New York University and The Harvard University Art Museums. He worked at the San Francisco Museum of Modern Art as Conservator, Senior Conservator, and finally, for a decade, as Chief Conservator, between 1985 and 2000. He was a Fulbright Scholar/Getty Fellow at the Tate Gallery, London, in 1995 and a Getty Fellow at the Museo Nacional Centro de Arte Reina Sofia, Madrid in 1995-96. He was the Booth Family Conservation Fellow at the American Academy in Rome in 2005.

He is a Fellow of the International Institute for Conservation and the American Institute for Conservation, which granted him the Conservation Advocacy Award in 2010. He is the co-founder and co-chair of Rescue Public Murals, an initiative of Heritage Preservation in Washington, D.C.

© Keith Haring Foundation



Musical performance at the 2017 vernissage. Photo by Will Shank. Keith Haring artwork



Coming to an Agreement – Display negotiations between an artist, curator and conservator

by Sophie Sarkodie

*This article will focus on the hanging solutions of a series of large photographic panels, part of the work *How to Look.....* by Babette Mangolte, originally made in 1976-78. It is on display at Tate Modern for a year, until July 2018. Mangolte's display, *How To Look...* (2017), was planned by Tate Curator Valentina Ravaglia, with much input and communication from the artist, as well as the artist attending a planning meeting and being present for the installation of the works. This presented a unique situation for myself, as a conservator, being able to work alongside the curator and artist, to ensure not only that the work was put on display safely but was also still aesthetically as intended.*

© Babette Mangolte



from 1978¹

also as an historical object to be preserved. The advantage of being in touch with the artist throughout made this an interesting process, to share and create discussion on best practice for display.

¹ Mangolte, B. (1978). *Babette Mangolte: A Photo Installation, "How to Look..."*, exhibition view with public at P.S. One, 1978, [JPEG]. Available at: <http://www.babettemangolte.org/installations.html> [accessed 29th November, 2017].

French-born, New York-based artist Babette Mangolte is described as "One of the most significant photographers and cinematographers of her generation, and a chronicler of visual art, performance, dance, and theatre from the 1970s to the present day." (Taylor, 2010).

The work itself is a multi-part installation, composed of 451 black and white photographs, taped together into 23 panels of varying size. It was these panels specifically that produced issues with how best to display at Tate Modern from a paper conservation perspective, as both an artwork but **Original layout**

The context of this artwork has been extracted from the description on Tate's website (Taylor, 2010): *'How To Look...., is a room-sized installation that examines how viewers engage with the photographic image. The work is a reconstruction and re-configuration of Mangolte's first museum installation, A Photo Installation, staged at P.S.1 in New York in May 1978 (Figure 1). In the 1978 installation, Mangolte built a temporary wall measuring 7.3 metres by 4.9 metres high, approximately, which she covered with a grid of black and white photographs. The photographs were all taken in New York and depict a number of subjects: studio portraits of models (predominantly friends of the artist); street photographs of buildings, often taken from dramatic angles and arranged to accentuate their abstract qualities; and more informal photographs, including family snapshots. This wall of photographs was only viewable from afar: a simple railing was situated at waist height in front of the wall, preventing viewers from being able to get up close to see the individual images. The artist has described this strategy in a text that now forms part of the work: 'The distance encouraged an analytical look at the photo variations ... The wall arrangement implied creating an order from nothingness.'* (*'Archaeology: The 1978 Original Installation', artist's statement from How to Look ... 2010.*) A prolific cinematographer, Mangolte has described how the installation grew out of her work on the film *The Camera: Je, La Camera: I* 1977. With the exception of a group of family photographs which document Mangolte's relationship with her nephew between 1967 and 1977, the prints in *How to Look ...* were made during the shooting of an accompanying film in 1976 and 1977. The film has a two-part structure focusing on the human face and the architectural environment. After its completion the artist was interested to extend this bipartite structure and did so by making composite images using her source photographs. The earliest of these combined an image of a model's face at the top with a picture of a building below².

Structure of panels

The 23 photographic panels, originally on long loan from the America Fund, arrived in a crate. The 451 photographs making up the panels were taped together at each corner and most adjoining edges with a double-sided, thick, self-adhesive tape that still had most of the brown carrier protective layer over the top. This tape was an unknown product having been provided by Jared Bark, a fellow performance artist, and the panels were assembled by Mangolte herself (Figures 2 and 3).



Figure 2 and 3 The recto of one panel and tapes on verso of each panel, holding the photographs in place

The largest panel measures 3458 x 1262mm and contains 85 photographs, whilst the smallest is a single photograph measuring 252 x 203mm. The photographs are all black and white, on a combination of GAF and Kodak Multi-grade paper. Some of the photographs are reprints from 2010, from the time of a display at the Whitney Biennial.

The panels are stored in layers within a padded crate, supported by thick foam-board, both of unknown quality, having been packed before being shipped. The panels were wrapped in Glassine paper, the largest panel having to be folded in on itself to fit and held to the foam-board with paper corners and white self-adhesive tapes, again of unknown quality.

² Taylor, R. (2010). *How to Look...*[online] Tate. Available at: <http://www.tate.org.uk/art/artworks/mangolte-how-to-look-t14763> [accessed 19th September 2017].

Past Display

In the first display of the work, at the P.S.One Gallery in 1978, Mangolte herself taped together the 23 panels, which at that point had 441 photographs, directly onto the temporary wall mentioned above, via the top two corners of each panel, using a double-sided self-adhesive tape on the verso. A certain amount of damage occurred at this point, due to the hanging system (Figure 4)³.



Fig. 4 Mangolte installing the original display in 1978

Some of the panels at this point had a duplicate photograph attached in front of the damaged original, reprints from 2010, along the top row, bringing the number of photographs overall to 451. Presumably this is also when pieces of tissue paper were attached to areas of sticky residue to prevent the verso attaching accidentally to other surfaces. The panels were hung this time by art handlers, over the course of one week, but using the top corners only of each panel again. It is slightly unclear what the eventual hanging method was, but Mangolte specifies double-sided tape in the plan. Again, a certain amount of damage was received.

