

Issue 82, FEBRUARY-MARCH 2021



NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS



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Inside cover image: Screen still from IIC Congress presentation "Delivering Decisions with Due Diligence: A Research-led Approach for the Conservation of the Rubens Ceiling at Banqueting House, Whitehall, London" by Kate Frame (more on Congress p. 22-35)

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CONTENTS

- 4 THE PRESIDENT'S DESK
- 5 FROM THE EXECUTIVE DIRECTOR | EDITOR'S SOUNDING BOARD
- 6 NEWS IN BRIEF
 Croatia hit with another devastating earthquake
 BACC names new executive director
 New head of conservation for the British Museum
 Dealing with the aftermath of the US Capitol riots
- 10 FEATURE ARTICLES
The CuTAWAY Project: conservation and wood analysis, Dr. Ingrid Stelzner

GCI-MOSAICON Initiative mosaic conservation training materials now available, Thomas Roby

Elmgreen & Dragset: The Outsiders Installation and preventive conservation of a contemporary artwork, Saara Peisa
- 22 IIC NEWS
 Behind the Scenes of Congress with the DEVs
 IIC Congress: Closing Remarks by Secretary-General Jane Henderson
 2020 Keck Award Winner
 IIC Edinburgh Congress 2020 Poster Prize Winners
 Location Announcement for IIC Congress 2022
Reflections on the IIC Congress Getty Workshop, Bob and Debbie Norris
 Who We Are: get to know the IIC Communications Team
 Fellowship Corner
 Meet our Trustees
- 40 STUDENT & EMERGING CONSERVATOR
Pursuing Change and Stability with Nudo Di Donna by Mario Busini, Giulia Rioda
- 46 BOOK REVIEWS
Mummy Portraits of Roman Egypt: emerging research from the APPEAR project, reviewed by Alexandra Taylor

My Life as a Replica: St John's Cross, Iona, reviewed by Olivia Haslam
- 51 EVENT REVIEWS
Sustaining Cultural Heritage through Preventive Conservation and Collection Care, Tanushree Gupta and Gabriela Krist

Young Professionals Forum—Emerging skills for heritage conservation: a starting point, Sara Abram
- 58 ANNOUNCEMENTS

FROM THE PRESIDENT'S DESK

A new year is always a good time to take stock, both professionally and personally, on what has been achieved in the last 12 months and also to consider what opportunities and challenges the next year might present. IIC is no different, and we are currently looking at what we achieved in 2020 and what 2021 may look like for us. We normally do this in a formal way through our annual report which is physically presented at the AGM in late January. This is always held in London as this is where IIC's office is registered. We could see that was not going to be possible a while ago, so in early December we held an on-line EGM (Extraordinary General Meeting) to approve changes to our governing articles so we could undertake the business of our AGM entirely on-line. We also made the decision, given the change in format, to take a little longer planning the AGM and therefore we will run it on 19 April (see the announcement on p. 33).



In considering 2020, firstly we should celebrate that in this most difficult of years, IIC has not only survived but thrived. This survival can be seen in how our student and early career membership numbers have grown, our financial position is stable and our regular outputs have continued to be delivered in the form of our technical publications, our webinars and on-line presence, our biennial Congress and our communications. Most notable amongst the latter has been this publication, *News in Conservation*, which goes from strength to strength under the inspired editorship of Sharra Grow. If you missed the last issue ([December-January 2021, Issue 81](#)) do take the trouble to download it. It marks the 70th Anniversary of IIC and is full of uplifting stories of how IIC came into being and what it has achieved over the last 70 years.

IIC's thriving this past year is best illustrated by our highly successful 28th Biennial Edinburgh Congress. As our first fully on-line Congress, it has taught us so much, not only about how to deliver such conferences, but also about how many more of our members can engage if we deliver conferences in this way.

This, in turn, creates a challenge for our profession. The content of such conferences will always be predominantly about the physical. Humanity values its physical art and cultural output partly because it reminds us that the human soul is capable of sublime, creative expression and partly because we know that preserving our history and heritage helps us to understand who and what we are. Treasuring the tangible evidence of our past, and indeed our present, will therefore always be valued and ipso facto require the knowledge and services of our profession. It is our mediating hand that will continue to ensure the ongoing care and preservation of the physical cultural record.

At the same time, this recent Congress has shown that the delivery method of the stories of physical conservation is now predominantly going to be a digital one. This pandemic has exposed and accelerated a whole range of actions in the digital realm, two of which directly affect our members. The first being that the demise of print format for publications, which was well underway pre-COVID, has been very significantly accelerated and is likely to mean hard copy of conference proceedings and technical publications will become a thing of the past. The second is that, whilst many of us have access to high-speed internet, a certain portion of our membership do not and indeed may not have easy access at all to the internet. Equal digital access for all is not something IIC can directly impact, but we can help in other ways. For instance, thanks to the generosity of the Getty Conservation Institute, we were able to provide various Congress delegates with the means whereby they could gain appropriate digital access.

So, 2021 brings us all challenges and opportunities both professionally and personally. IIC wishes you well as you navigate these and looks forward to continuing to provide you with professional support and inspiration.

With my best wishes for 2021,

Julian Bickersteth
IIC President

MESSAGE FROM THE EXECUTIVE DIRECTOR

Just getting to this point seems to have required an unimaginable amount of energy, adaptation and creativity. It is hard to believe that we will all need to keep drawing on our resilience reserves for a good while yet, so taking good care of ourselves will be important, and please remember to take a look at the support we can provide, including through [IIC's Opportunity Fund](#). We are already thinking about how we can best support your professional and personal journey whether you are starting out, continuing your studies or taking that big step towards becoming a [Fellow of IIC](#). We start the year with a mini-series of online talks for students and emerging conservators, the first on [Pursuing a PhD](#). Our programme was inspired by a conversation on the chat channels at the Edinburgh Congress.



We entered the virtual congress business not knowing what we could achieve at a distance, but this has been a point of discovery for IIC, and we have learnt a lot about how our community around the world engages in digital content and can benefit from coming together online. As a result, we have so many new relationships to nurture and ideas to build on. Ultimately it was our tenacious, creative and collaborative approach that helped us to achieve our goal of bringing together the profession from around the world—bridging disciplines, distance and digital divides. It will be these qualities that will stand us and our community in good stead during 2021.

I am looking forward to continuing a year of discovery with you all.

Sarah Stannage
IIC Executive Director

EDITOR'S SOUNDING BOARD

While putting the February-March issue together, I was transported back to our incredible Edinburgh Congress this past November. This issue includes a special section highlighting all things Congress including transcribed talks, blog post excerpts, participant reflections, contest winners, and of course loads of images and videos.

If you attended Congress, you'll surely feel inspired to revisit your favorite papers ([located in *Studies in Conservation on T&F*](#)), and if you didn't attend Congress, I suspect you'll be feeling a bit of FOMO.

Also look for the new IIC Community Bonus Content button that will now be popping up in *NiC*. Sometimes we can't fit everything into one issue. But rather than have you miss out on the whole story, we will now be publishing extra or extended *NiC* content on the IIC Community platform, available to all IIC members.

Sharra Grow
IIC Editor, News in Conservation



NEWS IN BRIEF

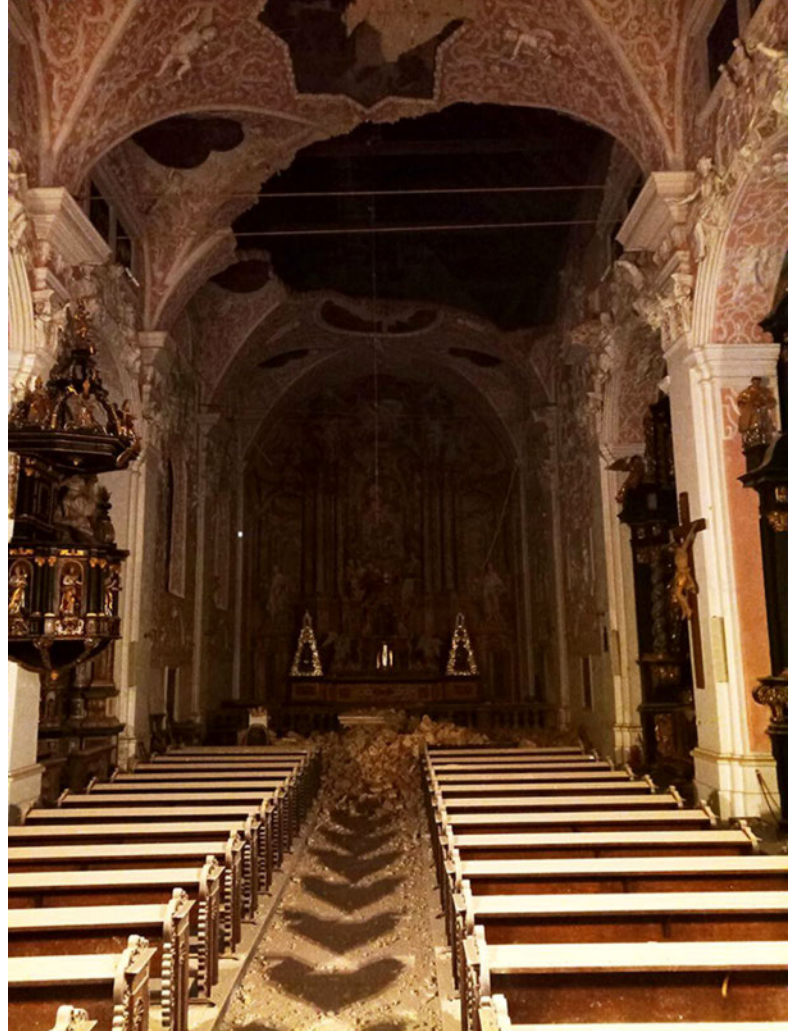
EARTHQUAKE DAMAGE TO THE CULTURAL HERITAGE OF CENTRAL CROATIA

In 2020 central Croatia was struck by about a dozen earthquakes around and above magnitude 5 on the Richter scale, and at the time this article was written, there had already been over two thousand aftershocks of smaller or greater intensity.

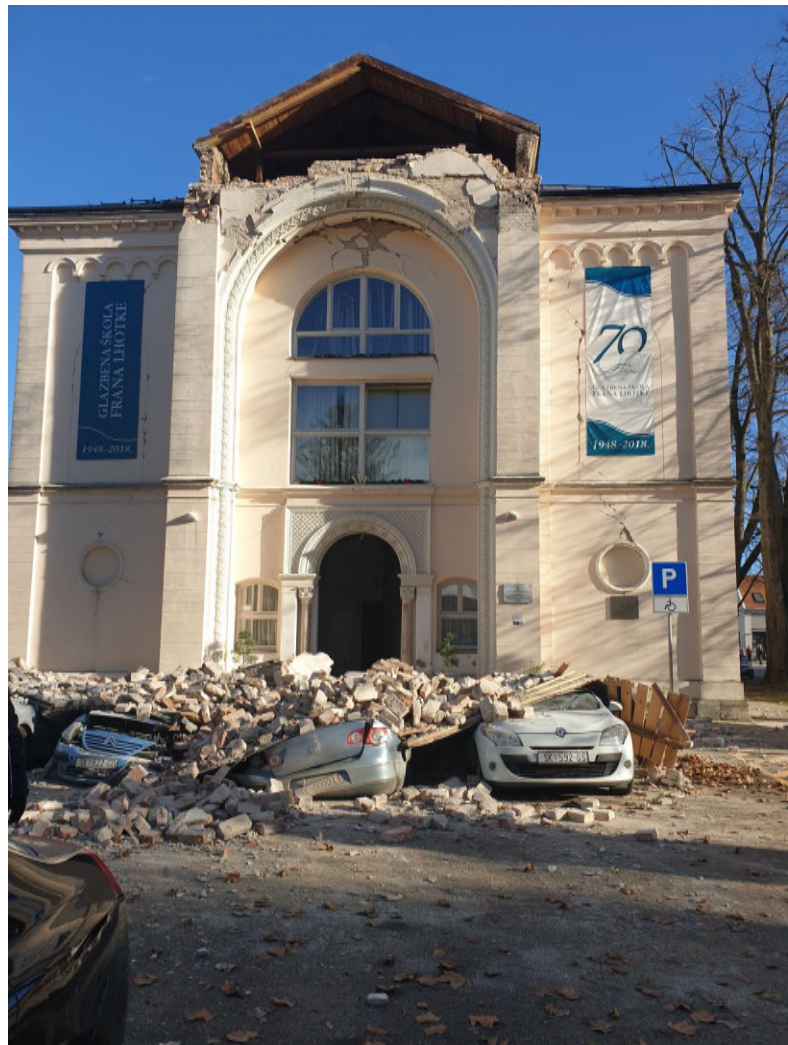
The City of Zagreb, in and around which more than a quarter of the population of Croatia live, was struck by a magnitude 5.5 earthquake on 22 March 2020, at 6:24 a.m. It happened in the early hours of that Sunday morning when there were not yet many people or church-goers in the streets; this was also the day after complete lockdown had gone into effect due to the coronavirus pandemic. Of the approximately 25,000 buildings inspected by the end of June, 20% were found temporarily—and 5.28% completely—unusable. The gables, roofs and chimneys, and structures of numerous private and public buildings as well as those of many religious buildings in the historic center, were damaged. Most of these buildings had been built or reconstructed after the devastating earthquake of 1880 (6.3 Richter) but before the 1960s, when earthquake protection became compulsory and the standard for all new construction (after the earthquakes in Makarska in 1962, Skopje in 1964 and Banja Luka in 1969).

The pandemic slowed the clearing and inspection of structures. For security reasons, firefighters demolished many architectural elements of the mostly historicist buildings, and their temporary protection was more an exception than the rule. It was not until September that the reconstruction act was passed and a multidisciplinary coordination body set up for the post-earthquake reconstruction of the city, which experts advocated. Although a strong earthquake had been expected in Zagreb, little had been done to prevent earthquake damage to historic buildings. Much of the destruction was the result of non-maintenance and poor management of the city and buildings and partly also of extensions and adaptations. Earthquake reinforcement in residential buildings was a particularly complicated topic due to ownership relations and population structure. The displays in some museums ignored that Zagreb was in a seismically active region.

The area in and around the town of Petrinja was struck by a magnitude 5 earthquake on 28 December 2020, at 6:28 a.m., which was the announcement for the more devastating earthquake of magnitude 6.2 which occurred the next day at 12:19 p.m. This region also suffered considerable



Top: Interior of St. Catherine's Church in Zagreb after the Petrinja earthquake on 29 December 2020. Image by Zagreb Archdiocese, published with permission of Zvonko Franc. **Bottom:** Music School (former synagogue) in Sisak after the Petrinja earthquake on 29 December 2020. Image owned by, and published with permission from, the director of the Sisak Music School, Mr. Tomislav Ivšić.



destruction during the Homeland War. Its heritage mostly dates from the 18th and 19th centuries (St. Mary Magdalene's Church in Sela near Sisak should be noted) and is mainly built of brick and mortar, a technology that does not withstand earthquakes stronger than 5.5 Richter. Traditional wooden houses rocked seriously but survived the earthquakes unscathed. Buildings in Zagreb, which had been damaged in the March earthquake, suffered additional injury in the Petrinja earthquakes (the baroque interior of St. Catherine's Church, the interior of St. Mark's Church and that of the Church of Christ the King, Mirogoj cemetery).

Current priorities are temporary weather protection, supporting and strengthening. The Ministry of Culture, like in April, is mobilizing conservators from all parts of the country to record the damage. Experts who participated in similar ventures in central Italy will also come to help evacuate works of art and provide temporary protection.

We must add that the Croatian authorities and cultural institutions were not prepared for earthquakes, but that they have coped in a difficult situation. The losses would have been much smaller had the protocols and standards of earthquake protection been followed.

Let us hope that the experience gained will be a warning to other institutions in the country, especially in the south, where existing seismic maps and experiences suggest that even more devastating earthquakes can be expected.

Franko Ćorić, PhD
Assistant Professor
Department of Art History
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BALBOA ART CONSERVATION CENTER NAMES NEW EXECUTIVE DIRECTOR

The Balboa Art Conservation Center (BACC), the western region's (USA) premier and only nonprofit art conservation center, is thrilled to announce that it has hired cultural heritage champion and experienced arts administrator Leticia Gomez Franco as its next Executive Director. She started in early December.

"I am incredibly honored and humbled to lead BACC as its new Executive Director and committed to the possibilities in this new position," Gomez Franco said. "Conservation centers play a pivotal role in ensuring the objects that make up our historical cultural inheritance survive the times. Let us dare to reimagine our role as more than caretakers of objects, but also of the stories they keep, the societies they represent, and the people they exclude. Let this be the moment we shift — along with the world — into the uncharted territory of inclusivity. As the leading conservation center in the west, the small but mighty team at BACC is ready to engage communities, demystify the field of conservation, stimulate dialogue, and usher the work into a more inclusive framework."

A seasoned arts professional with deep roots in the San Diego community, Gomez Franco's commitment to preserving culture, as well as her hands-on experience with exhibitions, artists, and communities, were some of the elements that the hiring committee of BACC's Board of Trustees found most engaging. Her background in reimagining spaces, decentralizing narratives, and engaging collective knowledge makes her uniquely positioned to expand on programs like those BACC has recently launched to engage with the broader community. Not surprisingly, RISE



Leticia Gomez Franco. Image Courtesy of BACC

San Diego nominated her for a 2020 Inclusive Leadership In Action (ILIA) Award in the “culture shifter” category and the National Association of Latino Arts and Cultures has awarded Gomez Franco two fellowships: one for advocacy in 2019 and another for leadership in 2015.

BACC’s Board President, Karen Coutts, said, “Leticia Gomez Franco’s background and perspective are an excellent complement to the expertise of our world-class conservators. With Leticia at the helm we are reaffirming the importance of the work we do every day in conservation and preservation while moving to diversify our audiences and expand our work to new communities.”

Gomez Franco most recently served as the Senior Arts and Culture Funding Manager of the City of San Diego Commission for Arts and Culture where she administered over \$11 million in grants for community arts organizations, reenvisioned programming guidelines and, in the last few months, made dynamic shifts to administrative processes in response to the global health crisis. She was instrumental in forging long-term systemic change to ensure the City serves and responds to all of its diverse communities. A fan of the literary arts, Gomez Franco was behind the launch of the City's first Poet Laureate program, as well.

Gomez Franco holds a master’s degree in Curatorial Theory from the Liberal Arts and Sciences program of San Diego State University, and a bachelor’s in English and Chicana/o Studies from the University of California, Berkeley.

BACC is one of the first art conservation centers that was established in the United States and Leticia Gomez Franco’s hire is another step in the organization’s transition to a new business and leadership model as supported by the Mellon Foundation’s Comprehensive Organizational Health Initiative. BACC’s previous Executive Director, Janet Ruggles, retired at the end of 2019 after 37 years of dedicated service to the Center.

With 45 years of experience, the Balboa Art Conservation Center (BACC) is the western region's (USA) premier non-profit art conservation facility, offering museum-quality conservation treatments, investigative technical imaging and analysis, and extensive preservation services for institutions and individuals. A nonprofit organization, BACC is located in the heart of Balboa Park. Learn more at www.bacc.org

For more information, please contact Staci Golar at sgolar@bacc.org.



