



NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS





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

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FROM THE PRESIDENT'S DESK

I am pleased to report that IIC's 29th Biennial Congress was successfully staged in Wellington, New Zealand in early September. For the first time, we combined a physical meeting with delivery of our Congress online (our 28th Biennial Congress in Edinburgh in 2020 had been entirely online). It was wonderful to meet in person for those that could make it to Wellington, but we were delighted so many IIC members were able to participate in the Regional Hub events covering virtually every corner of the planet. IIC is truly a global organisation, and the great benefit of a hybrid delivery is that we can make our congresses local but also achieve a global reach with them—in this case members in an amazing 89 countries.



A very big thank you to NZCCM for hosting the event and, in particular, to their tireless president Nyssa Mildwaters. And huge thanks also to our Digital Engagement Volunteer team (or DEVs!) who made the live and online experience so seamless.

In opening the Congress, I commented on how we were meeting in Aotearoa New Zealand, home of a vibrantly diverse culture shaped by both European and Māori influences, in which the BBC recently described the integration of Māori culture as “a living, breathing and inclusive force that is part of the fabric of NZ society, not turned on for tourists or a rugby test warm up.”

I was keen to understand how seamless our hosts viewed this integration to be. From our Forbes Prize lecturer, Vicki Anne Heikell, on the subject of “Having faith in ourselves”, and our conference Dialogue entitled “Kōrerorero- Conversations that matter” to individual papers and issues raised during the multiple Q&A sessions, we were given insight from multiple perspectives. We learnt how the cultural reality of both maintaining and promoting Māori is challenging and indeed exhausting.

What I suggest our 29th Congress, the Wellington Congress, will be remembered for is heightening our awareness of the cultural context through which we must approach our work as conservators. *Mana* is a Māori word which cannot be directly translated by one English word. Best described as the spirit or force in a person, place or object, from a conservator's perspective it imbues every object with a living nature that is inextricably linked to people and places. Fundamentally it means conservators are not conserving dead things.

I encourage you as an IIC member, if you have not yet done so, to view the online presentations, a number of which explore this issue. They will be available on the IIC Congress web site for the next 12 months.

Finally, as is the tradition at IIC Congresses, the closing ceremony wrapped up with the announcement of the location for the 30th Biennial IIC Congress in 2024. We are delighted we shall be going to Lima, Peru to explore the challenges of “Sustainable Strategies for Conservation: New Strategies for New Times”. There is a [great film on the IIC web site](#) giving a taste of what our colleagues in South America have in store for us. We are very much looking forward to working with Dr Juan Carlos Rodríguez Reyes and his team at UTEC, the University of Engineering and Technology in Lima. We hope to see many of you there, but once again we shall be presenting the Congress in hybrid form.

With my best wishes,

Julian Bickersteth
IIC President

CLICK HERE to read this IIC President's column in: CHINESE (Traditional & Simplified), GERMAN, PORTUGUESE, and SPANISH. We would love to make this available to more colleagues around the world. If you are interested in helping with translation in another language, please contact us at: news@iiconservation.org



IIC President Julian Bickersteth delivers his column address for this issue of *News in Conservation*. Click on the image to watch the video or follow the link [HERE](#).

MESSAGE FROM THE EXECUTIVE DIRECTOR

In this edition of *News in Conservation*, we explore the IIC Wellington Congress 2022 in more detail along with some of the key moments that brought us together as a profession globally. The Forbes Prize Lecture with Vicki-Anne Heikell MNZM (available to view on the [IIC Congress site](#) for the next 12 months) and announcing the [Keck Award winners](#) Game Jam are particular highlights that recognise the incredible levels of inspiration, creativity and capacity for community engagement that exists within our profession.