Condition



Fig. 5 and 6
Damage sustained from previous display

The overall condition of these panels is fair. This work was made in 1976-78 and has been on open display twice. As such there was a lot of surface dirt and marks on the recto and verso, when examined in spring 2017 (Fig. 5 and 6).

Because there has been a lot of direct handling of the photographs for hanging, the panels contain a lot of handling dents and creases.

There were extensive tears and quite significant skinned areas to the top edges and corners of the verso of each section from old hang methods.

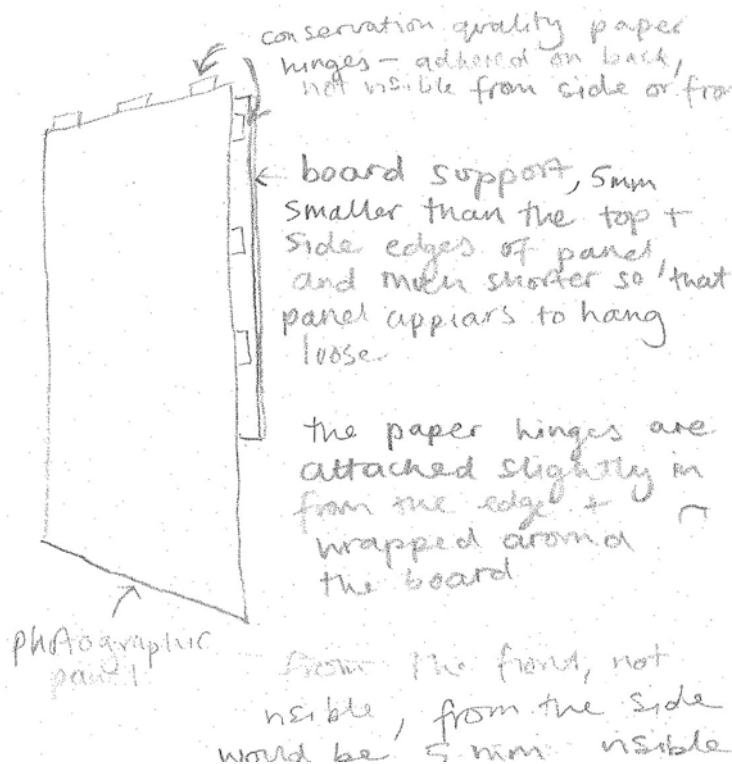
There was a lot of tape residue left on the verso of the panels from the double-sided tape, where the carrier layer had either been removed accidentally or for previous display. There has been attempts to minimise the residue from sticking to other parts of the panels in the past by adhering pieces of tissue paper to these areas. The residue areas have attracted a lot of surface dust and dirt.

From the examination of condition, it was clear that treatment was needed before display, due to the fragility and damage to the upper sections of the panels. It was also necessary to explore a new hanging system, which would not damage the panels again, as with previous displays.

³ Mangolte, B. (2017). *Babette Mangolte: 'A Photo Installation at PS One 1978'*. [JPEG]. Available at: <http://www.babettemangolte.org/installations.html> [accessed 29th November, 2017].

Artist Specifications

Fig. 7
Diagram
of a
support
system.
© Sophie
Sarkodie



Mangolte is very specific on the way the installation *How To Look...* is viewed as a whole, having created a comprehensive forty-three-page installation document for the redisplay in 2010. The overall display area of the panels was to be 3456 x 6947mm, including spacing, and the photographs are hung in a grid series on the wall to form one large rectangular display.

Particularly of interest to us as conservators for the potential hanging method is the fact that the panels should at least appear to hang in a loose fashion from the top corners again:

'As seen in the photo of the wall made at the Whitney, the "blocks" or "modules" were hung from the top corners and were hanging leaving a faint shadow from the top lights. Those "modules" shouldn't be attached on the bottom. The sense of gravity of the weight of the prints is important.' (Mangolte, 2010).

Also, it was of key importance for us to know there is an entire alcove for the wall of photographs. The photographs only hang on the facing wall, ensuring that the public can only see the photographs from the front, rather than the sides. There is also a barrier, preventing the public from being able to get too close: 'The banister prevents the viewer to come too close to the photo wall, making the serial organization of the 8 by 10 photographs foregrounded. The distance of 12 feet between banister and wall imposes to see the wall as its own entity rather than as individualized photos.'⁴

To minimise stress to the paper, one would usually hang an artwork using a support of some sort, rather than directly upon the wall. It was concluded with the artist that any support added could not interfere with the panels appearing to hang loose, but that there was a small leeway with this as the photo wall cannot be seen in profile, from the side. The initial design for a support system was based on these criteria. In the diagram above (Fig. 7), the support is slightly narrower on each side of the panel, so as to be invisible from the front. The hinges that attach the panel to the board are not used along the lower sides or lower edge, so that the panel appears to hang loose.

Artist interview and communication

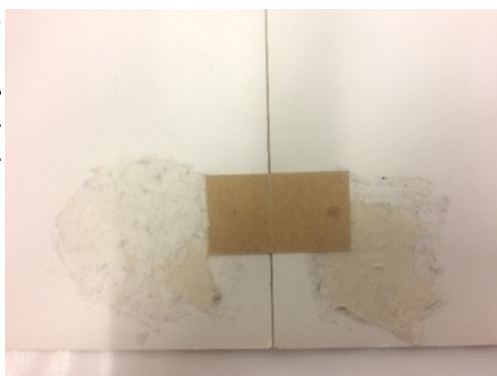
Having realised that this would be a technically specific installation, with the artist present, it was important to establish contact. In this way it could be directly established what specifications were still relevant to her for this particular display. This would help in deciding on conservation treatments and designing a more suitable hanging system that would prevent further damage. Initially, an email communication thread was started, along with the curator. At this point Mangolte was not averse to having each panel supported with a backboard, to support the weight of the photographs, as long as it was not visible.

Mangolte was happy with the diagram shown above. As she then decided to visit Tate in March 2017, it was suggested that an artist interview for conservation could be conducted. A list of relevant questions was drawn up, to get more specific detail on the photographic process used, the importance of the double-sided tape holding the photographs together, the hanging specifications etc.