NEW HEAD OF CONSERVATION FOR THE BRITISH MUSEUM

Louisa Burden, MA ACR FIIC, is joining the British Museum as head of conservation in mid-April. She is moving from the Science Museum Group (SMG) where she has been group head of conservation and collections care for over 11 years. She led the planning and delivery of the conservation components of major gallery re-development across SMG including the award-winning Mathematics, Science City 1550 – 1800, and Medicine Galleries at the Science Museum. She had a major role in the development of the conservation elements for the move out of the Blythe House collection store to a new building near Swindon. Prior to working at SMG, Louisa worked as a conservator in Wiltshire County Council’s conservation service. Wiltshire museums have a wide range of collections that include designated archaeological collections based at Salisbury and Devizes. She also ran a commercial team as part of the Wiltshire labs providing conservation services to archaeology companies and museums. Louisa trained at Lincoln specialising in ceramics and social history conservation and then completed a Historic Scotland internship at the University of Aberdeen’s Marischal College focusing on archaeology and world cultures.

Left: Louisa Burden, ACR FIIC. (Image courtesy of Louisa Burden)

AFTERMATH OF THE US CAPITOL RIOTS: THE STATE OF CULTURAL HERITAGE

After the US Capitol riot on January 6, 2021, images of House Representative Andy Kim cleaning the Capitol Rotunda went viral. Still in his suit, Congressman Kim worked on his hands and knees to pick up the garbage and debris left from the day's terrorizing events. "I really felt like the Capitol building, and our democracy had been treated with such disrespect," he told reporters, "that if there was anything that I could do, even if it meant cleaning up the rooms... I wanted to do my part." Congressman Kim did more than just clean however; his example brought attention to issues often only considered by professional conservators and collection caretakers. Besides the threat of damage to democracy, great physical damage was done to a significant historical building and the artwork and heritage housed within it.

The Architect of the Capitol Labor Division was sent into the Capitol soon after the rioters had been removed in order for the building to be sufficiently cleaned to allow Congress's interrupted session to resume. Reports detail that among the debris were many discarded face masks, broken glass, and trash. Furniture had been toppled and used to barricade doors, which needed to be put back in place and, in some cases, slated for repair or replacement. The historic Capitol building itself suffered from broken windows and doors, including some interior historic doors which were damaged beyond repair. Two bronze light fixtures, designed by the famous American landscape architect Frederick Law Olmstead (designer of New York City's Central Park), were noted to have been damaged, and residues from pepper spray, tear gas, and fire extinguishers coated much of the furniture and artwork in the building. Examples of other affected items include a 19th-century marble bust of former US President Zachary Taylor which had been smeared with a red substance resembling blood; maps of Oregon which had been exposed to marijuana smoke; and a missing photo of the Dalai Lama, presumably stolen.

With only two weeks to go before the US presidential inauguration, traditionally held on the Capitol steps, the Architect of the Capitol team—along with Smithsonian collections staff and other lenders to the Capitol—worked diligently to account for all objects, assess damage, and prepare the building for the historic event.

In the wake of the riot, several museums around the country have put out statements condemning the rioters and supporting democracy and congressional leaders, including The National Civil Rights Museum (Memphis), The Museum of Jewish Heritage (New York), The Smithsonian (Washington DC), and The Brooklyn Museum (New York).

"It pained me so much to see it in this kind of condition," commented Representative Andy Kim as he cleaned the Capitol Rotunda. "It's a room that I love so much—it's the heart of the Capitol, literally the heart of this country." Representative Kim continued on to also help clean the National Statuary Hall and the Capitol Crypt before returning to the House floor when the session resumed, finishing in the early hours of the morning. While surveys and treatment are relegated to professional conservation and preservation staff, Congressman Kim showed by example that one does not need to be a trained professional to love and care for one's National history and heritage.



Top: Apotheosis of Washington (US Capitol Rotunda dome fresco). Photo by Arthur T. LaBar, August 7, 2018. Licensed under (CC BY-NC 2.0). Original location [HERE](#). Bottom: Capitol rioters (January 6, 2021). Photo by Blink O'fanaye. Licensed under (CC BY-NC 2.0). Original location [HERE](#).

THE CUTAWAY PROJECT CONSERVATION AND WO

By Dr. Ingrid Stelzner



CuTAWAY

Wood is one of the key materials in archaeological research. Besides the shape of the object, the wooden structure provides archaeological information. In our recently started project CuTAWAY (Conservation and wood analyses), computed tomography (CT) is used to analyse the structure of conserved archaeological wood non-destructively. The project aims to analyse the wood anatomy for dendrochronology of finds as well as the evaluation of the most common conservation methods.

Wood has excellent material properties and is readily available. Therefore, it was used frequently in prehistoric times. In most cases, the organic material has decomposed during burial, but wherever preserved, it plays a key role in archaeological research. The woody taxon used, the function of the object and information concerning the environment can be gained from the analysis of wooden objects. Moreover, precise dating is possible using



Wood sample at the beginning of drying



...after 7 hours

Top: CuTAWAY Logo, courtesy of Ingrid Stelzner. Bottom: 1 a-d: Time lapse during the drying of a 6 mm thick slice of archaeological oak (basic density 0,560 g

WOOD ANALYSIS

dendrochronology. Therefore, the conservation of archaeological wooden objects, which are mainly preserved as waterlogged finds, is of great importance.

Like other organic materials, wood is easily decomposed mainly by insects or microorganisms under aerobic environments. In contrast, wood decays very slowly under anaerobic conditions and may survive up to several thousand years in such conditions. When wet archaeological wood is excavated, the decayed structure is soaked and stabilized in water. Archaeological wooden finds are therefore very fragile but heavy. Without conservation the finds disintegrate within a few hours after their recovery (Figure 1a-d).

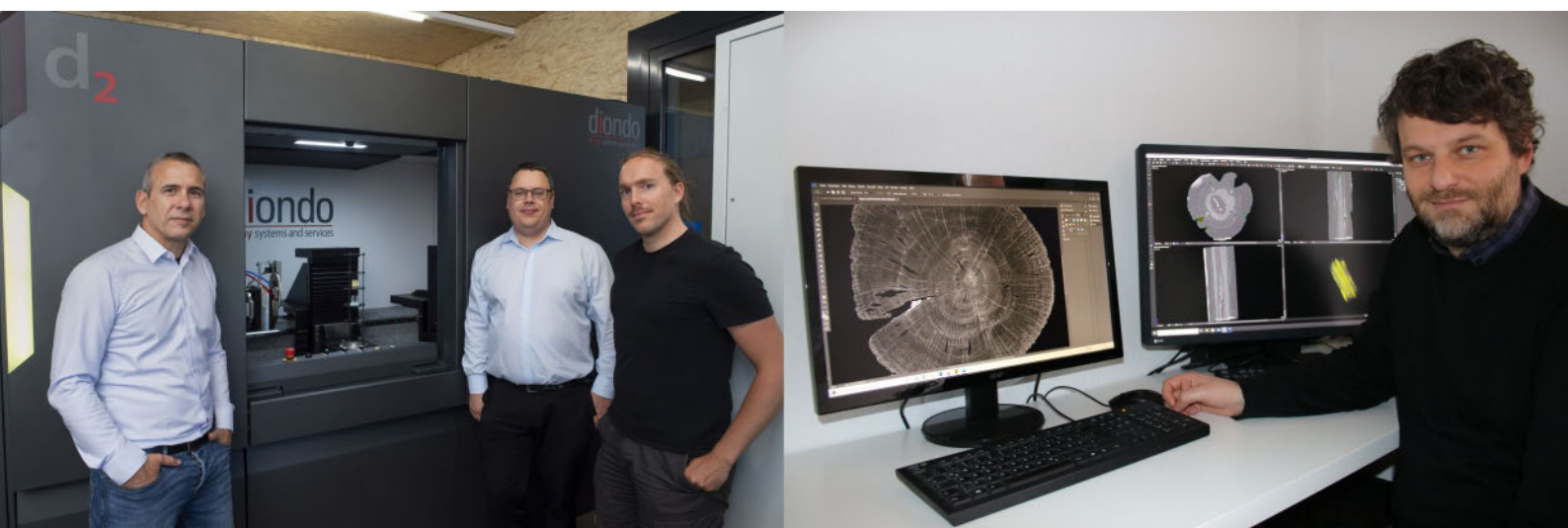
Conservation measures are a prerequisite for the preservation of such found material. A variety of materials, like artificial resins (Kauramin, BASF), sugars (saccharose or lactitol and trehalose), silicon oil, polyethylene glycols or specific mixtures of oils and resins (alcohol-ether-method), are currently applied to conserve waterlogged wood.

In 2009 these conservation methods were compared in a research project, coordinated by the Römisch Germanisches Zentralmuseum in Mainz (RGZM) and funded by the Federal Cultural Foundation and the Cultural Foundation of German States with international participants, resulting in a comparative collection of wood samples that have been preserved using the methods mentioned. [This reference collection is stored at the RGZM.](#)

Ten years later, in 2019, we were able to start the binational project CuTAWAY (Conservation and Wood Analyses) with the RGZM and the Lucerne University of Applied Sciences and Arts (HSLU) to get more insights into conserved archaeological wood and its analyses. The comparative analysis will be carried out using non-destructive, three-dimensional methods, such as 3D-scanning, X-ray micro-computed tomography (μ CT) and microscopic techniques. To analyse the



/cm³, actual density 0,155 g/cm³, maximum water content (U_{max}): 580 %). After 38 hours there was no longer any change visible. Images by Markus Wittkoepper.



conserved wooden samples with μ CT imaging techniques, we will measure a selection from the extensive RGZM sample collection at HSLU facilities using diondo d2, an industrial μ CT system from Hattingen, Germany (Fig. 2). An optimised setup and acquisition protocol for the CT measurements will be developed specifically for conserved archaeological wood.

Firstly, we will focus on the assessment of different conservation methods. The principal aim of conservation is to bring the artefact into a condition of long-term chemical and physical stability with minimal intervention into the structure of the archaeological wood. Ideally, it is possible to analyse the structure of the finds without causing changes even after they have been conserved. In CT data, both changes in the volume of the finds and in the structure—for example, cracks and signs of collapse—can be quantified (Fig. 4). Additionally, a special experimental design for CT will focus on simulated ageing tests to investigate the long-term stability of conserved wood. Moreover, microscopic techniques will be used to analyse the success of the conservation treatments.

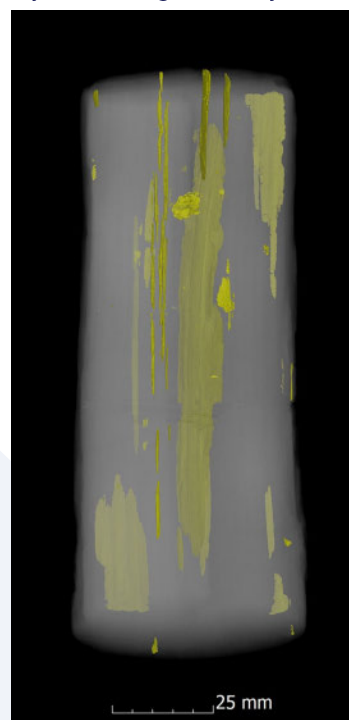
Conventional analyses of the wooden genus and dendrochronology are destructive. Attempts at non-destructive dating of wood samples based on CT images have been pursued since the 1980s, but non-destructive analysis and successful dating of wood samples only became feasible with the development of industrial μ CT. Until then, only a few objects could be dated with CT. An important factor affecting the validity of the results is the condition of the object; the conservation method has an impact on the quality of the CT imaging. Our own measurements confirm that visualisation of conserved wood can be difficult in cases where we are unable to achieve sufficient contrast to analyse the wooden structure. We found that three aspects play an important role: the type of wood, the state of preservation and whether the wood is either waterlogged or impregnated with a large amount of medium due to conservation. A major challenge in X-ray tomographic imaging of conserved archaeological wood is the minor difference in X-ray absorption between the different constituents.

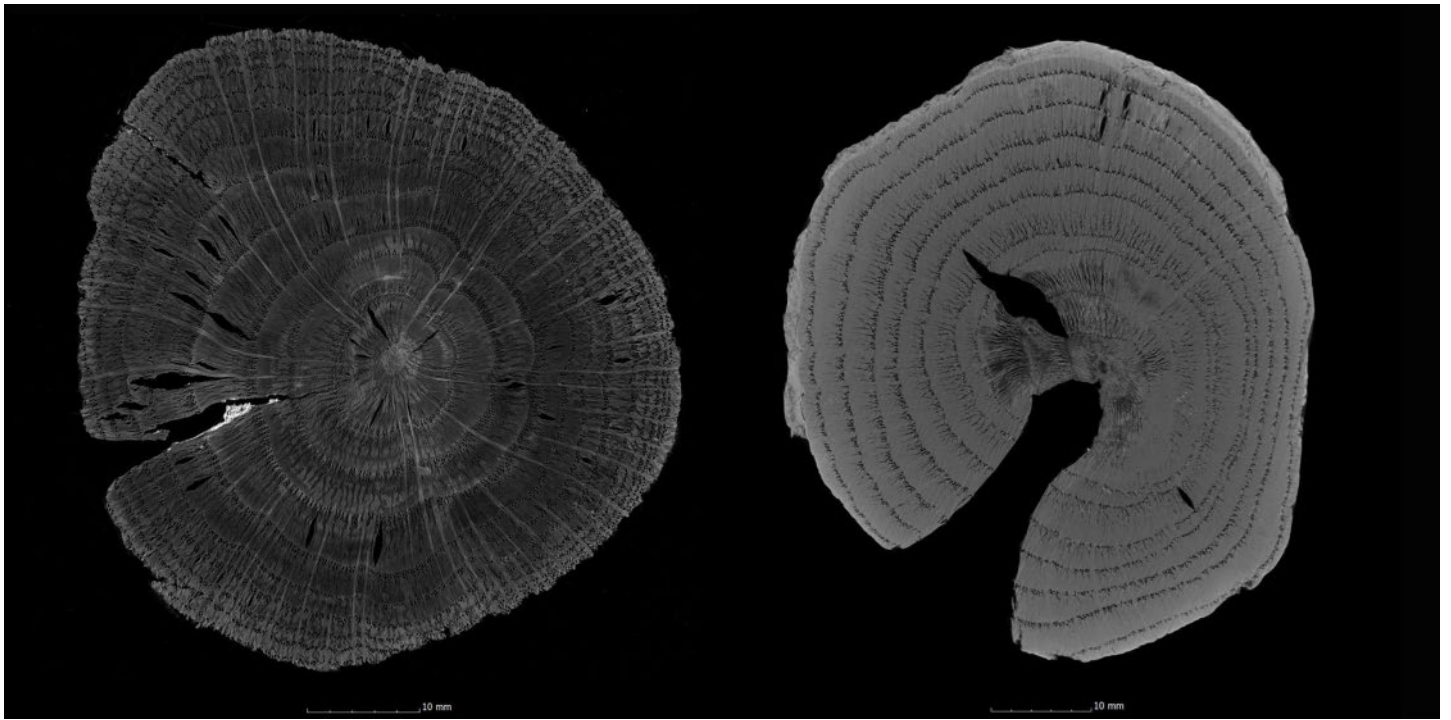
Our preliminary results with conserved oak samples show the different contrast levels achieved with different conservation agents (Fig. 3a & b). In the next phase, we will analyse more challenging wood species with lower contrast, and we will compare the μ CT results with images from complementary methods such as neutron and phase-contrast micro computed-tomography.

The results of our project will be documented in [an open access database](#). This will serve as a reference collection for the community and will help in the decision-making process for conservation. In this way, it will guarantee that archaeological wooden artefacts can be better studied and conserved for future generations.

The cross-border research project is funded by the German Research Foundation (DFG - [416877131](#)) and the Swiss National Science Foundation (SNF - [200021E_183684](#)).

The article Stelzner et al. “Non-destructive assessment of conserved archaeological wood with computed tomography” will provide more detailed information and will be published through the ICOM-CC 19th Triennial Conference, Beijing 17.-21. May 2021, and will be available online here: <https://www.icom-cc-publications-online.org/>





Top left: Figure 2: Industrial micro-CT instrument at Lucerne University of Applied Sciences and Arts (LUCI). Bottom left: Figure 4: 3D- μ CT image of an oak wood sample conserved with silicon oil. The collapsed areas inside the sample are highlighted in yellow. Top right: Figure 3: μ CT image of an oak wood sample conserved with silicon oil (a) and μ CT image of an oak wood sample conserved with Kauramin 800 (b).

More information about the project can be found here: www.rgzm.de/cutaway

The authors thank the German Research Foundation, the Swiss National Science Foundation, the Federal Cultural Foundation and the Cultural Foundation of German States and all participants for their work in conserving the wooden samples: Stephan Brather (BLDAM), Stephan Gebhard (LfA Sachsen), Verena Gemsjäger-Ziegeus and Susanne Klonk (ASS), Anne Le Boedec Moesgaard (Danish National Museum), Katharina Schmidt-Ott and Cedric André (SNM), Wayne Smith (Texas University).

Dr. Jörg Stelzner, Dr. Jorge Martinez-Garcia, Markus Wittköpper, Damian Gwerder, Waldemar Muskalla, Prof. Dr. Markus Egg and Prof. Dr. Philipp Schuetz



Dr. Ingrid Stelzner heads the project CuTAWAY together with Prof. Dr. Philipp Schuetz (HSLU) and Prof. Dr. Markus Egg at the RGZM. She was trained as a conservator and holds a PhD in conservation. Her special interest focuses on the restoration and conservation of archaeological organic objects with which she is involved through both practical conservation and research projects.



Technician training in the conservation of lifted mosaics in museums, Musée d'Arles Antique, France, a collaboration of the Getty Foundation, Musée départemental Arles antique, Direction du Patrimoine, Ministère de la Culture et l'Office de Gestion des Biens culturels algériens, Centre interdisciplinaire conservation restauration du Patrimoine, CICRP Marseille. (Patrick Blanc, courtesy of the Musée d'Arles Antique)

GCI MOSAIC CO MA



Practical training in mosaic conservation in the Maison de la Chasse, Bulla Regia, Tunisia, a collaboration of the Getty Conservation Institute, Institut National du Patrimoine de Tunisie and World Monuments Fund. (Scott Warren, © 2011 J. Paul Getty Trust)



GCI-MOSAIKON INITIATIVE CONSERVATION TRAINING MATERIALS NOW AVAILABLE

By Thomas Roby

At the IIC Edinburgh 2020 Congress, a paper was presented on recent training activities of the Getty Conservation Institute (GCI) concerning the conservation of mosaics in storage under the umbrella of the MOSAIKON Initiative. The training took place at the site of Volubilis in Morocco in collaboration with the Direction du Patrimoine Culturel and involved technician-level government employees from North African countries who had already participated in previous GCI-MOSAIKON courses on mosaics in situ. A similar training program is planned for 2021 in collaboration with MOSAIKON partner ICCROM and the General Directorate of Antiquities in Lebanon for trainees from Middle Eastern countries. This course will be the last official MOSAIKON training activity, along with an advanced training course in Jordan for site managers on protective shelters and reburial as preventive measures for conserving mosaics on sites.

While MOSAIKON is coming to an end, the GCI has recently made didactic materials available for free download on its website, in the form of [24 PowerPoint lessons](#) which were developed for its technician training courses.

Together with the [training handbook and reference documents](#) already available on the website in three languages (English, French, and Arabic), the PowerPoint lessons are offered to the conservation field as a resource to support future training in mosaic conservation. The lessons are currently in French and English, with an Arabic translation expected to be available sometime in 2021.

The MOSAIKON Initiative was launched in 2008 as a partnership between the GCI, the Getty Foundation, ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property), and the ICCM (International Committee for the Conservation of Mosaics) to advance the conservation and management of archaeological mosaics in the southern and eastern Mediterranean regions. To achieve its aims, the initiative has focused on training, developing locally sustainable conservation practices, strengthening the professional network, and promoting the exchange of information.