Unfortunately, the interview did not go ahead as planned, due to personal circumstances, and could not be rescheduled. Some board samples were left for Mangolte to look at with the curator on her return, in order to get approval of the thickness of support board. Although particular board thicknesses had been selected by conservation; board, 3mm and 8mm, laminated together, Mangolte decided on the

⁴ Mangolte, B. (2010). *Mangolte's Installation How To Look..(1978-2010) Whitney Biennial 2010*. [PDF]. Tate Gallery. London

© Tate for both images



8mm board alone being the maximum depth acceptable. Once this had been established by her as the maximum depth of the panels in relation to the wall, it then became the challenge to design a robust enough hanging system. The communication continued through email, and Mangolte kindly answered the interview questions with written text instead. At one point, the substitution of some of the most damaged photographs with duplicates that the artist still has in her possession was offered by Mangolte. This was deemed not necessary as the treatment had provided a visually satisfactory result.

To avoid damage due to the size of the panels a team of conservators had to carry out the treatment. A large table was needed, as well as a large room that would accommodate the size of the crate. Time was estimated to 900 hours, not including the design and implementation of another system of attaching the photographs together using conservation materials. Due to a six-month turnaround for the conservation of this project, priority was given to repairing tears and removing sticky residues. As the double-sided tape was part of the original assembly of the artwork, carried out by the artist herself, it was also felt that it is integral to the work, despite being non-archival. The focus was on making sure that the panels were display ready, and that the hanging would not further

damage the panels.

The verso of each panel was surface cleaned using Staedtler eraser and a soft brush. The recto of each panel was surface cleaned using a dry microfibre cleaning cloth. Any sticky adhesive residue on the verso was removed using a crepe eraser block. Any sticky residue on the recto, and any stubborn remaining adhesive on the verso, was cleaned with a minimal amount of acetone, using cotton wool swabs (Figure 8 and 9). Tears and skinned areas were repaired on the verso only, using 10% Klucel G in ethanol where possible. Where the area required a stronger repair, 10% methyl cellulose in water was used instead. Tosa Tengujo, 11gsm, was used to reinforce the tears and skinned areas.

Development of a hanging solution

The initial idea was based on the diagram given to Mangolte, and approved by her, on condition of the board depth not being beyond 8mm. A paper-covered, acid-free board of the best quality and strength was used to provide a near invisible support, with a simple paper hinge system around the edges to fix the panels individually to the supports. The largest panel was bigger than any board that the manufacturer offered though, which meant that a jigsaw fitting of two large support boards would be necessary.

The next stage was to brainstorm how to hold the board to the wall without creating too much added depth again. There was a range of metal fixings, some of which the manufacturer had examples of, that could be embedded into the board, so that the board could simply slot into wall fixings. An aluminium shelf adhered into the recessed side of the board for use in conjunction with mirror plates was one idea. The second idea was to embed a circular metal key hole fixing which could then lift onto metal wall fixings. Conservation technicians made a mock-up of both, but it was found that both of these methods would require laminating two thicknesses of board (8mm and 3mm), to make it strong enough for cutting recesses and holding metal fixings without wearing down of the paper-covered boards, especially along the edges. Lamination of the board without causing off-gassing or long-term acidity and discolouration was selected on the basis of several conservators' experiences with the use of *Neschen Gudy 831*. The problem now was any possible warping that could occur through laminating such large sizes, the strength and success of the lamination over a year-long display, and the overall depth of boards being (11mm plus).

A split batten system made of wood or acid-free board was considered. As the panels needed to look like they were hanging loose, simply hinging a batten to the top edge of each panel would achieve the criteria. However, the paper conservation technicians, who have a lot of experience of hangings, considered the board not to be strong enough for this particular purpose, and a wooden batten would

have required a minimum depth on the back of the work and the wall, plus the support board, which would again exceed the maximum depth.



The final display at Tate

The next solution considered was an overall textile or paper lining, slot-hinged onto the verso of each panel and attached to the wall with Velcro strips. However, Velcro attachments have been known to fail over time, and a year-long display was too risky.

Magnets are another method of display that we are currently looking into and conducting experiments with. For a photograph with a delicate gloss emulsion, the risk of a mark occurring where the front magnet is placed on the work, over the course of a year's display, is high. An entire false wall was also considered but was not possible within the exhibition build budget.

Finally, a solution was found, based on the original diagram sent to Mangolte but this time using aluminium instead of a board. Alupanel is a commercially available aluminium composite board, with a polyethylene core, available as thin as 3mm, and can be ordered up to the panel size that was needed. It was decided to make a mock-up of a possible hanging system using this. Hinging was carried out on the top and side edges of the panels using Japanese paper, 19gsm from and 10% methyl cellulose in deionised water. Long hinges were used, so that they can be trimmed from the aluminium and used again without the need for intervening with the edges of the photographs again, to adhere new hinges. The lower edges were left unhinged, so that it appears as though each panel is hanging from the top corners from afar. The aluminium supports were cut to the same heights as the photographic panels, for adequate support, but 5mm in from the sides and the top so as to be invisible from the front. Picture hangers were adhered to the back with a metal epoxy adhesive, to use for fixing the supports securely to the wall. For the larger panels, a central hole was cut in the aluminium to reduce the overall weight. The photographic panel hinges were wrapped around the aluminium and taped on the verso using metal foil tape from. Metal rests were also adhered onto the verso of each frame, along the lower edge, so that the frame lies vertically parallel to the wall, rather sloping forward from the top, as it usually would with picture hangers.

A mock-up was made and hung in the exhibition space, where the Curator agreed that this method was acceptable visually.

The panels were hinged to the aluminium on the gallery floor, as they took up such a large space. Once they were hinged, it was also safest to keep them lying horizontally on a covered surface on the floor or on covered ping-pong tables until needed for hanging. Picture hangers were used to reduce direct handling. Genies were used to mark out the grids of the panel layout on the wall and to position the panels in place once the layout was agreed.

Mangolte was present throughout the installation and was happy with the new hanging system. She expressed her satisfaction with the display and the communication with the conservation department.

Once the display has finished, the plan is to find a better way to store the panels. The current idea is to cut the hinges free of the aluminium supports, which will be stored separately for the next display. The photographic panels themselves will need a new crate, padded with conservation quality foam. Stacked trays with recesses for the individual panels will be made of a foam material so that the layers of panels are not in direct contact as before and are not adding too much weight and crushing the lower panels.

Conclusion

It was rewarding to be able to have an open channel of communication throughout this project. Initially, more problem-solving and display ideas were needed compared to other displays, but this gave way to a much more stress-free and well-informed install process. It would be recommended through our experiences of this display to line each panel with acid-free, unbuffered paper, cut slightly smaller than the panels, and attached using slot hinges. This would prevent further tape residues from attaching to parts of the panels and would also create a barrier between the panels and the aluminium support boards during any longer display period. This would be contingent on the barrier paper not being visible and adding an overall minimal depth.

Acknowledgements

I would like to say thank you to Valentina Ravaglia and Babette Mangolte for the direct communication throughout, which made the project rewarding. Also, my thanks to my conservation colleagues, conservators and technicians, who provided me with much advice, ideas and help, in carrying out the work needed for the display.

About the author

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Sophie Sarkodie studied conservation at Camberwell College of Art, London. Sophie then completed an internship the Metropolitan Museum of Art, New York. She worked at the National Museum of Ireland for two years as the Paper Conservator. On returning to the UK, Sophie worked at Museum Conservation Services in Duxford and then at the British Library for seven years, whilst there gaining an MA in Arts Management. She has been working for Tate since 2012.



Reviews

Fixing what isn't broken. What is reconstruction in contemporary art?

Review by Māra Žeikare

For the first time in Latvia, an event dedicated to the conservation and restoration of contemporary art was organised and saw the participation of a wide audience. The symposium, produced by Latvian Centre for Contemporary Art (www.lcca.lv) was initiated by two exhibitions that took place in parallel with the symposium: *Juris Boiko. Salt Crystals at the Latvian National Museum of Art* (restorer – Evita Melbārde) and *Archaeology of Kinetics* by artist Valdis Celms and restorer Ieva Alksne at the Riga Art Space.

The symposium welcomed professionals from a wide range of European institutions, who shared their experiences with reconstructing changing artworks. The symposium highlighted issues relating to the restoration of contemporary art through different case studies from the point of view of two important actors in the reconstruction process: the curator and the conservator-restorer.

Participants included curators Stephanie Weber (Lenbachhaus Munich, Germany), Daniel Muzyczuk (Muzeum Sztuki in Lodz, Poland), Ieva Astahovska (Latvian Centre for Contemporary Art), Francesca Bertolotti-Bailey (Liverpool Biennial, UK), and Kaspars Vanags (ABLV Charitable Foundation, Latvia) and conservators-restorers Hilka Hiiop (Art Museum of Estonia), Ieva Alksne and Evita Melbārde (conservators-restorers, Latvia), conservation manager, time based media conservation Louise Lawson (Tate Modern, UK), and manager of the contemporary art collection at the Latvian National Museum of Art Astrīda Rogule (Latvia). Prior to their talks, conservation expert Dr. Vivian van Saaze (Maastricht University, Netherlands) opened and closed the topic of the symposium, using the key concepts of conservation theory.

The focus of the symposium was not only the themes of materiality and the physical process of reconstruction of the artwork, but also such issues as authorship, authenticity, original vs. copy, material vs. immaterial, author's intent, and re-interpretation. It was focused on the dilemmas that arise always when trying to reconstruct contemporary artworks, with a particular focus on works that are unstable or changing - installations, performances, kinetic or multimedia artworks.

The symposium also presented a small publication - *An incomplete guide to fixing what isn't broken. What is reconstruction in contemporary art?*, edited by Simon van der Weele (writer and researcher, Netherlands). An incomplete guide – because of the situation in Latvia, where education in the restoration of contemporary art is still in its infancy, and so is the building of the forthcoming Contemporary Art Museum in Riga. The first contemporary art museum of Latvia is due to open in 2021. The Incomplete Guide and the symposium thus served as the starting of this discussion in Latvia, laying the foundations for a network of concerns and possible solutions for the future museum to come.

Videos of the presentations are published and can be viewed on [Latvijas Laikmetīgās mākslas centrs](https://www.youtube.com/channel/UC...) YouTube channel.

About the author

Māra Žeikare is an art historian from Riga, Latvia. She studied at the Academy of Culture and Art Academy of Latvia and has worked in several art institutions – Skaņu Mežs, Noass and the forthcoming collection of the Latvian Contemporary Art museum. She currently works with research projects at the Latvian Centre for Contemporary Art (LCCA), has curated the exhibition "Juris Boiko. Salt Crystals" (LNMA, 2016/2017); compiled and edited the publication "NSRD. Juris Boiko and Hardijs Lediņš" (LCCA; 2016, in collaboration with Ieva Astahovska).



Reviews

The Future of Museums: Collections 20 March 2018 Wellcome Collection Review by Georgina Tomlinson

On the 20th of March the Museums Association held a conference at the Wellcome Collection in London, UK looking at the future of museums. It was a crammed schedule with 14 speakers and discussions between each section. I went as a new AMA (Associateship of Museums Association) student to meet fellow professionals and see how the sector feels we need to adapt to keep our museums open and relevant to future generations. The conference launched the Museums Association's new research project 'Collections 2030' which will explore how museums need to change over the coming 12 years. Still in its infancy, currently they have just a logo, their intension is to work with individuals from the sector to understand how, going forward, we should use and manage our collections.

The first section of the conference was about 'being brave', where we heard from speakers who have made significant changes or decisions. Neil Curtis (Head of Museums & Special Collections, Aberdeen University) started the session with repatriation, taking a fresh and open approach to dealing with what can be an extremely sensitive subject, stressing the need for humility on the part of the holding institution. Beverley Cook (Curator, Social & Working History, Museum of London) led a vast rationalisation project of their collection with the help of a grant from the [Eismee Fairburn Trust](#). She trusted the methodology they produced and encouraged other curators to not be afraid of disposing (or 'transferring' a word she much preferred) parts of their collection to refine its contents. In a time when running a museum is ever more expensive our collections must be honed to our need.