For its part, the GCI has largely concentrated its training efforts at two levels: technician level practitioners who work on mosaics in situ and site managers who are responsible for the overall management of archaeological sites with mosaics. The 22-week technician training courses, divided into four modules and conducted over a two-year period, with practical conservation work continuing between each module, have trained over 30 government employees from eight countries, strengthening their institutional capacity to conserve their mosaic heritage. The regional courses for site managers have been organized as initial three-week courses including a week-long workshop the following year with mentored mosaic management assignments between them. The three site

Technician training in removing cement backings and relaying mosaics on a new lime mortar foundation, Volubilis, Morocco, a collaboration of the Getty Conservation Institute, Direction du Patrimoine Culturel, Maroc. (Livia Alberti, © 2018 J. Paul Getty Trust)

management courses, carried out in collaboration with various partner institutions, have trained over 50 government employees from 15 countries.

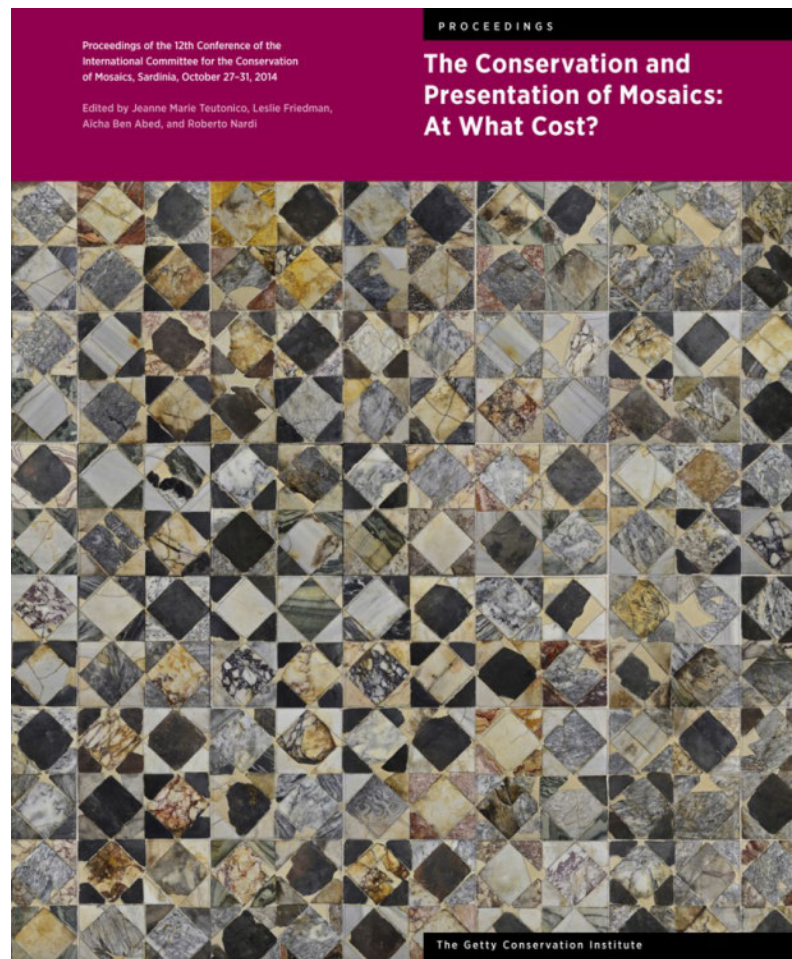
With funding from the Getty Foundation, other MOSAIKON partners and consultants have developed similar intensive training courses for museum professionals and conservation technicians regarding the care of mosaics in museums. These courses have resulted not only in trained teams of technicians capable of conserving and displaying lifted mosaics in museums and storage, but also in the creation of national mosaic-conservation “ateliers” or workshops in Algeria and Lebanon.

Overall, MOSAIKON has now trained some 235 mosaic conservation specialists from 17 countries, many of whom have received advanced training so as to become trainers themselves. The result is a more robust community of practice that is better equipped to confront present and future challenges.

In addition to courses and workshops, the MOSAIKON partners have collectively been involved in a number of other activities that support and sustain the training efforts. In collaboration with the Institut National du Patrimoine de la Tunisie and the World Monuments Fund, the GCI carried out a model field project at the site of Bulla Regia in north-west Tunisia in order to demonstrate affordable and sustainable conservation practices. There, the technician trainees at the site were provided the experience of conserving and maintaining the mosaics of an entire ancient house, Maison de la Chasse, while a multi-year conservation plan for the site’s hundreds of excavated mosaics was being produced as an example for other sites in the region with significant collections of mosaics. (<https://iccm-mosaics.org/publication/at-what-cost/>) (<https://iccm-mosaics.org/wp-content/uploads/2017/10/Programa-ICCM-Bcn17.pdf>).

With the support of the Getty Foundation, the ICCM has strengthened its governance and has been able to increase regional representation at its triennial conferences. Significantly, all previous ICCM conference proceedings—which represent much of the literature in mosaic conservation—are now available on the ICCM and other partner websites. In addition, the Getty Foundation provided support to IC-CROM to produce a compendium of Arabic translations of key publications on mosaic conservation in order to make the literature more accessible throughout the Arabic-speaking world.

Similarly, the proceedings of a MOSAIKON workshop dealing with protective shelters on archaeological sites, led by the British School at Rome the Herculaneum Conservation Project with Getty Foundation funding, are freely available online. Longer term, the GCI is currently working with partners at the Israel Antiquities Authority and Historic England to develop practical guidelines for the design, construction, and maintenance of shelters which should be available soon.





Top left: ICCM 2014 conference proceedings publication, a collaboration of the Getty Conservation Institute and the ICCM. **Bottom left:** Practical training in mosaic stabilization treatments during 5-week module for technicians, Byblos, Lebanon, a collaboration of the Getty Conservation Institute, ICCROM and Directorate General of Antiquities, Lebanon. (Livia Alberti, © 2019 J. Paul Getty Trust). **Top right:** Exercise in mosaic condition recording during 3-week course for site managers, Nea Paphos, Cyprus, a collaboration of the Getty Conservation Institute and the Department of Antiquities of Cyprus. (Scott Warren, © 2014 J. Paul Getty Trust)

MOSAIKON is currently in its final phase and will conclude at the end of 2021. In the course of a decade, the initiative has produced a critical mass of trained individuals, some replicable models of best practice, publications and didactic materials in several languages, and a connected community of conservation practitioners.

Our hope is that these efforts will contribute to the improved conservation, presentation, and maintenance of archaeological mosaics in the Mediterranean. In the end the success of MOSAIKON will be measured in great part by the professional relationships that the initiative has been able to create and maintain.

Further information on training courses and other activities of the MOSAIKON initiative can be found at: https://www.getty.edu/conservation/our_projects/education/mosaikon/

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IIC Members have free access to Thomas Roby's congress paper on MOSAIKON along with all the 2020 Edinburgh Congress presentations, posters, and accompanying videos published as part of [Studies in Conservation online at Taylor & Francis](#).



Thomas Roby, Senior Project Specialist, Buildings and Sites, Getty Conservation Institute, is an architectural conservator with master's degrees from the University of Virginia and University of York, England. He worked in private practice based in Rome before joining the GCI in 2001, specializing in the conservation of archaeological sites and mosaics in the Mediterranean region. Other current projects include Paphos Conservation and Management Plan and Herculaneum Casa del Bicentenario Tablinum Mosaic Conservation. TRoby@getty.edu



Detail of the silicone figures during condition check. Elmgreen & Dragset: *The Outsiders*, 2020. Courtesy of Pace Gallery, New York and König Galerie. Photo: Saara Peisa / EMMA.



& DRAGSET:

THE OUTSIDERS

INSTALLATION AND PREVENTIVE CONSERVATION OF A CONTEMPORARY ARTWORK

By Saara Peisa

An old Mercedes is standing in the back of a car park. You could just pass by, but something draws your attention; perhaps it is the magazine on the dashboard or something inside packed in bubble wrap. You look in and are startled – some guys are sleeping in there! Are they real? I can't believe it, they look so real! After the initial shock, you start to look for the story. Why are they sleeping in a car? Where are they going?

The Outsiders (2020) by [Elmgreen & Dragset](#) consists of a Mercedes W123, two male figures in silicone and various separate objects inside the car. The work was exhibited for the first time at [EMMA - Espoo Museum of Modern Art](#) as a part of the artists' [exhibition entitled 2020](#). In fact, it was meant to be shown at Art Basel before installation at EMMA, but due to the Covid-19 pandemic, Art Basel was unfortunately cancelled. The silicone figures look strikingly alive, sleeping in the back of the car as if taking an overnight stop on a long drive. A towel, a juice can, candy wrappers and some clothes lay around, as well as installer's identity cards for Art Basel and some packed artworks. The Mercedes has Russian license plates, referring to the social challenges and discrimination of LGBTQ+ people in Russia.

Instead of installing individual works into a white cube, it's typical for Elmgreen & Dragset to change the whole interior. The exhibition *2020* at EMMA was their first major exhibition in Finland, also celebrating 25 years of the artists working together. While dealing with themes of humanity and society, the exhibition was presented as a fictional environment where all works relate to each other. The vast exhibition space at EMMA was turned into a car park. There were painted lines on the floor, parked cars, public toilets and an ATM, just to name a few; all were either parts of artworks or part of the narrative as a whole.

Before installing the works, the museum space went through quite a change. The painted lines on the floor had to look as real as possible, be durable enough to stay on for several months and still be totally removable. A black box, which is usually used for media art, was transformed into a restroom with all its normal features except drainage. Preparing for the exhibition also included searching for specific cars for loan, which would be part of some of the works. After installation, the artists also added some dirt to the corners of the car

Top left: 2020 by Elmgreen & Dragset at EMMA – Espoo Museum of Modern Art. Photo: Paula Virta / EMMA

Lower left: Elmgreen & Dragset: *The Outsiders*, 2020. Mercedes W123, male figures in silicone, clothing, packed artworks. Courtesy of Pace Gallery, New York and König Galerie. Photo: Paula Virta / EMMA.

Top right: 2020 by Elmgreen & Dragset at EMMA – Espoo Museum of Modern Art. Photo: Paula Virta / EMMA



park and painted very realistic stains on the restroom walls. The limits of a traditional museum exhibition were stretched, but everything was actually feasible while maintaining professional museum practice. In contrast to all the mentioned details, one part was easy; the artists requested fluorescent maintenance lighting be used in the space, and so there was no need for additional exhibition lighting.

While some of the other works involving cars were assembled at EMMA, *The Outsiders* was transported to the Museum almost ready to install. The lovers were already in the car, and the separate objects only needed to be placed inside. In addition, all the automotive liquids were supposed to be removed from the car, considering safety in the exhibition. Bringing a car (in this case, many cars) into an art museum can anyway be quite a challenge. The Mercedes had to be pushed in using the Museum's loading dock, and unloading it from an art truck was a bit tricky; four or five men were needed to move the car over the truck's tailboard. During the process a radiator tube came away, causing slippery cooling liquid to leak onto the loading dock floor. Clearly, all the liquids had not been removed, and this was also the case with oil in the gearbox; after getting the car into the exhibition space, oil was found to be leaking onto the floor.



Over time, dust tends to land on the figures' skin, and if this is left to accumulate for a long time, the illusion of life might break. Dusty skin—or spider webs—would contradict the idea of the work and add some unwanted messages like the stagnation of time or even death.



The Mercedes W123 has a vacuum-powered central locking system. When oil and gasoline are removed from the car and the car is standing still, the vacuum causes the doors to lock. Without the engine running, the doors can only be manually opened from the inside using the door handles. One might be able to reach a handle from outside if a window is open, but with the windows closed, it is possible to end up in a situation where none of the doors can be opened, and the only way to get in is to break in. In *The Outsiders* car, the doors were indeed locked via the vacuum-powered system, but luckily the inside of the car was still reachable through the trunk. The trunk lid was separately locked to secure the objects inside. With locked doors the car was actually safe as a showcase, and none of the curious museum visitors were able to touch anything inside.

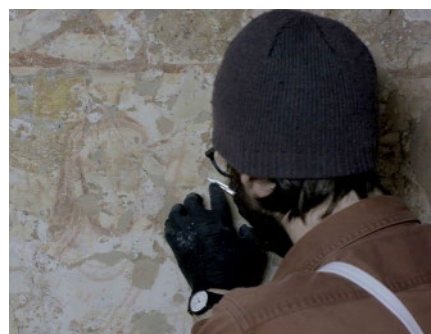
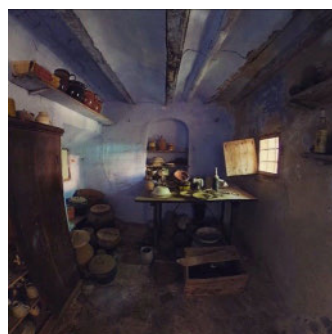
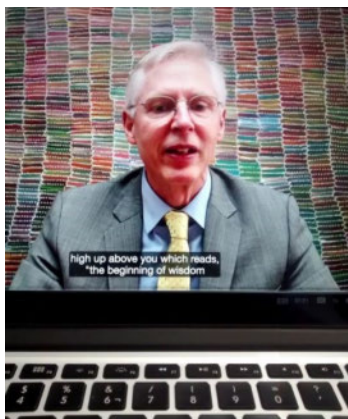
To convey the artists' intention, the Mercedes needed to be a used car with normal signs of wear and tear. The objects inside were also used everyday objects. Everything was to have a natural layer of dust, but the male figures were to be dust free, enough to look alive. Over time, dust tends to land on the figures' skin, and if this is left to accumulate for a long time, the illusion of life might break. Dusty skin—or spider webs—would contradict the idea of the work and add some unwanted messages like the stagnation of time or even death. During the exhibition at EMMA, spiderwebs were actually quite likely to appear; several small spiders were spotted inside and outside the car during the incoming condition check. Spiders are not considered harmful in a museum environment, and they caused no need for any pest control measures. However, the work was checked regularly, as were all the works on loan, and spider webs were removed. Quite surprisingly, this contemporary artwork once again brought up a long-time conservation question about the right amount of cleaning. Dust and dirt are not always things to be cleaned off—in some cases they can actually be considered part of the work.

The use of experimental techniques and unusual material combinations is essential in contemporary art, and in this respect, *The Outsiders* is no exception. As a medium, the combination of a car and sensitive silicone sculptures is quite unique. The work is also a good example of how the materials of the artwork relate to the conceptual meanings of the work and how the intention of the artist should be maintained.

In the exhibition process, highlighting this could be considered the most important task of a conservator. In addition, exhibition condition reports are often the first records made of a contemporary artwork (which may itself have just come to exist) and are, therefore, important documents of the work's original state. Conservation is always a matter of preserving both tangible and intangible features, but in contemporary art, this is quite pronounced.



Saara Peisa is a conservator at EMMA – Espoo Museum of Modern Art. She has a master's degree in paintings conservation and specializes in contemporary art. At EMMA she is working with the conservation of changing exhibitions as well as collections.



Stills from the IIC 2020 Edinburgh Congress Online session presentations and poster videos. From left to right, starting at the top: "A Reflection on Current Conservation Policy through the Adaptive Re-use of Haw Par Mansion and Conservation of Three Tiger Balm Garden Sculptures" by Kit Wong / "Delivering Decisions with Due Diligence: A Research-led Approach for the Conservation of the Rubens Ceiling at Banqueting House, Whitehall, London" by Kate Frame / IIC President Julian Bickersteth speaking during the Opening Ceremony, photo by Cecilia Romero / "Indigenous Stewardship of Decolonised Rock Art Conservation Processes in Australia" by Melissa Marshall / "3D-visualization and Reconstruction with Computed Tomography: Scanning and Reconstruction of a Late 15th-century Polychrome Stucco Relief" by Salome Hunziker / "Casa de Pueblo, Spain: Bridging the Divide Between Built and Moveable Heritage Conservators Through Social Media" by Alberto Sanchez / "Conservation and the Rural Church: the State of Play and the Challenges Ahead. Lessons from the Diocese of Gloucester, UK" by Adam Klups / "The External and Internal Decorative Finishes of the Hill House, Helensburgh—Challenges of an Early 20th-century Dwelling House" by Bryan Dickson and Suzanne Reid.



IIC CONGRESS: BEHIND THE SCENES

Enthusiasm is contagious, as clearly shown by our amazing team of Digital Engagement Volunteers (DEVs) during Congress this past November. The seamless flow of presentations and engaging Q&A sessions was beautifully supported by our DEVs preparing and working behind the curtain; it takes quite a lot of effort to make it all look effortless, and these Volunteers played a key roll, all the while showing great poise (on camera no less!) under pressure. The Congress DEVs also inspired us with the fun atmosphere of teamwork they cultivated, celebrating each other for well-executed sessions and quickly jumping in where help was needed. For those of us who attended Congress, we can attest to this enthusiastic spirit of community which spread throughout the entire week.

Below we share reflections on the experience from three of our DEVs as well as excerpts from the congress session blog posts, also thoughtfully written by the Volunteers (and available to read in full [HERE](#)).

Riza Hussaini

Conservator at the John Rylands Library, University of Manchester, UK

Those who attended the 2020 IIC Congress participated in the first ever virtual congress to be held by the IIC. Although it could not replace being physically present at Edinburgh, and many including myself would have welcomed all opportunities to visit the beautiful city, the organisers and speakers created an exceptional experience for all.

I was part of a large cohort of volunteers selected to provide necessary assistance to facilitate engagement and moderate the 'rooms' during Congress. We were global; our experiences varied, but conservation connected us. At the helm of our crew was Sharra Grow from IIC and Neil Gilstrap from Cadmore Media whose support was invaluable, making our operations run smoothly.

As this was my first IIC Congress, there was not a precedent to compare it to. Perhaps activities such as the tours of the city and networking sessions can never truly be replicated. However, chat streams and various channels to interact with attendees were available so connections remained to be made. What I had slightly overlooked were time differences, so occasionally I found myself still awake at 2am. Although the hours may seem antisocial, this was what made it more inclusive. Delegates and attendees were from around the world, so having sessions that spanned time zones was a great way to make it accessible. This, and the pre-recorded sessions, meant Congress never really ended. It also enabled me to attend regional sessions and sit in to learn about what is happening with our international colleagues.

I was in a team with three others, and yes, we too were spread across the globe. With a combination of messaging systems, e-mail and virtual meeting platforms, we organised and completed our tasks. It really was as hectic as you would imagine the behind-the-scenes of a congress to be, however all unseen by attendees. Internet cut-offs, frozen screens, back-up connections on mobile phones and emergency WiFi/broadband boosters were a shared volunteer experience, but we cheered when everything was settled in the end. It may have been only a week, but what a team we were. I look forward to when some of us can meet and work together again in future.

Priyanka Panjwani

Conservation Architect and Design Professional based in India

My engagement as a DEV for the IIC Edinburgh Congress was an opportunity that made the year 2020 memorable. With the ongoing pandemic and lockdown circumstances, the Congress week was one where I felt most connected with my professional fraternity, albeit virtually. All the sessions were immaculately organized for a large online audience, thanks to

the rigorous backend work by many including the in-house IIC team, the volunteers, session chairs, technical media team and also the expert panellists. As a volunteer from India, I was assigned moderation over two sessions in the Congress for which I interacted with my co-DEVs from Argentina, Spain and America. The standard protocols and zoom training sessions made the course of action very clear, and there was flexibility in discussing unexpected scenarios by connecting on social media groups. It was exhilarating to be able to interact with the speakers during the live broadcast, as if they were walking down the audience rows in a hall, answering questions. I collated the unanswered questions and chat comments on a shared document, and my team referred to it during the zoom meeting after the session. We made the best of the different time zones to summarise and express our opinions in the blog posts that we co-created for the IIC Congress. The highlight of this commitment for me was being able to learn about new technologies in conservation and also to travel to various sites in Edinburgh from my home!