Section two looked at 'collecting for the future' and touched on some of the harder and more controversial subjects museums are trying to discuss. Sara Wajid (Former Head of Interpretation, Birmingham Museum and Art Gallery) asked strong ethnic women to co-curate the exhibition 'The Past is Now', giving them a voice within the museum. By de-colonising the collection, they took the voice away from the white man and spoke to a wider audience. We were also introduced to Emma McGarrity (Learning & Engagement Officer, Tower Museum in Derry) and her project 'Speeches, Strikes and Struggles' connecting the community with their collection. It was interesting to see how the items resonated with locals, many knowing families mentioned in the collections. This section was concluded with Sue McAlpine (Curator, Migration Museum), whose organisation at present has no permanent home or collection, which they find liberating, and I felt reflected the transience of the migrants they're documenting.

And finally, we came to the subject of 'expertise' and the role of the curator. It was widely acknowledged that as a curator we have a level of respect and our opinions and knowledge are trusted. This we shouldn't take for granted and strive to document the facts. This came across strongly during Subandra Das' (Curator, UCL Culture) talk on her exhibition 'Bricks and Mortals'. Exhibitions and collections aren't neutral, and we need to acknowledge this. She feels that with her expertise she has the power to educate people on the real stories. Andrea Hadley-Johnson (Co-Production & Engagement Manager, Derby Museum) however, explained how sometimes not knowing about an item can open doors. They found a collection of items that had little documentation and instead of leaving them neglected they took them out into the community. This allowed others to help identify items and connect with non-museum goers. We must stress though as did Mark Carnall (Collection Manager, Oxford University's Museum of Natural History) that when there is expertise it shouldn't be lost. People come to see the items we exhibit first and foremost. We can use interesting ways of interpreting them, but nothing will surpass understanding our collections.

I found the course forceful in opening our eyes to areas of our collections we might forget about or decisions we don't want to make. It was great to hear from those that have found the courage or the tact

to make exhibitions that break boundaries and touch on those more difficult subjects. A truly progressive move forward for the museum sector.

About the author



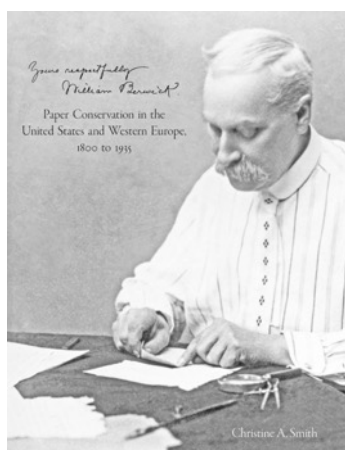
Georgina Tomlinson is currently Assistant Curator of Philately at the recently opened Postal Museum in London. She studied Art History at the University of Warwick and from there began to work in the museum sector first in Bath then London. She is currently taking a professional development course with the Museums Association.



Book Reviews

Yours respectfully, William Berwick: paper conservation in the United States and Western Europe, 1800-1935 by Christine A. Smith Review by Karl Buchberg

The Legacy Press, Ann Arbor, Michigan, 2016, 696 pp, 112 color/black & white images, ISBN: 9781940965017 (hardcover)



The first sentence of Christine A. Smith's Introduction clearly states the overall goal of this volume: "This book interweaves two related histories: the professional biography of William Berwick (1848-1920), who was the preeminent manuscript restorer in the United States during the late nineteenth and early twentieth centuries, and an exploration of the world of paper conservation in the U.S. and Western Europe during the nineteenth and twentieth centuries." The author, who received an A.B. from Vassar College and then an M.S. in art conservation from the Winterthur Museum-University of Delaware, runs Conservation of Art on Paper, Inc., a private paper conservation concern in Virginia. Between 1998-2003 Smith conserved both George Washington's and Martha Washington's Last Will and Testament, two documents of U.S. national importance which had been treated by William Berwick eighty years earlier. This treatment was the inspiration for the biography of the man who had done the treatment and the professional world in which he lived and worked.

Berwick, who was born in the U.K. in 1848, emigrated to Canada and then subsequently to the United States, worked at the Library of Congress, Washington D.C. from 1899 to 1920, establishing a national and international reputation. In thirteen elegantly written and meticulously researched chapters, Smith portrays the field of archives and library restoration/conservation, its relationship to the management of these institutions and the techniques used by restorers during the nineteenth and early twentieth centuries.

This volume is targeted at various constituencies. Paper conservators, especially those working in archives and libraries or dealing with archival documents, will be fascinated with Berwick's career at the Library of Congress while also working privately for other major institutions in the United States. Equally, archivists and librarians would profit greatly from a deeper understanding of the history of the care of collections and the role that their administrative predecessors played.

Chapter 3, Collegial Exchange, details early library and archive conferences in the U.S. and Europe. The interdependence of top institutional management and restorers at this early period in the history of conservation is instructive. Smith discusses Berwick's 1902 and 1905 trips to Europe to expand his treatment options and source supplies, interestingly with varying results.

One of the great strengths of this volume is the description of historic paper repair techniques from technical, scientific, aesthetic as well as financial points of view. Berwick was most closely associated with the archival restoration technique silking; the adhesive application of a gossamer thin layer of fabric to each side of a document needing structural support. Berwick used this technique on the two Washington documents and it is this technique which author Smith reversed in her subsequent treatments. In Chapter 4, Silking and its Antecedents and Chapter 5, Experiments with Synthetic Coatings, Smith discusses the historical alternatives to silk as a support material: western paper, Japanese paper, thin copy paper, natural resin varnishes, cellulose nitrates, and cellulose acetate.

Chapter 6, Environmental Concerns, deals with issues still relevant today in archives, libraries and also museums. Seen from an earlier perspective, some issues are more of historic interest such as gaslight and arc lamp illumination. Others, however, still concern all custodians of historic collections: heating, fire and flooding to list just a few.

Chapter 7, Working Methods, the longest chapter at 147 pages, deals with the entire scope of the treatment process: starting with examination and documentation, photographic documentation, then removing mold, foxing, wax, oil, grease, onto washing and bleaching through to fills of various sorts, lining and backing and finally mounting and storage. Conservators today continue to deal with each of these treatment options. Smith elegantly contrasts historic techniques with contemporary variations. Of particular value is Smith's detailed knowledge of historic materials and recipes which she lists, translates into current terminology where necessary, cites historic costs and translates into current dollar amounts, and discusses their original effectiveness, aging, and reversibility. Smith's voice is always instructive and sympathetic, understanding past working practices from an historic point of view with hindsight but not criticism.

Chapter 13, The Decline of Silking, the Rise of Cellulose Acetate Lamination, deals with the transition in the late 1930's away from silking and the introduction of cellulose acetate lamination as promoted by William James Barrow. Replaced in the 1970's by mylar encapsulation, cellulose acetate lamination is surely a technique encountered by all who work in archives and libraries.

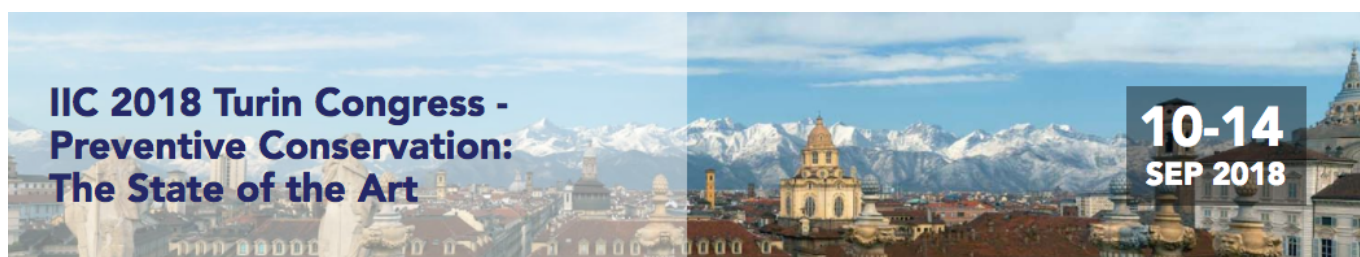
Following the main text are six Appendices including Miscellaneous Interesting Recipes and the Library of Congress Conservation Bibliography of 1924. The excellent Glossary will be a useful reference to both collection care managers and conservators: materials, both historic and current, are clearly described. Smith's extensive research is highlighted by her extraordinary Endnotes, which follows. An extensive Bibliography and Index round out the text sections. The Legacy Press has designed and produced a volume that is physically a pleasure to read.

Smith's closing words are a well-stated guide as to the importance of understanding the early history of paper conservation. "No subject of human endeavor achieves consummation: Its practitioners live in a brief moment and can only work in the most careful way that their time allows. In addition, good work in any discipline is built on the efforts of earlier colleagues and reaches toward those who will follow...We who follow them, in whatever field, can be guided by their dedication as our work makes a bridge to those who will follow. We are better for those who have shown us the way." We are indebted to the author for this groundbreaking, extraordinarily well-researched and readable book.



IIC News

IIC 2018 Turin Congress - Preventive Conservation: The State of the Art. Registration is now open!



Early rate registration is now open for IIC members and non-members. By registering before the deadline of 17th May you will secure your place at Congress for the best price. This year's 26th Biennial Congress is set to attract the best minds in conservation from around the world. Hundreds of people will come together to generate discussion and explore the biggest issues that exercise our field.

A full programme of tours and social events is planned to include receptions in two of Turin's Royal palaces, plus the Congress Grand Dinner at the splendid Palace of the Venaria Reale, just outside the city. There will be a poster display, including a students' poster display, and exhibition by suppliers and service providers. Parallel meetings will include those for student participants, for members of the IIC Fellowship, for representatives of IIC Regional Groups and one for grant recipients.

A special feature of this year's Congress will be a joint IIC 'Point of the Matter' Dialogue, organised in collaboration with ICCROM (the International Conservation Centre in Rome).

For more information and to register visit the Congress pages at:

<http://www.iicturincongress2018.com/>

IIC Annual General Meeting

The sixty-eighth Annual General Meeting of the International Institute for Conservation of Historic and Artistic Works

took place at 6:00 pm on Monday 22nd January 2018

at the Society of Antiquaries of London, Burlington House, Piccadilly, London W1

Present: Sarah Staniforth (President, in the Chair), Mikkel Scharff (Vice-President), Valentine Walsh (Vice-President), Jo Kirby Atkinson (Secretary-General), Velson Horie (Treasurer), Joyce Townsend (Director of Publications), Julian Bickersteth (Director of Communication)

Stavroula Golfomitsou, Tom Learner, Austin Nevin, Velayudhan Nair, Stephen Koob, Barbara Reeve, Alice Tsang, Eleonora Nagy, Helen Griffiths (members of IIC Council) Jonathan Ashley-Smith, Anna Buelow, Barbara Borghese, Simon Cane, Dinah Eastop, Clare Finn, Stephen Hackney, Jane Henderson, David Leigh, Juanita Navarro, Hazel Newey, Donald Sale, David Scott, Athanasios Velios, Juergen Vervoort (Fellows) Linda Bullock, Nicola Costaras, Roger Groves (Individual members), Joshua Hill, Wendy Rose, Mariam Sagaradze (Student members).

Unable to attend: David Saunders (Vice-President), Lorenzo Appolonia, Amber Kerr, Tom Learner (members of IIC Council)

In attendance: Sarah Stannage (Executive Director), Graham Voce (Executive Secretary), Mary Breeding (Finance Secretary), Tina Churcher (Membership Secretary), Nigel Boardman (Slaughter and May), George Cooper (Taylor & Francis).

Sarah Staniforth, President, in the Chair, extended a welcome to all those present, and especially to those who had travelled long distances. Sarah Staniforth explained that the meeting would be followed by a panel discussion to consider the establishment of IIC special interest topic groups (SITGs) and following this, there would also be a short presentation from the Palace Museum Beijing about the Museum, its Hospital for Conservation and about the IIC International Training Centre for Conservation and conservation issues in the rapidly growing heritage profession in China.