Jessica Bekesi

Objects Conservator from Northwestern Ontario, CA

As an emerging conservator often living in remote areas, I had never had the opportunity to attend a professional conference. With the health regulations and travel restrictions due to the novel coronavirus, it was starting to look like I might not have the chance for quite some time. Happily, IIC found a way to safely host an exchange of ideas without risk of hosting the virus as well; it moved the 28th Biennial Edinburgh Congress to a digital forum! Wanting to get as much out of the experience as possible, I applied to be a Digital Engagement Volunteer (DEV).

As a DEV I worked with 24 other volunteers from across the globe to support IIC in navigating the new territory of a digital congress. Leading up to the event, we initiated discussions on digital platforms and created social media content. We found ways to use the digital forum to our advantage by using transcripts and recordings of the sessions and communicating across multiple platforms simultaneously. We corresponded with the authors before and after their sessions to draft questions and reflect upon the respective discussions in the Q&As. We were able to use the on-going IIC hosted chats and blogs to extend our discussions and incorporate answers to questions that the authors didn't have time to address.

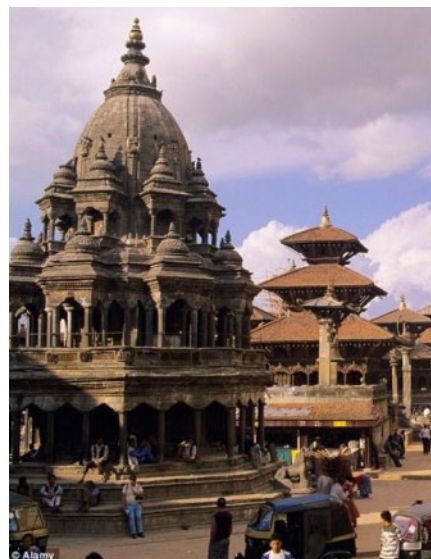
Volunteering with IIC's 28th Biennial Congress, I had an inside view of how a congress operates and the immense collaboration involved, while having a rewarding whirlwind experience and making new connections across the global heritage community. In a way I feel lucky to have had my first congress be digital because of the extraordinary accessibility that not only allowed me to attend nearly everything offered from the comfort of my living room but also allowed me the opportunity to volunteer and contribute to making the event a success. It was a wonderful experience that I hope to have again.

IIC CONGRESS BLOG EXCERPTS

"Session 3"

By Namrata Patel

"Ms Katherine told an anecdote of how, as a child, she would spend her summer holidays looking at paintings and other Danish treasures with her parents. It gave her insights into the daily life of people in the Middle Ages. Built heritage reflects our history, it helps us to understand and respect people who lived before us—their different habits, their traditions. They are a standing testimony of human creativity and innovation. As pointed out by Ms Sibylla, if the value of a site is derived from its historic integrity, interventions that only stabilize paintings may be viewed as insufficient. I personally feel that conservation exercises should be used as a catalyst to involve the local community and get their participation. Conservators need to collaborate with custodians and stakeholders. An active involvement of civil society is the best way to safeguard heritage and create opportunities for human and economic development."





Screen still from "Tracking Trends: A Study of Post-Earthquake Approaches in Conservation in Patan, Nepal" presented by Martina Haselberger.



Screen still from "Climatic Protection of Historic Vaults with Lime-perlite Mortar" presented by Poul Klens Larsen.



Screen still from "Returning Uluru" presented by Julian Bickersteth.

"IIC Dialogue Panel"

By Riza Hussaini

"Comments poured into the chat box, sharing positive experiences and reflections on what the pandemic has brought. Some felt the respite from constant visitor streams benefitted the preservation of collections. It was mutually felt that the time away gave people a chance to re-evaluate practices and plans. One comment that resonated with me was how colleagues otherwise not involved in back-of-house operations are now involved with these tasks. I am a firm believer in harnessing the power of people to open up access and advocate for the work we do as conservators, so it was a welcome observation."

"Session 7"

By Annabelle Williams

"At the heart of these discussions, particularly during the Q&A, was the role of conservation in re-establishing societies during disaster recovery. Martina Haselberger and Jessica Johnson agreed—from their respective work in post-earthquake recovery in Patan and on the Nimrud Rescue Project in Mosul—that the conservator's role involves close working relationships with locals to identify their needs and priorities ahead of the conservator's desire to "fix things" that hold value."

"Session 8"

By Alexandra Taylor

"The *Voice and Vote* exhibition is a prototypically successful example of cross-team working. Several questions asked during the Q&A queried the collaborative strategies behind handling such a diverse range of people. To this Dr. Mari Takayangi reflected on her enthusiasm jumping between the various heritage teams within the Parliamentary Archives and the Works of Art Department. "The most important thing that I did in the four-year lead up was to make everybody as excited and enthusiastic [about the project] as I was".

"Session 10"

By Tatiana Shannon, Jenny Ellison, and Stephanie Guidera

"As church attendance decreases within the UK, visitors are more often there to admire a church for its spectacular architecture, art, or history, rather than being a member of the church community. The tourist lens with which we increasingly view heritage through has particularly acute ramifications for the faithful; to separate church heritage from its original intent only serves to separate the congregation from communion with God. It is this duality that conservators working on, or in, one of the 15,742 buildings that constitute the Church of England estate, have to balance in order to best respect the original purpose of the churches; to be places of worship and to minister."



IIC'S 28TH BIENNIAL CONGRESS THANK YOU TO OUR DIO

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC MONUMENTS



Jessica Lewinsky
*Preventive Conservation
Officer at IMJ*



Anaka Asokan
*Emerging Textile Conservation Pro-
fessional from India, MPhil Textile
Conservation University of Glasgow*



Steph Guidera
Graduate Fellow



Priyanka Panjwani
*Conservation Architect based in
Mumbai, India*



Riza Hussaini
Conservator



Jenny Kim
KF Intern, The British Museum



Lindsay Sisson
*Conservation Intern
Provincial Archives of Alberta*



Samantha Springer
*Owner and Principal Conservator
Art Solutions Lab LLC*



Annabelle Williams
*Student Conservator
University of Melbourne*



Katherine List
*Postgraduate Student
MSc Conservation Practice
at Cardiff University*



Kasey Hamilton
*Objects Conservator,
UCLA/Getty 2020*



Jessica Bekesi
Freelance Objects Conservator

DIGITAL ENGAGEMENT VOLUNTEERS

ERIC AND ARTISTIC WORKS



Ana Vega
Master's Student in Conservation with specialization in paintings, University of Gothenburg



Tatiana Shannon
Conservation Technician, Barbara Mangum's Sculpture and Decorative Arts Conservation Services LLC



Caitlyn Fong
Pre-Program Conservation Student



Paloma Ramirez
Senior Restorer at Matier



Cecilia Romero
Art and Book Conservator



Carlos Izurieta
Senior Student of Conservation and Restoration of Art in Painting and Sculpture



Brittany Wallace
Emerging Conservator



Alexandra Taylor
Assistant Paintings Conservator at Saltmarsh Paintings Conservation



Saranya Dharshini
Conservation Architect



Namrata Patel
Practicing Conservator Mumbai, India



Amanda Chua
Emerging Preventive Conservator, Malaysia



Jenny Ellison
Freelance Conservator

IIC CONGRESS: CLOSING REMARKS BY SECRETARY-GENERAL JANE HENDERSON

Rarely are we able to take a dive back into Congresses past and re-live the presentations and images as they were presented. With 2020 resulting in a fully virtual Congress, one of the silver linings is indeed the ability to preserve not only the words of the traditional closing remarks by the Secretary-General, but also the video and audio of her speaking them. Below we are pleased to present a transcript of Jane Henderson's closing remarks to Congress 2020.

When I was thinking about these summary remarks, I was inspired by John Leighton's introduction from the National Gallery Scotland. He talked about Edinburgh as a city of contrasts, of Jekyll and Hyde, of wide-open streets and narrow wynds (a wynd is a Scottish name for a narrow street, which in Edinburgh often up or down a steep hill) and, of course, the new and the old town. It was the uneasy connection between the new and old that seemed like an apt starting point for my conference summary. Our conference started with a group of people who, until incredibly recently, had been preoccupied with how to manage over visiting and overcrowding. And we have suddenly had to move to talking about the joy of reconnecting to heritage and the worries of not enough visitors.

Julian Bickersteth reminded us that while we celebrate global, virtual opportunities and connections, we still miss feeling grounded, because we want people to feel. As Louise Hampson said, touch conveys a sense of value.





An uneasy connection between past and present was described at the conference by Sibylla Tringham as cycles of treatment and failure. A constant challenge heard at the conference was the current consequences of the attraction of the quick, visible and under-considered treatment installed in the past, which we've had to work against with slow, careful, low-impact projects. Those ill-considered interventions have been repeated in many of the talks from interventions on mural paintings in China, through to the horror of soluble nylon found on heritage surfaces and intrusive fills and overpainting at the Taliesin. Over the conference, we've heard how these are being replaced by materials developed with long-term trials, complementing lab work, where materials have been tested in the field with all the variability, uncertainty and delay such work brings. But with these real-life tests come the validity and confidence demonstrated by papers like Francesca Gherardi's and many others.

Tobit Curteis reminded us that we only have responsibility for the heritage in our care for the blink of the eye, and we hope that those who follow us won't wish that we too had been less interventive and more preventive. In adapting to a more thoughtful and informed approach to conservation, it's not just about a change in practice; we must also consider a change in perspective. Sarah-Jane Rennie asked us, do we have a problem with accepting small changes in order to avoid major losses? The National Trust for Scotland project conducted in partnership with Historic Environment Scotland at Hill House, had us asking questions about the conservation of a historic building finish that contributed more to the aesthetic of the property than to its performance as a structure. And this led us to ask questions about where we locate authenticity. Is it in original materials? Is it function, aesthetic or the spirit of a place? And on that basis, what is it that we miss when we pursue preventing material loss? Martin Michette asked us, should we be more comfortable just letting things grow old gracefully and sharing their stories?

While we think about what we value and how we have conserved it, I had heard said several times at this conference that there is a conflict between Western and Eastern conservation. The way this has been described seemed to be bound up as a distinction between the implementation of predefined principles and science, which was contrasted with cyclical renewal, community and continuity. I personally do not find the distinction convincing. Jacopo Gilardi described that many of the problems we inherit today come from principles that are no longer considered valid despite being based, no doubt, on principles and science. In an inspirational talk, the UK Parliamentary Archives team made it very, very clear that so many of their solutions came from consultation and community. Science and research principles and procedures are a part of what we do, but so is renewal and continuity, so I wonder if that contrast is one that is unhelpfully overstated.

Bottom left: Screen still from "Small Changes to Avoid Major loss: Collaborative Conservation Practices at Rouse Hill House and Farm" presented by Sarah-Jane Rennie. **Top left:** Screen still from "Challenges of Conserving Wall Paintings: A 30-Year Perspective" presented by Sibylla Tringham. **Top right:** Screen still from "The Slurry Wall: Past, Present, and Future" presented by Lisa Conte.

One of the contrasts of this conference that I wasn't expecting, that I wasn't prepared for, was that between night and day. I turned up at an evening network event to find some people still in their pyjamas, having just got up. And while I was thinking about a glass of wine, they were very much on a breakfast coffee. It was because of this time clash that I had the luck to turn up in a poster session with just Alberto Sanchez-Sanchez of the Casa de Pueblo project. It was lovely to chat with someone I didn't know, and it was every bit the joy that you get when you meet someone at an in-person conference. His project poster really captured chance, commitment and communication. To me that is neither a Western nor an Eastern approach; it is just conservation.

I think that the happenstance of opportunity is what so many of us love in conservation; every case is unique, and nothing is static. Change is inherent in artefacts, whether found in examples like Lisa Conte's slurry wall or the Nimrud Rescue Project. All of our projects, all of our objects tell stories of change that are sometimes difficult to hear. I think another thing that is perhaps difficult for us to hear is when the work of conservators in the past has not been for the good of the present.

I think it is fair to say that it was conservators who set rigid standards leading to the consumption of vast amounts of energy, contributing to climate change. I have loved the way that, at this conference, sustainability has been the question that has been posed to every single speaker about every single project. Many presentations, such as David Thickett's, have addressed head-on the challenge of creating conditions for buildings and collections which integrate energy consumption with care.

As I close my remarks, there's one contrast I'd like to put behind us. In Norman Tennent's Forbes Prize lecture, he talked about the need to investigate the relationship between cause and effect. And I would like to ask what the causes were that the five leaders in conservation science that were shown were all white Western men. It reminds me of the changes that we in the heritage sector, the conservation profession and IIC still need to make. IIC are quietly changing. This Congress, the thousands of participants worldwide, the grants, the support, the networking and the training; these have been good. But we still need to do more. It may be, as Kelly Ciociola called it, a messy corkscrew forward, but IIC is committed to looking at our diversity and our practice. While conservation is often perceived as a profession focused on the past, we all know it's about the joy of connecting to heritage, and that is a joy that we want to share with everyone.



Top: Screen still of "The Destruction of the Houses of Lords and Commons by Fire on the 16th of October 1835, WOA 1667" from "Suffrage and Smoke: The UK Parliamentary Archives' Challenges in Caring for Collections Housed in the Palace of Westminster" presented by Meagen Smith and Mari Takayanagi. **Bottom:** Screen still of Norman Tennent's Forbes Prize lecture, "Spanning the Decades: Personalities, perspectives and priorities in conservation science."



CONGRESS VIDEOS COMING SOON!

IIC is working with Taylor & Francis to post all the 2020 Congress presentation and poster videos alongside their coinciding papers in *Studies in Conservation*. And did you know T&F Online also features ReadSpeaker webReader audio, which will read any *Studies in Conservation* paper to you? Check it out [HERE](#).

2020 KECK AWARD WINNER: STORAGE, CONSERVATION AND RESTORATION DEPARTMENT— SPORT LISBOA E BENFICA CULTURAL HERITAGE

The Storage, Conservation and Restoration Department (RCR) – Sport Lisboa e Benfica Cultural Heritage in Portugal has been announced as winner of IIC's 2020 Keck Award.

RCR's mission is to ensure the management, conservation and restoration of the collections of Sport Lisboa e Benfica, but it has also led a remarkable outreach programme, including guided tours and events for schools and a strong social media presence which has brought the world of conservation to a large audience.

Stephen Koob, Chair of IIC's Grants, Prizes and Awards Committee said:

"The amazing success of the guided tours to the Storage, Conservation and Restoration Department emphasize how much interest the visitors had for the conservation and restoration work. Its public outreach has also hundreds of thousands of followers on social media, and the success of this communication is creating a major impact on the awareness of managing cultural heritage."

The winners commented:

"The award could not have come at a better time, as the Department celebrated its 10th anniversary on 2nd November! To crown these ten years of the Storage, Conservation and Restoration Department is an honour to be the first Portuguese project to receive this distinction. The recognition of our work, by an institution with the prominence of the IIC motivates us to continue, with rigour and creativity, the mission of valuing the Cultural Heritage of Sport Lisboa e Benfica and, of course, the importance of promoting good practices in the area of conservation and restoration."

Visit their website here: <https://www.slbenfica.pt/en-us/instalacoes/museu-benfica/patrimonio-cultural/reserva-conservacao-restauro>



Video showcasing the Keck Award-winning work by the Storage, Conservation and Restoration Department of Sport Lisboa e Benfica Cultural Heritage in Portugal. Click image above for video: https://www.youtube.com/watch?v=tkLTZkMjtq8&feature=emb_logo

IIC EDINBURGH CONGRESS POSTER PRIZE WINNERS 2020

The poster prize and student poster prize winners at IIC's 2020 Edinburgh Congress not only produced technically excellent and evocative posters, but developed the art of the poster itself for the digital age, with accompanying short explanatory films which were well executed and compelling to watch. View the videos below and Click [HERE](#) to download the posters and learn more about the authors and their projects:

POSTER PRIZE WINNER Casa de Pueblo, Spain: Bridging the Divide Between Built and Moveable Heritage Conservators Through Social Media

The winner this year is Alberto Sanchez-Sanchez for his poster on Casa de Pueblo. As he describes in his accompanying short film, [the project Instagram account](#) drew huge interest in the conservation work, which eventually led to the involvement of two conservation schools, and significant public interest in the work of conservators, fascinated by the opening of this 'time capsule' of Spanish rural life.



Click the image above to watch the poster video by Alberto Sanchez-Sanchez.

STUDENT POSTER PRIZE WINNER 3D-visualization and Recon- struction with Computed Tomography: Scanning and Reconstruction of a Late 15th-century Polychrome Stucco Relief

Salome Larina Hunziker is the winner of our student prize for her work demonstrating how newer digital interventions including 3D visualisation can be used to improve conservation outcomes by capturing far more than is possible in a photograph. She uses a late 15th-century polychrome stucco relief of the Adoration of the Magi as an example.



Click the image above to watch the poster video by Salome Hunziker.



Wellington Harbour, Wellington, New Zealand
(visuals.newzealand.com | Worldwide Licence)

New Zealand Conservators of Cultural Material: Pū Manaaki Kahurangi (NZCCM) (<https://nzccm.org.nz/>) are delighted to have been successful in our bid to host the 29th IIC Congress in Pōneke-Wellington, Aotearoa-New Zealand in September 2022. We know that times are tough and uncertain for everyone at the moment but we are very excited to be working with Sarah Stannage and the rest of the IIC team to provide something really special for all IIC members to look forward to.

2022 will mark 20 years since the last IIC congress was held in Australasia and we feel that the timing is perfect for IIC to return to our region and to visit Aotearoa for the first time. The local organising committee will be working closely with mana whenua and tāngata whenua-people of the land in Pōneke to ensure that the congress is a truly bi-cultural event. We will also be working with colleagues in the Te Moana nui a Kiwa-Pacific region to open the event up to individuals that might not normally attend an IIC congress. So for those of you that have never been to Aotearoa, now is your chance to get planning for that once in a lifetime trip.

If you still need some convincing, Pōneke-Wellington as the capital of Aotearoa is a diverse and vibrant city with a strong cultural landscape and the ideal location in which to host the 2022 Congress. Pōneke boasts a wide array of cultural institutions including Archives New Zealand Te Rua Mahara O Te Kawantanga; Te Papa Tongarewa- Museum of New Zealand; the Alexander Turnbull Library; National Library of New Zealand Te Puna Mātauranga o Aotearoa; Pouhere Taonga-Heritage New Zealand; the Dowse Art Gallery; and Ngā Taonga Sound & Vision. Not only are there institutions that cater to the interests of all the specialisms encompassed by the IIC membership, but they are also all within approximately 2.5 km of each other, or at the click of a mouse for those joining us remotely. In addition to this, Pōneke is affordable to visit, easy to navigate and an excellent jumping off point if you wish to explore more of Aotearoa.

On behalf of our fantastic local organising committee of Vicki-Anne Heikell (MNZM), Kararaina Te Ira, Anne Peranteau, Carmen Heister and Carline Garratt, the NZCCM executive and all NZCCM members, we look forward to welcoming you all, whether in person or remotely, to the 29th Congress in 2022.

Nyssa Mildwaters, ACR
President, NZCCM
IIC 2022 Congress New Zealand Local Organizing Committee



SAVE THE DATE: IIC ANNUAL GENERAL MEETING

The AGM Meeting and Talk will take place online on 19 April 2021. Full details will be published in the coming weeks. You can check back [HERE](#) for more information.

IIC CONGRESS GETTY WORKSHOP

REFLECTIONS ON LEADERSHIP—ESSENTIAL LEADERSHIP FUNDAMENTALS AND THEIR APPLICATION FOR EMERGING GLOBAL LEADERS IN MUSEUM AND HERITAGE ORGANIZATIONS

By Bob and Debbie Norris

“Leadership is much more an art, a belief, a condition of the heart, than a set of things to do. The visible signs of artful leadership are expressed, ultimately, in its practice to bring people together to accomplish a shared vision of excellence.” -Max Depree

Held during the final day of the IIC Edinburgh Congress 2020 Online, the Getty-sponsored workshop, Essential Leadership Fundamentals and Their Application for Emerging Global Leaders in Museum and Heritage Organizations, brought together 30 congress participants—each the recipient of a Getty Attendance Grant and identified as an emerging global leader—and four teachers/mentors in the arts and leadership: Bob Norris, who teaches and mentors future leaders; Sarah Staniforth; Debbie Hess Norris; and Beatriz Haspo, who have led and mentored individuals in the field of cultural heritage preservation internationally.

Broken into small interactive working sessions (Zoom rooms), participants were able to learn and explore (1) a leadership model and fundamentals; (2) guidance on how to be advocates; and (3) the practical application of fundamentals and skills for success. The participants were grouped by geography and time zones to enhance their learning experience.

The Zoom rooms allowed for face-to-face connections and an intimacy of discussion, with the participants openly exchanging ideas as well as challenges they needed to overcome. At the end of the workshop, participants described their workshop experience as: *inspired, hope, power of influence, gratitude, improved confidence to communicate, a renewed sense of purpose, feeling empowered to make change happen.*

The benefits were many and went beyond the material and insights presented. The workshop participants are now communicating almost daily via the WhatsApp group that was set up. They are talking about their projects, IIC membership, awards that have been won, and general good wishes to each other. Coming together as a vibrant network of professionals may be one of the most significant enduring outcomes of the workshop.

Leadership
Execution of Principles +



Leadership model created by Bob Norris.



Beatriz Haspo
Collections Officer
Library of Congress



Sarah Staniforth
IIC President Emeritus

(Image © “Trustees of the Science Museum Group).



Debbie Hess Norris
Chair, Department of Art of Conservation, University of Delaware
Bob Norris
Leadership Coach and Business Consultant
Both are teachers, mentors, and high-school sweethearts.

WORKSHOP PRESENTATION

The centrepiece of the presentation was a servant-leader model (see diagram), in which success for a leader was defined as a direct result of the success of the individuals they are leading. A servant leader provides her/his colleagues with the coaching, empathy, and resources to create a positive environment to accomplish a shared vision and goals. Four categories of the model were presented as aligned, interdependent methods essential for effective leadership:

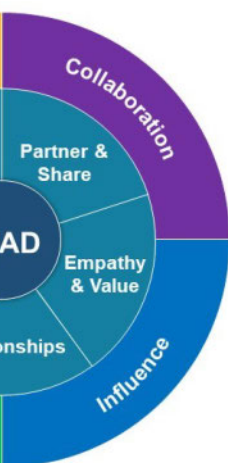
Communication. Active listening, understanding priorities, and aligning these with shared goals. Being candid, confident, concise, and compassionate is essential for dynamic and impactful communication.

Collaboration. Gaining collective agreement on “what winning looks like” with partners; being open to sharing information as well as organizational strengths and limitations to develop win-win opportunities.

Influence. Ability to practice the “art of diplomacy” or the ability of accomplishing what you want by convincing individuals that the need to get something done was their idea. The approach of “walking in their shoes” or showing empathy and trading items of “value” are powerful influencers.

Advocacy. At its core, this is all about building and nurturing relationships. Keys to success are to regularly communicate the relevance of your effort to the communities and the donors’ needs; ensure advocacy connected to community and societal needs is compelling; and, most importantly, “share your passion” for the work and the field you are in — it’s contagious!

Leadership Model Fundamentals = Success



The 30 participants took away from each of the breakout sessions the importance for leaders to work beyond the boundaries of art conservation. By working outside their field or area of expertise, leaders will enhance their networks, identify best practices that are novel and new to the art conservation field, and help to adapt, advance, innovate, and re-imagine what the field can be in the future.

REFLECTIONS FROM GETTY GRANT AWARDEES

“The most engaging and hands-on part of the Congress for me personally was the Getty Leadership and Advocacy Workshop that opened me up to amazing mentors who have promised to give all of us continued support in our professional growth as future leaders. The break-out sessions made us think swiftly and to think laterally. One would have only wished that the workshop lasted longer. I will apply for an IIC Membership to be able to have continuous support and progress in my field and I also hope I am able to benefit further from various exceptional opportunities offered by the Getty Foundation in my immediate future.” -*Saima Iqbal, Conservation Architect, Indian National Trust for Art and Cultural Heritage, Kashmir, India*

“The Getty Foundation Workshop was very interesting because I had never participated in training related to Leadership and Advocacy. Although I do not exercise the formal role of leader (by career option), I do exercise non-formal leadership at the institution where I have worked for the past 14 years. The discussions during the workshop helped me to perceive points to be improved in relation to my professional performance, such as effective communication and how to engage the community and contribute to its development. It was important to hear from other participants about the difficulties faced in developing countries, with socio-cultural and political problems similar to the Brazilian reality.” -*Carla Maria Teixeira Coelho, Casa de Oswaldo Cruz, Rio de Janeiro, Brazil*

“As a registered student in the MSocSci Tangible Heritage Conservation programme at the University of Pretoria, in South Africa—and already practicing in the field of conservation at the National Museum of Namibia (Oranjemund Shipwreck)—participating in the IIC Current Practices and Challenges in Built Heritage Conservation conference equipped me with the requisite skills which, in the short and long term, I can be in a position to use and share with Namibian colleagues. The skills and knowledge that I have acquired during the congress will not only be used for the conservation of the Oranjemund shipwreck objects, but also for conservation of tangible heritage properties in Namibian heritage institutions. My participation in this conference was therefore a national blessing.” -*Henry Nakale, National Museum of Namibia, Namibia*

WHO WE ARE: GET TO KNOW YOUR IIC COMMUNITY

The IIC is a professional community comprised of conservation fellows, individual members, and institutional members working together to support the exchange of ideas and promote the preservation, conservation, and scholarship of cultural heritage in all its facets.

Many members are astounded to learn that the IIC office includes only five full-or part-time employees and contractors. Yet as an organization, we achieve so much. This is entirely due to the commitment and dedication of the volunteers who take on the positions we will be highlighting over the next few months. As part of our new initiative to recognize the community of volunteers that make up the IIC and all its activities, we'd like to introduce you to the people who make it happen, who volunteer their time and who keep us moving forward and growing as an organization.

Please take a moment to look at the faces, know the names, and learn a little bit more about your colleagues who help make our community engaging and vibrant. In this issue, we introduce you to your IIC Communications Team. We thank them for their service and I'm proud to serve with them. —Amber Kerr



Director of Communications and Vice President

Amber Kerr is chief of conservation and senior paintings conservator at the Smithsonian American Art Museum (SAAM), Lunder Conservation Center. She received a master's degree from the Winterthur/University of Delaware in art conservation. Kerr is a professional associate in the American Institute for Conservation, and a fellow with the International Institute of Conservation (IIC) where she serves as Vice President, Director of Communications, and co-chair for the IIC Dialogue series. Her scholarly publications have included research on the techniques of artists Henry Ossawa Tanner and Alma Thomas, as well as folk and self-taught artists in SAAM's collection.



Web News Coordinator

Kate Stonor. After a degree in medieval archaeology & history of art, Kate trained as a painting conservator at the Courtauld and Hamilton Kerr Institutes. After graduation she worked on the Tate's Tudor Stuart Catalogue project and undertook fellowships at the Courtauld researching British painting and Rubens's works in the Collection. She worked as a painting conservator at Tate and the V&A before taking up a microscopy position in the scientific department of the National Gallery, London. Kate set up a mobile infrared reflectography business in 2002 with colleagues and now concentrates on the interpretation of infrared images of works of art.



Facebook Coordinators

Mariana Escamilla is a recent graduate of the Cologne Institute of Conservation Sciences (CICS). Her master's thesis focused on the investigation of green solvents and their use for the conservation and restoration of oil paintings. She is currently working as a paintings conservator at Studio Redivivus. She believes that the spreading of valuable information and discussion with fellow conservators is key to the positive development of the profession. In 2019, Mariana lead the organisation of the IIC Student and Emerging Conservator Conference at CICS after which she joined IIC's Communications team.



Olivia Stoddart is currently working as a conservator in private practice in London. Prior to this she was a junior conservator and fellow at SRAL The Conservation Institute in Maastricht, The Netherlands. Olivia received her conservation training from the Courtauld Institute of Art in London and studied fine art and history of art (MA) at the University of Edinburgh. She has been a member of the IIC communications team since 2019.



Angela Caira, born in Cabimas, Venezuela, is a conservation student based in Madrid, currently an intern at the Statens Historiska Museer as part of her masters in conservation of paintings at the University of Gothenburg. She is taking part in the research of protein-based matte paint and its consolidation, specializing in the treatment of easel paintings and polychrome sculpture, and is interested in the identification of materials and the use of different analysis techniques.

LinkedIn Coordinator

Sagita Mirjam Sunara has a degree in conservation (easel paintings and polychrome wood) and a doctoral degree in art history (history of conservation). She works at the Arts Academy, University of Split, where she teaches several courses (introduction to conservation of easel paintings and polychrome wood, research and documentation, preventive conservation, conservation history and theory, artist interview) and serves as the vice-dean of Arts, Science, International Cooperation and ECTS. In parallel to her work at the University, for five years she worked as an external associate of the Croatian Conservation Institute – Section for Stone Conservation-Restoration. Since 2012, her research interests focus principally on outdoor sculptures. (Image by Mario Javorcic)



Instagram Coordinators

Isa von Lenthe works as a paintings conservator in the private studio ROECK RESTAURIERUNG in Berlin, Germany. She was a fellow at the Stichting Restauratie Atelier Limburg (SRAL) in Maastricht, The Netherlands and completed her master's degree in conservation and restoration of paintings and sculptures at the University of Applied Sciences in Bern, Switzerland. Before, she did a two-year internship in two private restoration studios in Florence, Italy and graduated from the Goering Institute in Munich, Germany with a bachelor equivalent.



Ana Vega Ramiro is a conservator of cultural heritage. Currently she is an intern in the Nordiska museet (Sweden) working with different types of objects. She specialises in the treatment of paintings and polychrome sculpture. She has also carried out intensive research into the cleaning of water gilded surfaces in the MSc at the University of Gothenburg.



IIC Community Coordinator

Jessica Lewinsky specializes in collections care and preventive conservation. Currently she is the preventive conservation officer at the Israel Museum, Jerusalem. In addition, she also works as an objects conservator at the IMJ's metals and organic materials conservation laboratory. Previously you could have found her at the National Museum of Art in Mexico (MUNAL) where she was the head of conservation. Nowadays you can follow her on twitter or Instagram @jessicalewinsky.



Book Reviews Coordinator

Alexandra Taylor is an assistant paintings conservator at Saltmarsh Paintings Conservation in Cambridge, United Kingdom, and she is the new book reviews coordinator for the International Institute for Conservation of Historic and Artistic Works (IIC). Alexandra is a 2019 GAF Fellow at the International Specialised Skills Institute (ISSI) in Melbourne, Australia. Her fellowship investigated current practice in preventing art crimes in conservation. This research was undertaken with the Association for Research into Crimes Against Art (ARCA) in Italy.



FELLOWSHIP CORNER

Phil Parkes is a reader in conservation at Cardiff University where he started work in 1993, initially managing and working on externally funded research and commercial conservation projects before bringing this wealth of practical experience to teach on the BSc and MSc conservation courses since 2010. Projects have included conservation and analysis of finds from numerous archaeological excavations, conserving collections on display at sites including St David's Cathedral Cloisters, The Cardiff Story Museum and Firing Line Museum and carrying out surveys and providing reports to inform Welsh Government museum and heritage policy.

Phil has recent publications on the learning and assessment of practical skills and is currently researching and developing practice in traditional mail-making techniques. Prior to working at Cardiff University he graduated with a BSc in Archaeological Conservation before working briefly for the National Museum of Wales followed by a 12-month Museums & Galleries Commission Conservation Internship jointly hosted by Newport Museum & Art Gallery and the Council of Museums in Wales.



IIC Fellow Phil Parkes is a reader in conservation at Cardiff University. Image courtesy of Phil Parkes.

Beatriz Haspo is the collections officer at the Library of Congress, adjunct faculty at the University of Maryland in charge of the master degree course in Library and Archives Preservation, and a doctoral student in Museology at the Lusófona University of Humanities and Technologies in Portugal with a scholarship from UNESCO-Education, Citizenship and Cultural Diversity. She serves as volunteer manager of APOYOnline - Association for Heritage Preservation of the Americas, a non-profit organization with 4,500 members that promotes communication, knowledge exchange and professional development in the field of heritage preservation in the Americas and in Portuguese and Spanish speaking countries since 1989.

She is a senior book and paper conservator and Contracting Officer Representative, managing special initiatives and multi-million-dollar contracts for the Library of Congress and a board member of the Journal of the American Institute for Conservation. She lectures and advises institutions worldwide, is member of international organizations engaged in cultural heritage preservation, and is fluent in five languages.



Beatriz Haspo, FIIIC, is the collections officer at the Library of Congress (USA). Image courtesy of Beatriz Haspo.

MEET OUR TRUSTEES

Helen Griffiths

I'm delighted to find myself on IIC's Council, having arrived by rather an unusual route.

The first word I learned to read, apparently, was "Museum" and I'm told that my parents made elaborate detours to avoid being dragged into every single one we passed. Notwithstanding the resulting trauma, I had a happy schooling at Farnborough Hill Convent, progressing to read History at Somerville College, Oxford. Some interesting tutorials about the twelfth century (Henry II, Becket etc.), together with an awareness of certain personality traits and anxiety about earning a living, tore me away from museums, via a conversion course, into the law.

I spent the whole of my legal career at Slaughter and May, founded in 1889 and possibly the quirkiest of the large London firms, whose lawyers are expected to turn their minds to whatever may be their clients' most complex problems rather than focusing simply on the delivery of a narrow range of familiar processes. It's a challenging approach which makes for long hours and sleepless nights, leaving not much time for anything else. On the other hand, it's varied, stimulating and sometimes fun. Over the years I advised all sorts of companies, governments, banks and other organisations on matters such as takeovers, energy exploration and infrastructure and the financing of large projects in, for example, Egypt, Oman, Botswana and Nigeria. I confess to having enjoyed my days at the front of the plane.

Variety is critical to surviving a legal career, so I was pleased when, on my first day as a Partner in 1999, amongst the files which landed on my desk was that of IIC, offering an opportunity to re-connect with the galleries and museums which had given me so much early pleasure and to work with some charming and fascinating people from outside the commercial world. Over the years I became quite attached to IIC and convinced of the importance of its work, so, when I retired from Slaughter and May in 2016, I was honoured to be asked if I would like to be co-opted onto Council, to provide a legal perspective. It's a role in which I have wonderful, energetic, brilliant colleagues and I hope to be able to make some contribution to IIC's strategy and evolution for some years yet.

Working with IIC fulfils in part one of my objectives in retiring early, which was to apply for socially useful ends some of the skills which I had acquired as a lawyer. To this end, I am also a Trustee of World Child Cancer, a charity which works to improve diagnosis and treatment of childhood cancers in developing countries; and I'm a Governor of my old school—there's a rather startling Victorian building and a wide range of COVID-related and other educational challenges.

Another objective was to spend some more time with Robert, the husband whom I had met at Oxford and scarcely seen since and Edward, my son (now 19), who was less than delighted to find that I now had time to interfere with his life, together with our two increasingly spoiled cats. Against this background, I also like to read, walk (in Wales or around London), learn languages, sew and, with my finger firmly on the zeitgeist, make sourdough bread.



Helen Griffiths is a member of IIC Council. Image courtesy of Helen Griffiths.



BRINGING CHANGE AND STABILITY WITH NUDO DI DONNA BY MARIO BUSINI

THE CONSERVATION OF AN OIL PAINTING ON PLYWOOD FROM BRERA

By Giulia Rioda

Nudo di donna is a work by the artist Mario Busini who studied at the *Accademia di Belle Arti di Brera (Milan)* in the 1920s. The painting belongs to the heterogeneous art collection of the historic Fine Arts Academy (1776), less famous than the *Pinacoteca di Brera* but bound to it since the *Royal Gallery's* inception in 1809. It was only in 1882 that the administrative separation of the two institutions split the former collection; most of the ancient art became part of the museum while the pieces from the 19th and 20th centuries remained in the Academy.

These works represent an enormous holding, and conservation projects run by the School of Restoration, together with the recent reorganization of the storage, are part of a larger commitment to recover and enhance the historic and artistic heritage in one of the most important cultural centres in Italy.

During my first visit to the paintings storage rooms, I was immediately caught by the naturalness of the Busini portrait. Its poor condition made it the perfect subject for my thesis conservation project; so in essence, the project started that day—in a totally unforeseen manner—and finished at the end of 2019. I was able to wrap the artwork in person, follow its movement from storage and begin to examine it even before welcoming it into the conservation laboratory and before the treatment was officially assigned to me.

My research on the *Nudo di donna*, which is an oil painting on plywood, brought me to an overall understanding of Busini's production, pinpointing this work to the artist's training period in Milan. It is probably related to an assignment, a final exam or one of the art contests held at Brera, where the young painter received recognition and esteem from the academic community for the quality of his work. The painting shows the typical 19th-century Lombard portraiture style, with a more contemporary expression.

The restoration of *Nudo di donna* offered the opportunity to deepen my understanding of the technique, ascertaining that the mat surface appearance is probably due to the lack of both preparation layers and traditional finishing; after applying the paint directly onto the panel, the artist further worked on the composition, tracing varnish brushstrokes which he variously distributed with a creative pictorial purpose. This characteristic is found in another portrait by Busini, coming from the same collection and surely dating before 1923, when he completed his course in Brera.

Left image: Front of *Nudo di Donna* before the restoration. Image taken by Giulia Rioda

The artist's choice of support reveals a snapshot of the materials that were becoming increasingly common in those years: plywood, like other rigid and light composite panels, was often used by numerous artists who were active between the wars, as evidenced by a look at the rest of the Academy's collection.

Plywood is known for its manufacturing faults; in particular, checks in the veneers caused by the rotary cutting process are typical structural characteristics of this material. This, together with the past conservation history of Busini's painting, was an important factor in addressing the artwork's issues during the long decision-making process to safeguard the thin support (which is only 0.4 cm thick with a surface area of 91 cm x 92 cm). *Nudo di donna* featured large losses located along the perimeter, especially along the upper edge, making the material in this area very unstable and the piece's handling and transport unsafe. Remarkably, the losses in the support presented a similar profile for each of the three plywood layers despite the grain's perpendicular orientation.

The cleaning was conducted using dry methods on the verso and water-based methods on the recto, with particular regard for the conservation of the original varnish. After this delicate phase, a re-integration of the support losses was the major issue. This led me to consider different possible procedures such as the preparation of a paste, the use of a panel or the insertion of single wood sheets. Each procedure would have required specific methodologies of application, which were evaluated in relation to the support's condition. Following the principles of minimal impact, stability and a realistic degree of reversibility of the intervention, I eventually decided to opt for separate inserts for the three plywood layers.

Thanks to the microscopic observation of thin sections collected directly from each plywood sheet, it was possible to determine that the support was made of alder wood. This discovery allowed me to find the most appropriate material for the inserts.