Sarah Staniforth then welcomed to the meeting Nigel Boardman, representing IIC's legal advisors, Slaughter and May and George Cooper from IIC's publishers Taylor and Francis Routledge.

The Minutes of the last Meeting, having been published on the IIC web-site and circulated to members with the announcement of this Annual General Meeting, were taken as read and signed by the President.

The Notice calling the present Meeting, having been published in *News in Conservation* number 63 of December 2017, as well as being posted to members and published on the IIC web-site, was taken as read. The Audited Reports & Accounts for the IIC membership year 2017 – 2018 had been posted to members and published on the IIC web-site at the same time.

The Chairman explained that voting on the Resolutions by members present who had not voted by post or appointed a proxy would be by show of hands for the Ordinary and Special Resolutions and would be by ballot paper for the elections to positions on Council.

Resolution 1: To receive and consider the Reports of the Council and the Auditors and the Financial Statements for the year ended 30th June 2017

Sarah Staniforth, President, in the Chair, explained that this year IIC's reports and accounts had been published in their conventional form and sent to all members and that, following its first publication last year, the new Annual Review, in its more engaging and readable format had again been produced. There is a copy of the Annual Review for every person attending this Annual General Meeting. Sarah Staniforth thanked Jo Kirby Atkinson for her co-ordination of the production of this second IIC Annual Review. The Annual Review contains the reports from the various Officers of IIC – the Secretary-General, Treasurer, Director of Publications and Director of Communications, as do the audited Annual Report & Accounts sent to all members; as such there would be no separate reports to the meeting read out by the Officers, but questions would be welcomed from the floor.

Sarah Staniforth explained that there were some adjustments to their previous auditing by IIC's auditors, Kingston Smith, and that these were reflected in a re-statement of the preceding previous year's figures but that these did not affect the financial stability of IIC.

Julian Bickersteth outlined the plans for a refreshed design to be applied to the IIC web-site and that this would be put in place in 2018 and that IIC now had an Instagram account to complement its other social networking media on Facebook, Twitter and LinkedIn, to which members were asked to view and take part in. Julian Bickersteth also thanked on behalf of Council the work of two highly-valued members of the IIC communications team, Barbara Borghese, Editor of *News in Conservation*, and Athanasios Velios, webmaster of the IIC web-site, without whose tireless contributions IIC would be unable to do the engagement and outreach that it now does.

David Leigh asked if the reduced / banded rates for Individual and Fellow membership fees had increased membership numbers. Sarah Staniforth replied that there has been a noticeable increase in the number of renewals in the current membership year as a result of the banding of fees, but that the effect of this was in the current year (2017 – 2018), not the year under review at this meeting (2016 – 2017).

On completion of this discussion the resolution was duly adopted.

Resolution 2: To appoint Kingston Smith as Auditors to The Institute and to authorise the Council to fix their remuneration for the ensuing year.

Sarah Staniforth asked the meeting to vote on this resolution and the resolution was duly adopted.

Resolution 3: To consider and if thought fit to pass a Special Resolution THAT the Articles of Association produced to the meeting and signed by the Chairman for the purposes of identification

be approved and adopted as the new Articles of Association of the Company in substitution for, and to the exclusion of, the existing Articles of Association

Sarah Staniforth, President, in the Chair, showed to the meeting the proposed Articles of Association to the meeting and explained that these had also been displayed on the IIC web-site since the notice of this Annual General Meeting was published. Sarah Staniforth read the new articles to the meeting and added that any other amendments are consequential or clarificatory. Sarah Staniforth explained that the changes provide for the creation of the post of the Director of Membership, the reduction of the number of posts of Vice-President to three in number and formalised and enhanced the co-option of, as well as election of, members to Council. Any other amendments are consequential or clarificatory.

Sarah Staniforth asked the meeting to vote on this resolution and the resolution was duly adopted.

Resolution 4: To elect one Vice-President

David Saunders was resigning as a Vice-President at the meeting and standing for election as the inaugural Director of Membership. Amber Kerr was retiring at the end of her second three-year term as an Ordinary Member of Council and was standing for election as a Vice-President.

On the basis of the total vote, Amber Kerr was elected for the first time as a Vice-President of IIC.

Resolution 5: To elect a Director of Publications

Joyce Townsend was standing for re-election as Director of Publications for a third term. On the basis of the total vote Joyce Townsend was duly re-elected as Director of Publications.

Resolution 6: To elect a Director of Membership

David Saunders was standing for election for a first term as IIC's first Director of Membership. On the basis of the total vote David Saunders was duly elected as Director of Membership.

Resolution 7: To elect three Ordinary Members of the Council

A total of three places as Ordinary members of Council was available for ballot. Amber Kerr was retiring at the end of her second three-year term as an Ordinary Member of Council and had stood for election as a Vice-President. There were four candidates for the three places as an Ordinary Member of Council: Steven Koob and Tom Learner were standing for re-election and Rachel Sabino and Roger Groves were standing for election as an Ordinary member of Council for the first time.

On the basis of the total vote, Steven Koob and Tom Learner were re-elected and Rachel Sabino was elected for the first time as Ordinary Members of Council.

Resolution 8: To transact any ordinary business of The Institute

Sarah Staniforth announced to the meeting that Council would like to develop and enhance the roles that Fellows played in IIC and to recognise their significant contribution as senior members of the conservation profession. As part of this Robin Hodgson, based in Victoria, Australia, is developing a mentoring programme to draw on Fellows' experience and, assuming that the trial pairing that had been set up was successful, this would be developed and expanded in the months to come. Other ideas for the development of the contribution that IIC Fellows could make would be much appreciated by Council and should be sent on to the IIC Office.

There being no further business Sarah Staniforth, President, in the chair, then thanked IIC's advisors, auditors and publishers for attending. The Chairman then declared the meeting closed at 6.40 pm.