Subsequently, the choice of the adhesive was of crucial importance. After having taken into account other similar cases, I realized there was very little information about the types of joint or gluing methodologies adopted to reintegrate missing portions of plywood supports. To evaluate and create a methodology for the application of thin wood sheets using the least amount of product (including the possibility of using butt joints limited to the core) we decided to design a study comparing two of the major products used in structural interventions on wood: Dap Weldwood Wood Glue® and Bindan-P®.

This step was absolutely the most challenging part of the experience: thanks to a partnership between the Accademia di Brera and Innovhub—a special agency of the Chamber of Commerce of Milan which supports scientific and technological improvement and innovation—I developed my dissertation project focused on this study and carried out research that provided useable evidence for future insights.



Right top: Giulia colouring reintegration inserts (image taken by Simone Ferraro). Right bottom: Filling of little painting gaps



To conduct the experiment, I prepared wooden samples and assembled them using the two adhesives at different concentrations. All samples were subjected to mechanical tests with the use of a dynamometer in order to collect the comparative data. The results, together with observations on product workability and application properties, led me to consider Bindan-P® as the most appropriate solution for the intervention on *Nudo di donna*.

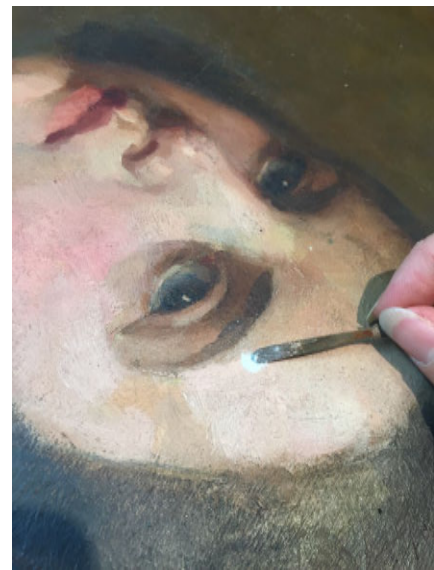
Once the procedure for the structural treatment was decided, I drew a map of the missing areas with the use of a vector graphics program, which allowed precise laser-cut inserts to be made for integration in the support losses. This approach provided a high level of accuracy, minimizing the need for additional filling.

After the painting support's original size and perimeter were restored, I created a new support frame to reduce stress on the artwork during movement, storage and exhibition; this dynamic system applied on the back will help contain any deformation of the thin support.

This comprehensive project gave me a terrific opportunity to experience a variety of treatments and preventive measures, but it also allowed me to contribute to the fundamental mission of our community. It's interesting to look at the School of Restoration as a resource for the preservation of the Academy heritage, while the collection offers a truly great possibility for the progress and growth of the School itself. Both the Academy and the School, with their specific functions, are meant to support cultural promotion through conservation and public engagement. This is a great example of mutual exchange and a model of sustainability for the care of patrimony and the co-existence of different organizations within one institution.

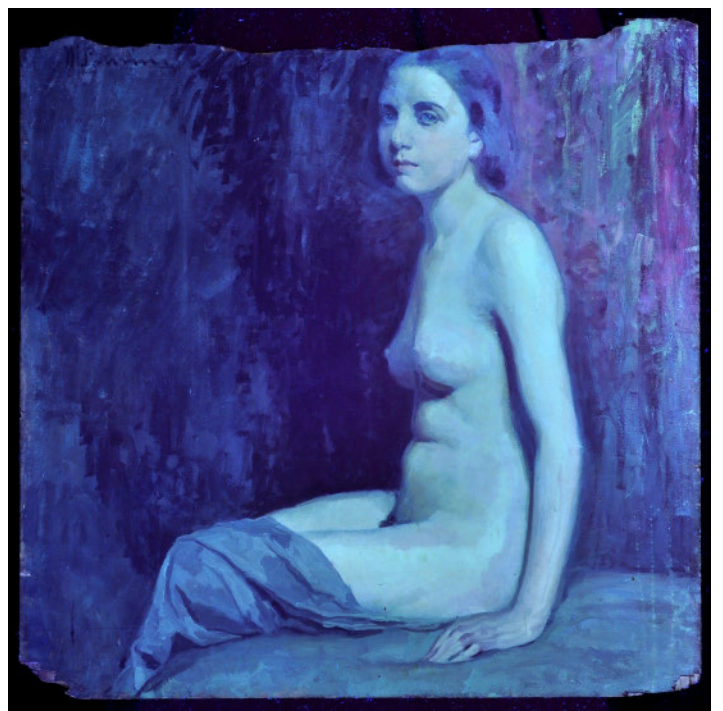
At every step of the way, the participation of experts and advisors created a dense network of internal and external connections which helped me collect knowledge and different opinions, making room for an open dialogue during the entire process. The project was developed under the supervision of Davide Riggiardi, conservator and lecturer at the Accademia di Brera School of Restoration, while the early research was conducted with

Left (top to bottom): During the cleaning / Application of inserts to reintegrate the plywood face veneer (indirect: gluing by overlap joint on the core restoration material, applied before) / During the reintegration of the support missing areas (face) / Application of inserts to reintegrate the plywood support core layer (direct: gluing by butt joint on the original material)





Above: During the reintegration of the support missing areas (core).
Right: Front after the cleaning, the original varnish brushstrokes are evident in UV light. (Images by Giulia Rioda)



the support of the Archive, based on the Historic Collection catalogue. Besides the experimental study, which I accomplished with the mentoring of Claudio Bozzi (Innovhub), scientific investigations were generously directed by Olivia Pignatelli, a specialist in the identification of wood species and dendrochronology.

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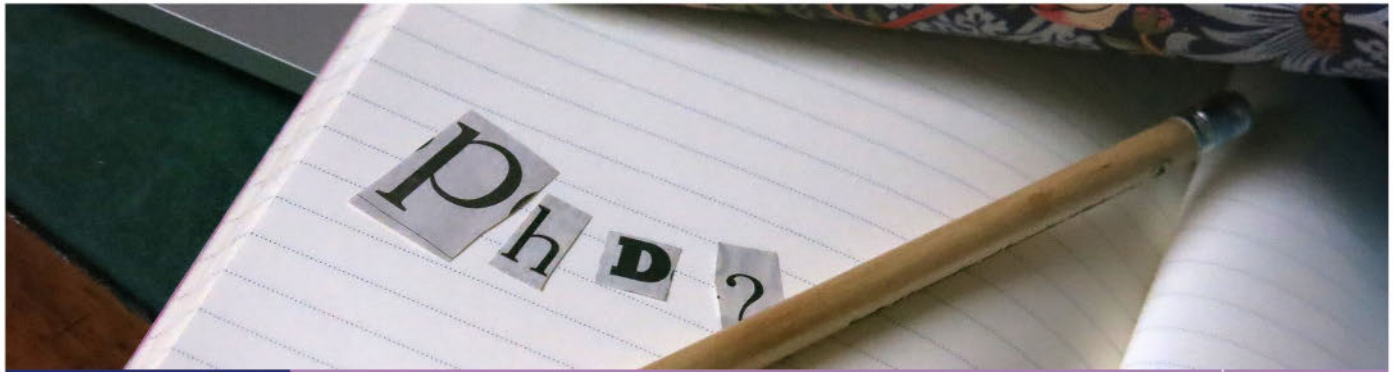
<https://www.accademiadibrera.milano.it/>

<http://www.lombardiabeniculturali.it>

Click the button for more on this project, including after treatment photos of Nudo di donna.



Giulia Rioda. After her graduation in art history with supplementary training in cultural anthropology (University of Genoa), Giulia completed a five-year degree in conservation of easel paintings, wood and synthetic materials (Accademia di Belle Arti di Brera). As an emerging conservator, she is currently working in the field for an esteemed conservation studio in Milan.



10 FEB 2021



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Stavroula Golfsmitsou (BA, PhD, FIIC) is Senior Lecturer at the Department of Conservation, University of Gothenburg, Sweden. She has supervised PhD students in conservation of metals, the use of gels for the cleaning of plastics and public perception of conservation by museum visitors. She is also a former member of IIC Council.



Dr Austin Nevin is the Head of Conservation at the Courtauld Institute of Art and a Vice President and Fellow of the IIC. He has a background in Wall Painting Conservation and Conservation Science, with a first degree in Chemistry. He is the co-author of over 100 peer-reviewed publications.



Dr Gunnar Heydenreich is Professor for Conservation of Modern and Contemporary Art at the Cologne Institute of Conservation Sciences (CICS) / Technische Hochschule Köln. He is an IIC Fellow and Associate Editor for *Studies in Conservation*

MUMMY PORTRAITS OF ROMAN EGYPT: EMERGING RESEARCH FROM THE APPEAR PROJECT

Reviewed by Alexandra Taylor

Mummy Portraits of Roman Egypt: Emerging Research from the APPEAR Project

Edited by Marie Svoboda and Caroline R. Cartwright

J. P. Getty Museum, Los Angeles

US publication Date: August 25, 2020

UK Publication Date: September 29, 2020

196 pages / 169 colour illustrations / 26 diagrams and tables

Paperback: US \$60.00, UK £45.00 / Free in digital formats (online, PDF, E-book)

ISBN: 978-L-60606-654-6

Popular culture is steeped in images of smoky-eyed pharaohs from mummies haunting late October nights to pyramidal tombs brimming with gold. Treasure hunters' tales thrill us. Theatrical readaptations of Antony and Cleopatra's infamous love affair entrance us, whittled into Shakespearean tragedy. Over time we have seen the gradual rise and fall of mystification tactics, which over-exaggerate Egyptian "otherness" in an effort to make the modern world seem more "civilised".

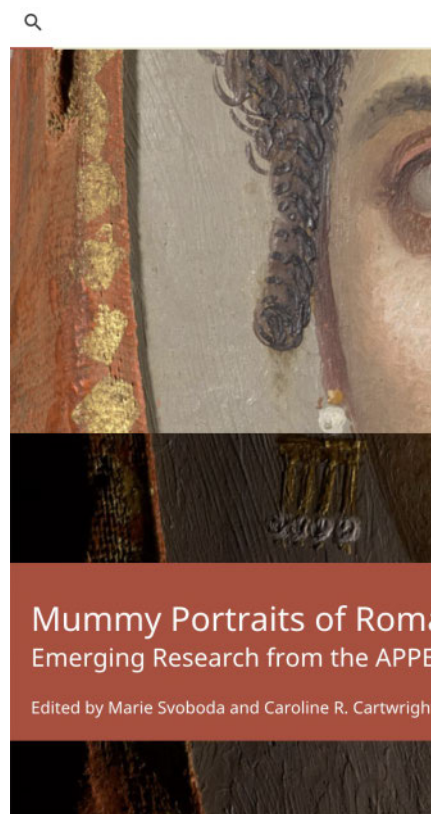
The mummy masks housed in case six in the Egyptian Gallery at the Fitzwilliam Museum in Cambridge always feature in my rounds. I often wonder what it is about these paintings that so attracts me. Timothy Potts, director of the J. Paul Getty Museum, writes in the foreword of *Mummy Portraits* that the answer may lie in the depicted elite men, women and children who appear so hauntingly familiar. Thiboutot (pp. 46-53) is of the opinion that the ethereal quality of the paint draws the viewer in, and "...choosing painting materials according to how closely they evoked their real-life counterparts may have been a strategy to heighten the portraits' mimetic impact."

Perhaps my interest in Fayum portraits begins with the figurative element, of knowing that behind those startlingly realistic portrayals were people like us, who existed on this Earth thousands of years ago. Now, it's the story behind a legacy in paint and all that remains of an ancient Egyptian belief and hope in the eternal preservation of identity that fascinates me... and the international collaboration, Ancient Panel Paintings: Examination, Analysis, and Research (APPEAR).

THE APPEAR PROJECT: DERIVATION AND BECOMING

The project began in 2013 when an international collaboration known as APPEAR launched a study that aimed to gather scientific and historical findings of Romano-Egyptian paintings, with the intention of creating a shared database of technical, analytical, methodological and provenance findings. The papers and poster presentations in this publication are the result of a two-day conference at the Getty Villa in Malibu, on 17-18 May 2018. The speakers—representing five countries and nineteen museums—offer a rich amalgamation of knowledge and insight across all avenues of learning. I believe this is what makes the publication stand out; it is perceptive because it is multidisciplinary.

Marie Svoboda, associate conservator of antiquities at the J. Paul Getty Museum, edited this publication alongside Caroline Cartwright, senior scientist in the Department of



Cover of "Mummy Portraits of Roman Egypt"

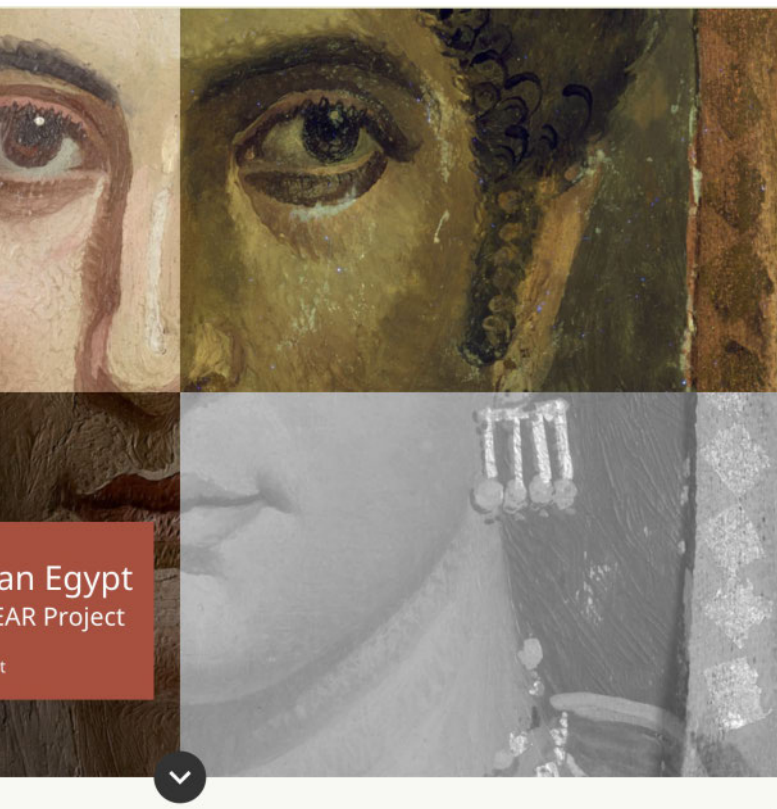
Scientific Research at the British Museum. Both women have impressive credentials; Svoboda having also co-authored *Herakleides: A Portrait Mummy of Roman Egypt* (Getty Publications, 2011) and Cartwright having authored over 245 scientific publications.

The publication is available in free digital formats and in paperback! Please visit <https://www.getty.edu/publications/mummyportraits/> for more information. The online editions of *Mummy Portraits of Roman Egypt* feature large, high-quality zoom-friendly illustrations and graphs, embedded glossary entries and linked bibliographic references, having been produced with the Getty's digital multiformat publishing platform *Quire*, which is currently in development for open-source release. This modern tool publishes books from a single set of plain text files and is the cornerstone of the Getty's sector-leading digital publishing program.

REVIEW

For the purposes of this review, I have chosen to provide brief evaluations of six articles. This should hopefully give you, the reader, a sense of what can be expected from the rest of the publication. *Mummy Portraits of Roman Egypt* is an approachable text that explores Romano-Egyptian subject matter. Drawing from an international pool of resources has helped to construct a collaborative cross-cultural dialogue, in which findings obtained from researchers and academics in a range of fields are considered. I believe this publication articulates a great starting point for further study of Romano-Egyptian mummy portraits and successfully encourages the exchange of datasets to achieve optimum, reliable and consistent results. Perhaps further discourse with experts working and residing in source locations might offer new insights and perspectives into materiality and context, particularly provenance.

Roberts, C., 'Green Pigments: Exploring Changes in the Egyptian Colour Palette through the Technical Study of Roman-Period Mummy Shrouds', pp. 34-45. Using case-studies from the Getty Museum and Metropolitan Museum, Roberts talks the reader through the complex decision-making process behind studying green pigment samples from six mummy shrouds. She explains why certain findings were ruled out in light of technical research and cross-departmental comparison. In this study, multispectral imaging and analysis soundly informed each other, presenting research that will help to inform scholars of the diversification of green pigment use during Egypt's Ptolemaic and Roman periods. Understanding the shift in use of vergaut and green earth pigments can better inform scholars of alternative trade networks within the Hellenistic and Roman worlds. Suffice it to say this article presents fascinating new data on the Egyptian colour palette.



Cartwright C. R., 'Understanding Wood Choices for Ancient Panel Painting and Mummy Portraits in the APPEAR Project through Scanning Electron Microscopy', pp. 16-23. A short historical backdrop of the Battle of Actium in 31 BC and the amalgamation of Egypt into a steadily growing empire of Rome kick-starts Cartwright's article. She discusses the materiality, source location and trade routes for the various wood types found in 180 mummy portraits across 35 institutions. (At the time of writing (2018) this research incorporated both pre-APPEAR and APPEAR phases of scientific analysis.) Cartwright consolidates several wood identifiers in transverse, radial longitudinal and tangential longitudinal sections taken from these 180 mummy portraits and presents her findings comprehensively. She guides the reader through the complexities of wood analysis, enhancing our understanding of the various ancient Egyptian trade routes. Further research could offer insight into the desire for, and the economics surrounding the sourcing of, wood specimens and confirming details about the whereabouts and techniques of those involved in the manufacturing processes.

Dyer, J., Newman, N., 'Multispectral Imaging Techniques Applied to the Study of Romano-Egyptian Funerary Portraits at the British Museum', pp. 54-67. This paper discusses multispectral imaging techniques, a set of procedures used to observe an object by employing wavelength ranges that include and extend beyond the capabilities of the human eye. The findings in this paper were recorded in

" Image courtesy of Getty Publications.

2015 by the British Museum and apply to 26 mummy portraits. An excellent double-page spread provides an overview of the schematics for reflected imaging, and luminescence imaging is included, as well as a workflow diagram that assesses the photophysical properties in key pigments using VIL, UVL, IRRFC and UVRFC. These results are then tabulated and expressed as bar charts followed by short descriptions of specific pigment trends. Dyer and Newman highlight that the reproducibility and comparability of MSI imagery, as well as a need to standardise the interpretation of datasets—both within and between institutions—needs improvement. Only once these points have been addressed can useful and objective comparisons be made. I was impressed by the article's exemplification of the far-reaching possibilities of current MSI methods while also stressing the need for continued collaborative scholarship in this area.

Sutherland, K., Sabino, R. C., Pozzi, F., '*Challenges in the Characterisation and Categorisation of Binding Media in Mummy Portraits*', pp. 8-15. These authors present a historical overview of the literature relevant to Romano-Egyptian mummy portraits with attention directed specifically to the definitions of wax binders. There is currently no universal method for studying wax binders, and the authors suggest a variety of analytical strategies which can curb the limitations in scientific analysis around these organic materials. The Art Institute of Chicago's portraits exemplify this. I particularly enjoyed the section in which the authors highlight issues with nomenclature. Accumulating this research with the intention of generating a database of vocabulary specific to mummy portrait binding materials could be a way forward. Differentiating between the various specifics will help to clarify and provide more effective scholarship in this area.

Newman R., Gates G. A., '*The Matter of Madder in the Ancient World*', pp. 24-33. This article discusses the various invasive and non-invasive techniques that can help to identify specific hydroxyanthraquinone (HA) compounds responsible for generating the madder colour. Newman and Gates experiment with the Rubiaceae family of plants by using historically accurate methods for extracting colourants from the cores of roots and rhizomes. Illustrations displaying the chemical structures of some common aglycones and glycosides in madders, and details of extracted ion chromatograms from mummy portraits using a mass spectrometer are also included. The authors provide equal support for non-invasive techniques, such as fluorescence spectroscopy and reflectance spectroscopy, detailing the excitation maximums of various pigment samples. This research was dense and varied. The addition of subheadings would help to clarify the different areas of investigation covered.

Thiboutot, G., '*Egyptian Blue in Romano-Egyptian Mummy Portraits*', pp. 46-53. The aim of this paper is to situate the use of the world's oldest synthetic pigment, Egyptian Blue, in its broader artistic, social and economic contexts. Thiboutot pools together statistics and photographs sourced from several APPEAR project participants, including the Cantor Arts Centre, the British Museum and the Phoebe A. Hearst Museum of Anthropology to indicate the correlation between the use of Egyptian blue and wax binders. She lists the location points of Egyptian blue pigment across 47 panel paintings and follows these findings up with an interpretation that references a range of sources, from Pliny the Elder to the Odyssey. I particularly enjoyed this section, which paints Egyptian blue in a variety of Pharaonic and Homeric contexts, shaping a visual, cerebral reconnection with a pigment long-lost since its last production date in the 8th to 9th centuries.



Alexandra Taylor is an assistant paintings conservator at Saltmarsh Paintings Conservation in Cambridge, United Kingdom, and she is the new book reviews coordinator for *News in Conservation*. Alexandra is a 2019 GAF Fellow at the International Specialised Skills Institute (ISSI) in Melbourne, Australia. Her fellowship investigated current practice in preventing art crimes in conservation.

MY LIFE AS A REPLICA: ST JOHN'S CROSS, IONA

Reviewed by Olivia Haslam

My Life as a Replica: St John's Cross, Iona
By Sally Foster with Siân Jones
Windgather Press, Oxford, 2020
224 pages / b&w and colour images
Paperback £35
ISBN: 9781911188599

My Life as a Replica aims to invite new ways of thinking about authenticity, value, and significance within the context of replicas of historic monuments. By focusing their research on the St. John's Cross replica, the authors, Sally Foster with Siân Jones, showcase how replicas can acquire au-thenticity through a historical and ethnographic study.

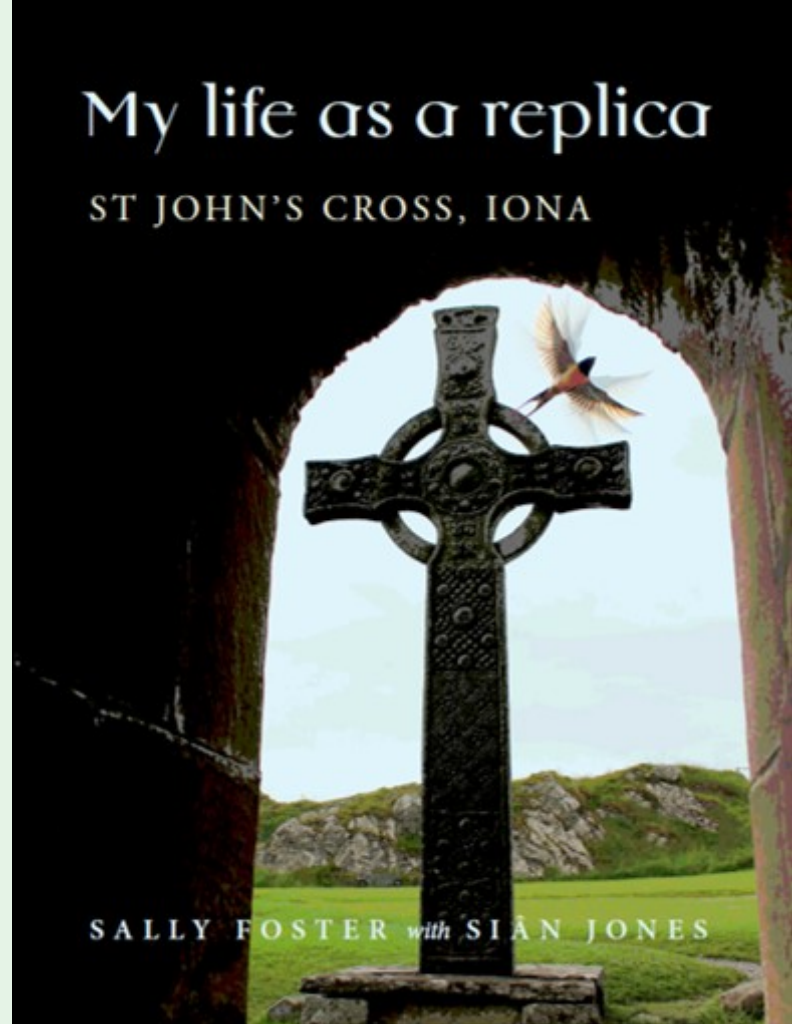
The history of both the original cross and replica are provided alongside testimony from island residents and the analysis of films on the erecting of the replica and display of the original. Figures populate the book, adding further detail to their extensive research. Their challenge to rethink traditional notions of authenticity is keenly felt throughout the book.

There are three sections making up the book which are further split into chapters. Both the preface and chapter 1 provide the necessary information needed to understand the breakdown of the sections. Section 1 (chapters 1-3) features the history of the Island of Iona and those who live and love it. Section 2 (chapters 4-7) focuses on the Cross and the replica, providing history and context to the fragmentation, reconstruction, and eventual replica creation in its history. Section 3 (chapter 8) presents the results of the authors' research with a call to arms on rethinking authenticity in regard to replicas. Each section delivers its theme through interwoven story, archaeological research, and figures to illustrate the ideas.

Chapter 1 explains and justifies the focus on replicas, while also addressing the bold claim that a replica can 'speak.' The authors give context to the history of replicas by looking at cast collections in large museums and the subsequent loss of those casts as opinions toward replicas shifted negatively within the heritage sector. Authenticity is explored through the comparison of Western and Eastern ideals before the reader is introduced to the significance of St. John's Cross and the methodological questions surrounding the research which follows.

Chapter 2 builds off the significance of St. John's Cross presented in the previous chapter by providing background on the island, the people of Iona, and its Crosses. In essence a landscape is created upon which both the original and the replica can be found as the book progresses. A key point presented is the difference made between 'islanders' and the Iona community. This point continues to appear in subsequent chapters as the Iona community holds different ideas about the island than the islanders themselves.

Chapter 3 explores the significance of the Cross and its changing nature over time. The history of carved stones on Iona is laid out alongside growing interest from travelers as the 17th century dawns and time moves on. "As the significance of Iona's carved stones came to be better recognized, so calls emerged for their preservation" (pg. 49). Travelers to Iona's shore brought attention to the stones and eventually to the Cross itself. A further look into the Iona community's influence on the Abbey where the Cross can be found, and the thoughts of the islanders, is presented with plenty of detail for readers to compare across the two communities.



Cover of *My Life as a Replica, St John's Cross, Iona*. Publisher Windgather Press, design by Christina Unwin.

The opening chapter of section 2 (chapter 4) looks at the key biographical moments of the creation of the original Cross to the last collapse in 1957. The layout of the Abbey in a New Jerusalem fashion shows how St. John's Cross fits within the created landscape. Following this is the history of the Cross and how it came to be fragmented and how the ring came to be added following its first collapse. Figures are immensely useful in this chapter to understand the changes which have taken place.

Chapter 5 presents the story of the creation of the concrete replica, from the people involved and the process of creation to the erecting of the replica in the original's place. The level of detail in this chapter showcases the depth of research by the authors as they provide not only the decision-making process behind the replica but also the practical process of casting it in concrete. An authentic replica is the end result, though the difficulties in its creation are laid out quite plainly for readers.

Chapter 6 revisits the original Cross to further explore its changing meanings and values since the creation of the replica. References to previous chapters show how the research builds on itself. A lovely image of the current display of the original shows how the display came about while the authors explain why the style was chosen. In addition, Foster highlights the new research and interpretation related to the Cross while also noting that Iona's iconic image of St. John's Cross is not of the original but of the replica instead.

The last chapter of section 2 showcases the ethnographic research surrounding St. John's Cross undertaken to understand its wider material and social relationships on Iona. Here is where the thoughts and opinions of islanders come to life. It is interesting to learn how the iconic Cross is simply background to people who see it every day. The concrete material of the replica is then explored within the negative connotations that concrete has in the heritage field. It is not until the personal stories behind the creation of the replica are given to islanders that the concrete shakes off the negativity. Craftsmanship carries weight in supposed authenticity.

Chapter 8, the only chapter of section 3, presents the authors' findings through the use of a heritage cycle, shown in a figure at the beginning of the chapter. Summarizing their research, the authors call for the rethinking of authenticity and value for replicas world-wide through the presentation of the St. John's Cross replica. A rather dense chapter, it nevertheless provides a contrary opinion while using the heritage cycle to its advantage. All in all, the authors achieved their aim in getting readers to contemplate the ideals of authenticity. Their work presents the replica as an original itself and authentic to that originality.



Click the IIC Community Bonus Content button to learn more about this publication and to read the author's perspectives.



Olivia Haslam is currently a part-time objects conservator at the Historic Odessa Foundation in Odessa, Delaware. She graduated from Cardiff University's Conservation MSc this past summer with her dissertation on the Conservation and Interpretation of Static Historic Ships.

SUSTAINING CULTURAL HERITAGE THROUGH PREVENTIVE CONSERVATION AND COLLECTION CARE

By Tanushree Gupta and Gabriela Krist

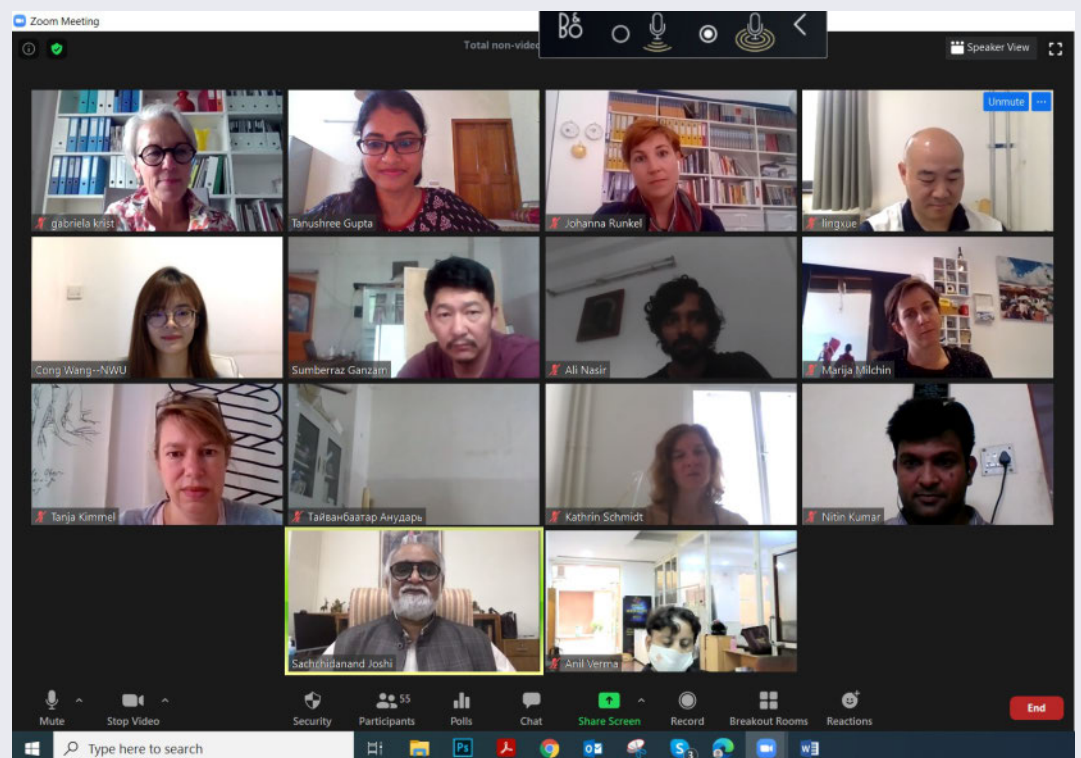
The Institute of Conservation, University of Applied Arts Vienna, Austria (Institut für Konservierung und Restaurierung, Universität für angewandte Kunst Wien – IKR, UAK), had planned international training projects in various formats (workshops, summer schools, internships, master courses) with its partner organizations for the year 2020.

The year started with the workshop “Textiles on Storage”, held in February in New Delhi (with the Indira Gandhi National Centre for the Arts–IGNCA), and “Preventive Conservation and First-Aid for Archaeological Collections” at the beginning of March 2020 in Kochi (with the Muziris Projects Limited). But after the sudden lockdown on 13 March in Austria, projects had to be cancelled due to COVID-19 travel restrictions.

Instantly, laboratories had to be closed which affected practical work. Promptly, the Institute reorganized the projects and adapted to the virtual world. E.g. the International Summer School 2020 Remote Lecture Series “Understanding Pigments” was held on Zoom in June 2020, which confirmed the efficacy of online classrooms as an interactive platform for knowledge exchange and networking. With the poor global economy in mind, IKR, UAK and IGNC (both members of the Eurasia Pacific Uninet) continued to discuss preventive conservation and collection care with international colleagues. Partnering with experts, these discussions lead to the organisation of a lecture series from 14–18 September 2020 on “Sustaining Cultural Heritage through Preventive Conservation and Collection Care” on Zoom.

Opened with words of encouragement from Professor Gabriela Krist (head of IKR, UAK, Austria) and Dr. Sachchidanand Joshi (member secretary, IGNC, India), the first day was dedicated to tracing back traditions and merging them with the practices of the present alongside the goal to develop the field scientifically with enriched academics and research.

Uncovering a plethora of ideas, the traditional time-tested remedies of collection care in India were described, referenced from literature and practice in Saraswati Mahal Library, India in a presentation by Palanichamy Perumal. Johanna Runkel and Tanushree Gupta (IKR, UAK, Austria) shared case



Inauguration of the lecture series. Screenshot © Tanushree Gupta, Institute of Conservation, University of Applied Arts Vienna

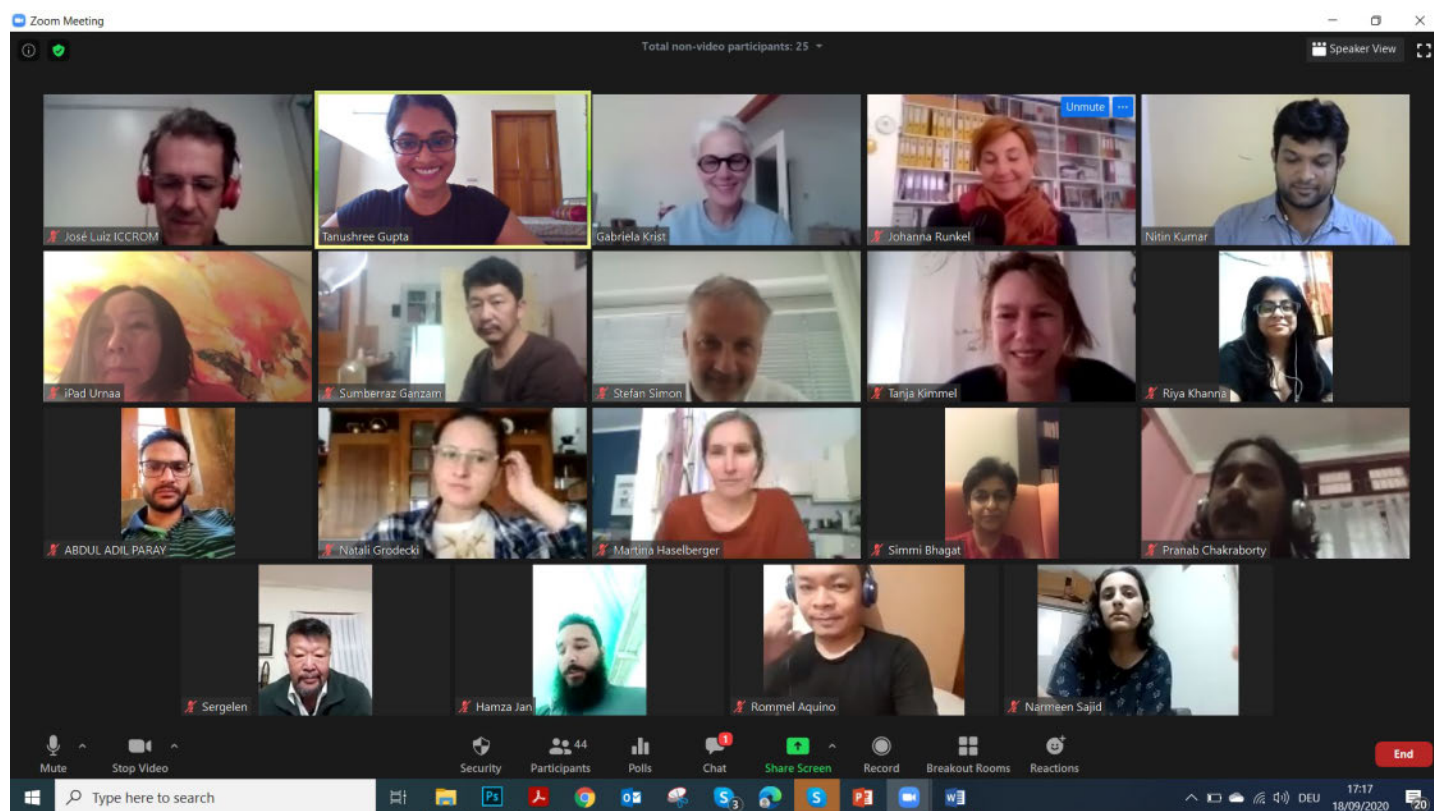
studies exemplifying the significance of preventive conservation measures and collection care in bringing meaning to collections as well as considering the adaptation of methods and materials depending on the requirements of a collection in its local climate. The day wrapped up with an introduction to the IGNCAs recently launched post-graduate diploma course in preventive conservation and the bespoke in-house archival box-making unit of the IGNCAs, presented by Anil Dwivedi and Nitin Kumar.

The second day concentrated on storage issues worldwide, including the contribution and evolution of the Re-Org project in improving the same; this was presented by G ael de Guichen (International Centre for the Study of the Preservation and Restoration of Cultural Property–ICCROM, Italy) and Achal Pandya (IGNCA, India). Furthermore, Pascal Querner (Institute of Zoology, University of Natural Resources and Life Sciences, Vienna; and IKR, UAK, Austria) focussed on pest problems faced by museums in tropical climate zones and shared studies from libraries of Sri Lanka, introducing the current research on efficacy of traditional plant extracts in combating pests.

Day three was dedicated to focus group (sculptures, paintings, textiles and photographs) problems and challenges due to the intrinsic properties of the materials. Paramaporn Sirikulchayanont (Art Centre Silpakorn University, Thailand) shared the experience of establishing the visible storage for a big collection which is increasing every year. Anil Dwivedi (IGNCA, New Delhi) and Caroline Ocks (IKR, UAK, Austria) presented case studies focused on the methods and materials used in the preservation of paintings in India and Austria, including their reflections of similarities and differences. Following, textile conservator Tanja Kimmel (IKR, UAK, Austria) presented case studies covering aspects of planning, organizing and setting up a new textile storage for the folkloristic collection. Moving to photographic material, Vanessa Scharrer from the Austrian Film Museum shared her experiences in preserving the photo collection ethically and correctly using state-of-the-art technology and knowledge.