The Fellowship corner

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



Dr Anna Bülow was apprenticed as a bookbinder before graduating as a paper conservator from the University of Applied Arts in Berne, Switzerland. She received a postgraduate degree (MAC) from Queen's University in Kingston, Canada, and worked as a research fellow at the Canadian Conservation Institute. Since then, she has specialised in preventive conservation with a particular interest in risk assessment and collection management methods. Her research in preventive conservation lead her to receive her PhD from De Montfort University in Leicester, UK. She has worked as Head of Preservation at The National Archives, UK, and is currently working as Head of Conservation at the British Museum. Between 2003 and 2011 she has edited the Journal

of Paper Conservation and served as board member of the International Association of Books and Paper Conservators (IADA). Anna is an accredited conservator with ICON, and has recently become the working group co-ordinator of the preventive conservation group at ICOM-CC.

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Ursula Schädler-Saub is Professor for History and Theory of Conservation and Restoration and for History of Art at the University of Applied Sciences and Arts in Hildesheim, Northern Germany.

She studied in Florence, Italy and obtained a PhD at the Technische Universität Berlin.

For several years, she was Conservator in the Bavarian State Department for conservation of monuments and sites, and from 1993 she has been Professor of History and Theory of Conservation/Restoration and history of art at the Faculty of Architecture, Engineering and Conservation at the University of applied Sciences and Arts HAWK in Hildesheim.

She is member of the German National Committee of ICOMOS, the Monitoring group for the German World Heritage, a member of the International Scientific Committee for Wall Painting Conservation, member of the International Scientific Committee for Theory and Philosophy of Conservation and Restoration and from 2010 she has been Head of the National Scientific Committee on Conservation and Restoration of Wall Paintings and Architectural Surfaces; since 2012, she is member of the board of ICOMOS Germany.

She has published extensively on conservation/restoration, the history and theory of conservation/restoration, history of art and conservation of wall paintings.



What's on

A comprehensive list of events taking place around the world, in and around the field of conservation. Write to news@iiconservation.org if you wish to add your event

Call for papers

14th International Symposium on Wood and Furniture Conservation

23-24 November, 2018

Rijksmuseum, Amsterdam

Deadline for abstracts: 8 May 2018

For more information visit:

<http://www.ebenist.org/en/>

Infrared and Raman Users Group (IRUG 13) Conference

5-7 December 2018

Australian Institute for the Conservation of Cultural Materials (AICCM)

Australia

Deadline for abstracts: 1 June 2018

For more information visit: <http://www.irug.org>

9th International Symposium on Technologies for Digital Photo Fulfillment (TDPF 2018)

24 September 2018

Dresden, Germany

Deadline for abstracts: 30 April 2018

For more information [click here](#)

WAAC 44th Annual Meeting

27-29 September 2018

Santa Fe, United States

Deadline for abstracts: 1 July 2018

For more information [click here](#)

Wear of Materials 2019 - 22nd International Conference on Wear of Materials

14-18 April, 2019

Miami, United States

Deadline for abstracts: 31 May 2018

For more information visit:

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

Conferences/Seminars

Trading Paintings and Painters' Materials 1500-1800

21-22 June, 2018

Copenhagen, Denmark

For more information about this event see:

<http://www.cats-cons.dk/conference-2018/>

AIC 46th Annual Meeting - Book and Paper Group

29 May 2 June, 2018

Houston, USA

For more information [click here](#)

iPRES 2018

24-27 September 2018

Boston and Cambridge, Massachusetts, United States

For more information visit:

<https://ipres2018.org/>

Heritage Across Borders Association of Critical Heritage Studies, 4th Biennial Conference

1-6 September, 2018

Hangzhou, China

For more information visit:

<http://www.criticalheritagestudies.org/hangzhou-conference/>

Open Scholarly Communication in Europe. Addressing the Coordination Problem

31 May to 1 June, 2018

Athens, Greece

For more information visit:

<https://operas.hypotheses.org/conference-2018-05>

4th International Conference on Integrated Pest Management (IPM) for Cultural Heritage in Stockholm

21-23 May, 2018

Stockholm, Sweden

For more information about this event see:

<https://www.raa.se/>**It's About Time! Building a New Discipline: Time-Based Media Conservation Symposium**

21-22 May, 2018

Institute of Fine Arts, New York City, USA

For more information see:

<https://www.tbmsymposium2018.com/>**Conference on New Trends in Cultural Heritage Biodeterioration**

5-7 September, 2018

Coimbra, Portugal

For more information

see: <http://www.ibbs18.com/>**StuCo 2018 - International Colloquium for Students and Interns**

23-24 June, 2018

Dresden, Germany

For more information visit:

<https://www.restauratoren.de/event/stuco-2018-international-colloquium-for-students-and-interns/>**9th Creating Knowledge conference 2018
6-8 June 2018**

Vingsted, Denmark

For more information visit:

<http://creatingknowledge.dk/>**ICAP2018**

28 May to 3 June 2018

Buenos Aires, Argentina

For more information visit:

<http://igeba.gl.fcen.uba.ar/content/icap-2018>**Sustainable Infrastructure For The Built Environment**

29-31 October 2018

New Delhi, India

For more information [click here](#)**Courses/Workshops****Workshop on Nanocellulose films: a mending material for transparent substrates**

24-25 May, 2018

Deadline to apply: 15 April, 2018

The National Archives, London, UK

For more information visit:

<https://www.iiconservation.org/node/7391>**COARCH18: 2nd Workshop On Computing Techniques For Spatio-Temporal Data in Archaeology And Cultural Heritage**

25-28 August 2018

Melbourne, Australia

For more information visit:

<http://coarch18.di.univr.it/>**Fresco & Fine Art Conservation and Restoration - Messors 2018**

8-21 August, 2018

Matera, Italy

For more information visit:

<http://messors.com/art-restoration-and-conservation/>**Old Cities, New Challenges Course**

Getty Conservation Institute and Think City

29 September - 6 October, 2018

Penang, Malaysia

For more information write to

OCNC18@getty.edu**Heritage in Transition: Communities, development, and reconstruction**

23 June, 26 July, 2018

Madaba, Jordan

For more information visit:

<https://www.integratedheritage.org/hmfp/jordan-2018/>

For more information about these conferences and courses see the IIC website: www.iiconservation.org