On the next day, outdoor artworks, relics and monuments were in focus. Xue Ling (School of Cultural Heritage, Northwest University, China) described the history of cultural relics protection and restoration in China. Martina Haselberger and Marija Milchin (IKR, UAK, Austria) discussed the case studies showing various solutions and improvements developed to protect outdoor stone sculptures from external agents of deterioration. Tanushree Gupta (IKR, UAK, Austria) further spoke about the problems due to pigeon droppings and introduced readily available methods to protect outdoor artworks from the same. Kathrin Schmidt (IKR, UAK, Austria) emphasised the intrinsic problems in archaeological objects and highlighted the necessity of conservator involvement within the excavation operations. Last but not the least, Heather Brown (Artlab, Australia) spoke on disaster management—the estimation of risks and setting up priorities.

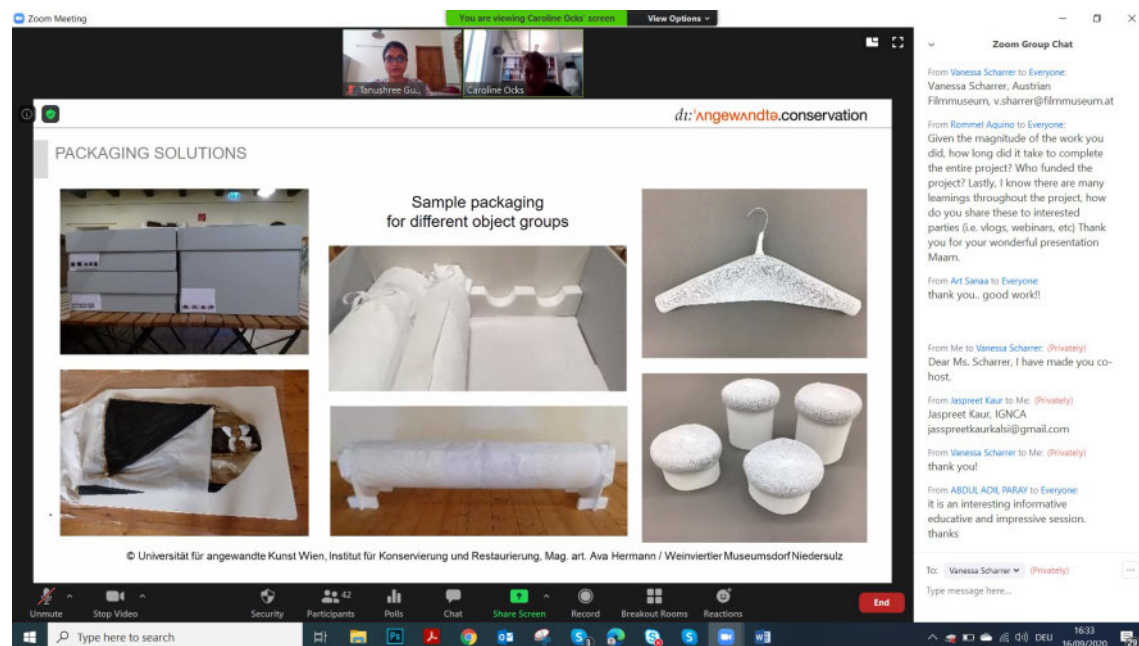
Combining practices of preventive conservation and collection care with those of sustainability, Stefan Simon (Rathgen-Forschungslabor, Staatliche Museen zu Berlin–Preu ischer Kulturbesitz, Germany), Caitlin Southwick (Ki Culture, The



Group picture with some speakers and participants. Screenshot   Tanushree Gupta, Institute of Conservation, University of Applied Arts Vienna

Netherlands) and Johanna Runkel (IKR, UAK, Austria) shared many ways—from choice of materials in daily practice to reassessing before applying an established concept—in which sustainable conservation can be achieved. José Luiz Pedersoli Jr. (ICCRUM, Italy), in his presentation “Risk Perception in Preventive Conservation—Myths and Taboos”, spoke about selected practices that are being accepted and implemented universally, which are probably not scientifically tested and proven; food for thought again!

The active participation by partner institutions from China, India, Mongolia, Nepal, Thailand and more in the lecture series, opened up possibilities for discussing different points of view on topics including climate conditions, disaster risks, level of training for conservators, budget allocation for conservation and many more. Whereas the pandemic is keeping us far apart physically, professionals once again proved that there is no stopping us from staying connected and advancing the field of preventive conservation and collection care. The experience of online teaching will be useful even after the pandemic is over, but it will take some time as we continue to face new lockdowns around the world. Difficult times, not only for conservation!



Glimpse from the presentation of Tanja Kimmel on “Case Studies, Museum Storage Practices—Museumsdorf Niedersulz, Lower Austria—Planning, Organizing and Setting Up of a New Textile Storage for the Museum’s Folkloristic Collection”. Screenshot © Tanushree Gupta, Institute of Conservation, University of Applied Arts Vienna.



Tanushree Gupta completed her doctoral studies in art conservation in 2016 from National Museum Institute, New Delhi, where she obtained her master’s degree as well, in 2010. After three PhD internships at the Institute of Conservation, University of Applied Arts Vienna, Tanushree has become part of their team and focusses on collection care practices and research.



Gabriela Krist has been a professor at the Institute of Conservation, University of Applied Arts Vienna since 1999. She studied conservation at the Academy of Fine Arts Vienna, as well as art history and archaeology in Vienna and Salzburg. For many years she worked for ICCROM in Rome and at the Austrian Federal Office for the Care of Monuments (Bundesdenkmalamt).



YOUNG PROFESSIONALS FORUM

EMERGING SKILLS FOR HERITAGE CONSERVATION: A STARTING POINT

By Sara Abram

The growth of skills related to the world of conservation of cultural heritage, the transition from student to professional, the creation of a space for sharing and exchange (between disciplines, countries, cultures and generations): these are the motivations behind the "Young Professionals Forum: Emerging skills for heritage conservation" organized by Fondazione Centro per la Conservazione e il Restauro dei Beni Culturali "La Venaria Reale"-CCR.

Since 2019 the CCR has been committed to the implementation of a multi-annual strategic plan which is shared between the founding bodies, supported by the Compagnia di San Paolo and in line with the more articulated programme of action foreseen by the [2030 Agenda for Sustainable Development](#). Internationalisation, innovation and dissemination are the three main development axes of the strategic plan: the "Young Professionals Forum" was born as a response to these three objectives, with a specific focus on the younger generation of cultural heritage professionals. The intention was also to stimulate in the participants a greater awareness of their scientific and professional dimension, to foster a plural vision of the conservation of cultural heritage and to highlight the dynamics of the sector with the goal of mutual exchange and comparison.

The University of Turin and some of the most important international organizations—ICOM, IIC, CNR and ICCROM—have joined the Forum as partners and have contributed decisively to the realization of this initiative. Initially conceived as a physical meeting to be held in Venaria, with an intense program of meetings and workshops, the Forum was converted into a completely digital and free event following the Covid-19 health emergency. The online meeting was held on 2 July 2020 and the proceedings of the Forum are now available on the CCR website: <https://www.centrorestaurovenaria.it/ricerca-e-innovazione/young-professionals-forum-1st-edition>

Left: Young Professionals Forum, poster, image supplied by Sara Abram.

At the opening ceremony, architect Stefano Trucco (president of the CCR foundation) and Mr. Alberto Anfossi (secretary general of the Compagnia di San Paolo) welcomed the participants with me. Alessio Re, professor of economics of culture and secretary general of the Santagata Foundation, introduced and coordinated the Forum, in which the members of the scientific committee took part. I had the honor of being flanked by Sarah Stannage (IIC executive director), Costanza Miliani (CNR director), Alberto Garlandini (ICOM international president) and Maria Beatrice Failla (associate professor of the University of Turin), together with CCR colleagues Michela Cardinali (director of the conservation laboratories), Lorenzo Appolonia (director of scientific laboratories) and Stefania De Blasi (head of documentation and communication).

The work began with an opening speech by Mr. Webber Ndoro (ICCRROM director general) who addressed the young participants with a choral and inspiring speech, where he referred to an expanded concept of cultural heritage and encouraged sensitivity towards the different forms of attention, care and conservation through his testimonies: "... I felt honored because if you ask me to address the future, talk to the YOUNG PROFESSIONALS, THEY ARE OUR FUTURE, they are the future of the profession".

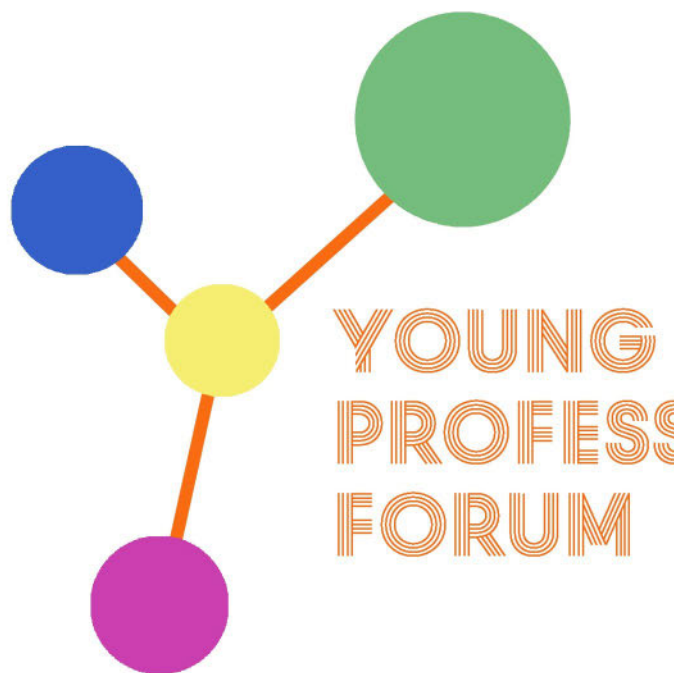
The four sessions dedicated to the themes that distinguish the Forum followed one another: conservation ethics and practice, diagnostics and technologies applied to conservation, museum professions and the history of conservation. As can be seen, we have chosen broad topics: the goal of the Forum is, in fact, to offer an open and inclusive exchange platform, where young people can compare experiences, research, perspectives and expectations. The goal is to bring out the physiognomy of the new generation of professionals—to fully grasp their identity, needs and vision. The growth of awareness, the level of technical-scientific preparation and the opportunities for specialization have, in recent decades, had a significant impact on the skills that today's restorers, scientists and art historians are able to use in the conservation of cultural heritage.

At the close of the call for abstracts, 100 papers from 23 different countries had been submitted. For each session

the scientific committee identified six presentations deemed of significant interest, destined to converge in the published proceedings of the Forum. As a further distinction, as selected by both the scientific committee and the participants enrolled in the Forum, a prize was awarded to four young professionals for the particular

effectiveness of their contributions: Munyaradzi Elton Sagiya from Zimbabwe with "Indigenous knowledge, skills and practices in conserving dry-stone walls at great Zimbabwe world heritage site", Amarilli Rava from the UK with "Adhesion

interventions on paint layers correlating viscosity and surface tension to adhesive penetration and deposition", Camila Silveira de Pinho from Brazil with "ICOM Brazil: recommendation in front of to Covid-19: the importance of interdisciplinary collective action between institutions for the protection of heritage during the pandemic in Brazil" and Alexandra Galitskaya from Italy with "The birth and development of scientific restoration from the eighteenth to the early twentieth century in Russia".



"... talk to the young professionals, they are our future, they are the future of the profession".



CENTRO
CONSERVAZIONE
RESTAURO
LA VENARIA REALE

There were over 500 registrants for the Forum, coming from 67 countries, including: Algeria, Argentina, Armenia, Australia, Austria, Azerbaijan, Belgium, Brazil, Cameroon, Canada, Chile, China, Cyprus, Colombia, Croatia, Cuba, Denmark, Egypt, United Arab Emirates, Philippines, France, Germany, Jamaica, Japan, Greece, Guatemala, India, Indonesia, Ireland, Italy, Kenya, Kosovo, Kyrgyzstan, Lebanon, Luxembourg, Malaysia, Malta, Mexico, Montenegro, Myanmar, New Zealand, Holland, Pakistan, Panama, Peru, Poland, Portugal, Qatar, Quebec, United Kingdom, Dominican Republic, Romania, Russia, Scotland, Singapore, Syria, Spain, South Africa, Sweden, Switzerland, Tanzania, Tunisia, Turkey, Hungary, USA, Zambia, Zimbabwe.

The staff involved in the design and organization of the Forum are currently developing a program to involve this extraordinary community, which we are sure will represent an essential interlocutor for understanding the future of conservation and the needs of this sector.

The Forum recently held an online meeting on 17 December 2020, for the presentation of the proceedings of the 2020 edition and to launch the new call for abstracts and the second edition of the Forum that will take place on 1-2 July 2021.

Find out more information here: <https://www.centrorestaurovenaria.it/ricerca-e-innovazione/young-professionals-forum>

And read and download the full proceedings from the 2020 Young Professionals Forum here: <https://www.centrorestaurovenaria.it/proceedings>

SIONALS

Top: Young Professionals Forum logo, provided by Sara Abram.

Bottom left: Centro Conservazione Restauro La Venaria Reale logo, provided by Sara Abram.



Sara Abram, CCR, Secretary General. Art historian, trained at the University of Turin and the Scuola Normale Superiore of Pisa, she participated in research projects on the history of restoration and on museums and archives of the 20th century. Sara has been at the CCR since 2006, and after having been in charge of the project development office and of the strategic plan, she is now the secretary general.

ANNOUNCEMENTS

Due to the rapidly evolving situation regarding Covid-19, many event details are changing. We are trying to update these listings as much as we can, but readers should contact event organizers directly for the most up-to-date information on specific events, conferences, workshops, etc. Thank you, from the IIC Communications Team.

CALLS FOR PAPERS

M&M 21 (Microscopy & Microanalysis)

1-5 August 2021

Pittsburgh, PA, USA

Call for papers

More information can be found here: <https://www.microscopy.org/MandM/2021/index.cfm>

EAA 2021-Archaeometallurgy

8-11 September 2021

Kiel, Germany and Online

Paper submissions due 11 February 2021

More information found here: <http://www.e-a-a.org/eea2021/scientificprogramme>

Icon Book & Paper Conference 2021

Mod Cons: Modern Conservation. Modern Constraints. Modern Conveniences.

4-7 October 2021

UK

Abstracts due 16 February 2021

For more information visit: <https://icon.org.uk/groups/book-paper/bpg21-conference-mod-cons>

Icon Bath 2021 Conference: Ceramics, Glass and Stained Glass

16-17 October 2021

Bath, UK

Abstracts due 1 May 2021

For more information visit: <https://www.iiconservation.org/content/icon-bath-2021-conference-ceramics-glass-and-stained-glass> and send abstracts to: Icon-Bath2021@gmail.com

Knocking on Wood: Materiali e metodi per la conservazione delle opera in legno

19-20 November 2021

Venaria Reale, Italy

Submissions due 27 May 2021

For more information visit: www.cesmar7.org or write to cesmar7@gmail.com

CONFERENCES, SYMPOSIUMS

Collaborative Study of a Roman-Egyptian Mummy Portrait at the Detroit Institute for the Arts (Midwest Regional Conservation Guild & Chicago Area Conservation Group Lecture Series)

3 February 2021

Online

For more information visit:

www.chicagoareaconservation.org/membership

C2C Care: Labeling Lightning Round

16 February 2021

USA

To submit videos and for more information: <https://forms.gle/G3ubQXgZjrFboG7x6> or email Robin Bauer Kilgob at: c2cc@culturalheritage.org

Revealing the Splendor of Audubon's The Birds of America: The Materials, Techniques, and Conservation of a Masterpiece (Midwest Regional Conservation Guild & Chicago Area Conservation Group Lecture Series)

17 February 2021

Online

For more information visit:

www.chicagoareaconservation.org/membership

SR2A 2021-9th International Conference on Synchrotron Radiation and Neutrons in Art and Archaeology

22-26 February 2021

Getty Center, Los Angeles, USA

For more information visit: <https://sr2a2021.org/>

Icon Textile Group Presentation on Cleaning Methods for Historic Carpets

23 February 2021

UK/Online

For more information and to register visit: <https://www.eventbrite.co.uk/e/on-site-carpet-cleaning-methodologies-with-ksynia-marko-glyn-charnock-tickets-137624569793>

SHAKE in Conservation Talks: Big Research in Tiny Speeches

25 February 2021

Brussels, Belgium

For more information visit: www.shakeinconservation.be/conservation-talks-2021

Conservation: Out in the Open

Icon Textile Group Spring Forum 2021

April 2021 (Date TBD)

Brighton, UK

Find more information here: <https://www.iiconservation.org/content/icon-textile-group-spring-forum-2021>

Computational approaches for technical imaging in cultural heritage (7th IA4AI meeting)

8-9 April 2021

The National Gallery, London, UK

For more information contact: artict@ng-london.org.uk
and visit: <https://research.ng-london.org.uk/external/ARTICT/Computational%20approaches%20for%20technical%20imaging.html>

American Society of eighteenth-Century Studies (ASECS) 52nd Annual Conference

8-10 April 2021

Toronto, Canada

For more information write to: daniella.berman@nyu.edu
and cmculp@stanford.edu

Study Day: Conservation of Ceramics in the Open Air (IGIIC)

15 April 2021

Faenza, Italy

For more information visit: <http://www.igiic.org/?p=6293>

AIC Annual Meeting

11-15 May 2021

Jacksonville, Florida (USA)

For more information visit: <https://www.culturalheritage.org/events/annual-meeting>

12th Baltic States Triennial Conservator's Meeting

RESEARCH.DILEMMAS.SOLUTIONS

26-29 May 2021

Vilnius, Lithuania

For more information visit: <http://conservation2020vilnius.ldm.lt/>

Terra 2021 13th World Congress on Earthen Architectural Heritage

8-11 June 2021

Santa Fe, New Mexico, USA

For more information visit: <https://www.terra2021.org/website/8033/>

Space and Time-Joseph Beuys' Installation Art, Its Presentation and Conservation

16-17 September 2021

Kassel, Germany

For more information write to: t.kraemer@museum-kassel.de

Pest Odyssey Conference 2021

20-22 September 2021

UK

For more information visit: <http://www.pestodyssey.org/Pest-Odyssey-2021--The-Next-Generation.php>

12th International Conference on Structural Analysis of Historical Constructions (SAHC 2020)

29 September-1 October 2021

Barcelona, Spain

Visit the webpage for more information: <http://congress.cimne.com/SAHC2020/frontal/default.asp>

International Conference-Curation and Conservation: Dress and Textiles in Museums

21-22 October 2021

Turin, Italy

For more information visit: <https://dresshistorians.org/cfp-turin-2020/>

Icon Textile Group Emerging Professional Event 2021

Spring 2022 (Date TBD)

For more information contact: Kelly Grimshaw kellygrimshaw@hotmail.co.uk and visit: <https://www.iiconservation.org/content/icon-textile-group-emerging-professional-event-2021>

COURSES, WORKSHOPS**Image Permanence Institute****Environmental Management Workshops**

8-11 February 2021

Online course

For more information visit: <https://www.imagepermanenceinstitute.org/> and contact Christopher Cameron: cmcp@rit.edu

Introducing STiCH: Life Cycle Assessment Project Update and Sneak Peek (FAIC Webinar)

11 February 2021

USA/Online

For more information and to register visit: <https://learning.culturalheritage.org/p/stich>

2021 International Course on the Conservation of Earthen Architecture

13 February-12 March 2021

United Arab Emirates, Oman

For more information visit: https://www.getty.edu/conservation/our_projects/field_projects/earthen_arch_course/course.html

BAPCR Zoom Talk: On being social—sharing painting conservation with the public

23 March 2021

UK/Online

For more information and to register email: BAPCRsecretary@gmail.com

Workshop on Asian Papers and Their Applications in Paper Conservation

15-17 June 2021 (tentative)

The British Library, London, UK

For more information visit: <https://www.minahsong.com/workshop>



NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS



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