We were also excited to launch a new IIC Congress Scholars programme at the Congress, "[Adapt: Conservation and Leadership During a Time of Change](#)", kindly supported by the Getty Foundation. Thirty emerging and mid-career leaders in the field of conservation from priority regions—including South America and Caribbean, Africa, India and South-East Asia—will participate in this prestigious new international leadership programme over a nine-month period to June 2023. The initiative will also bring a greater connection to IIC's Fellowship where friendship, cooperation and a welcome generosity to share experiences and knowledge are at the very heart of IIC. We were pleased that so many Fellows were able to join a dedicated meeting online as part of the Congress to learn more about the IIC Fellowship Pathway initiative (which you can read all about in the [last issue of NiC](#), p. 24) as well as providing a good opportunity for open discussion and networking. As a reminder the next deadline for nominations to [IIC Fellowship](#) is the 30 November 2022.

Given the global challenges that we all continue to experience, including the climate crisis, the theme of the Congress, "Conservation and Change", was undoubtedly timely—response, adaptation and leadership will be incredibly important going forward and are at the core of IIC's future programmes and initiatives. Through IIC's Fellows and members, staff, Council and partners, we all have a crucial role to play in delivering the solutions that will enable us to rise to the challenges and changes ahead.

Sarah Stannage
IIC Executive Director



EDITOR'S SOUNDING BOARD

Here at IIC, we are all still, individually and collectively as an organization, processing the Wellington 2022 Congress. I would imagine anyone who attended (in-person or online) can relate. While necessary changes to our meeting structure (due to the pandemic) could be viewed with disappointment, I am truly grateful that those changes now include a Congress Platform which allows all attendees to revisit the presentations, posters, Q&As and tours post-conference, gleaning more information and making more connections than an in-person "once-and-done" structure ever allowed.

Another benefit coming out of these changes has been the evolution of the Congress Blog into a trove of insightful and personal summaries for each session and event, written by our ever-impressive Digital Engagement Volunteers who will, no doubt, be leading our field in the years to come.

We've highlighted a few of the review posts in this issue (p. 60-66) giving you a taste of the Congress feast, and you can see all the DEVs on pages 32-33.

Sharra Grow
IIC Editor, News in Conservation



NEWS IN BRIEF

MARK YOUR CALENDARS FOR THE FOURTH ANNUAL ASK A CONSERVATOR DAY ON FRIDAY, NOVEMBER 4TH, 2022!

We hold Ask a Conservator Day in November to remember the Arno River flood in Florence on November 4th, 1966, which damaged priceless cultural heritage. However, in response to the catastrophe, incredible efforts were made—and are still being undertaken—to conserve the items impacted by the flood. This event follows in the spirit of that international collaboration and exchange of knowledge by creating an opportunity for people to personally engage with conservators and their work and learn more about the field.



#AskAConservator

Ask a Conservator Day is organized by the American Institute for Conservation (AIC) and Foundation for Advancement in Conservation (FAIC). The event is made possible by dedicated conservation professionals around the world—we deeply appreciate everyone who has used past “Ask a Conservator” days to share and engage with people interested in conservation. Let’s continue to use social media to reach and inspire new audiences!

Image above, courtesy of AIC and FAIC.

Please promote this event on your social media accounts and participate in any way that feels appropriate. By using the hashtag **#AskAConservator** on social media platforms such as Facebook, Twitter, LinkedIn, TikTok, and Instagram, we hope to provide insights into the work of all kinds of conservation professionals, reaching future conservators, arts and culture aficionados, and people who have yet to be introduced to conservation. Possible activities include answering questions about conservation on your personal social

media, tapping into the social media handles of institutions or organizations you work with to engage with their audiences, or inviting people into your lab or workspace in person or virtually.

AIC will be hosting an hour-long “Ask Me Anything” style panel on Zoom on the 4th! We’ll be [gathering questions in advance](#) and answering live questions from our followers gathered from our social media and in the Zoom.

We have more information about Ask a Conservator Day on [our website](#), including sample posts and graphics you can use in promoting the event. Please contact FAIC Outreach Coordinator Katelin Lee at klee@culturalheritage.org with any questions and please feel free to tag [our social media accounts](#) in your Ask a Conservator Day posts!

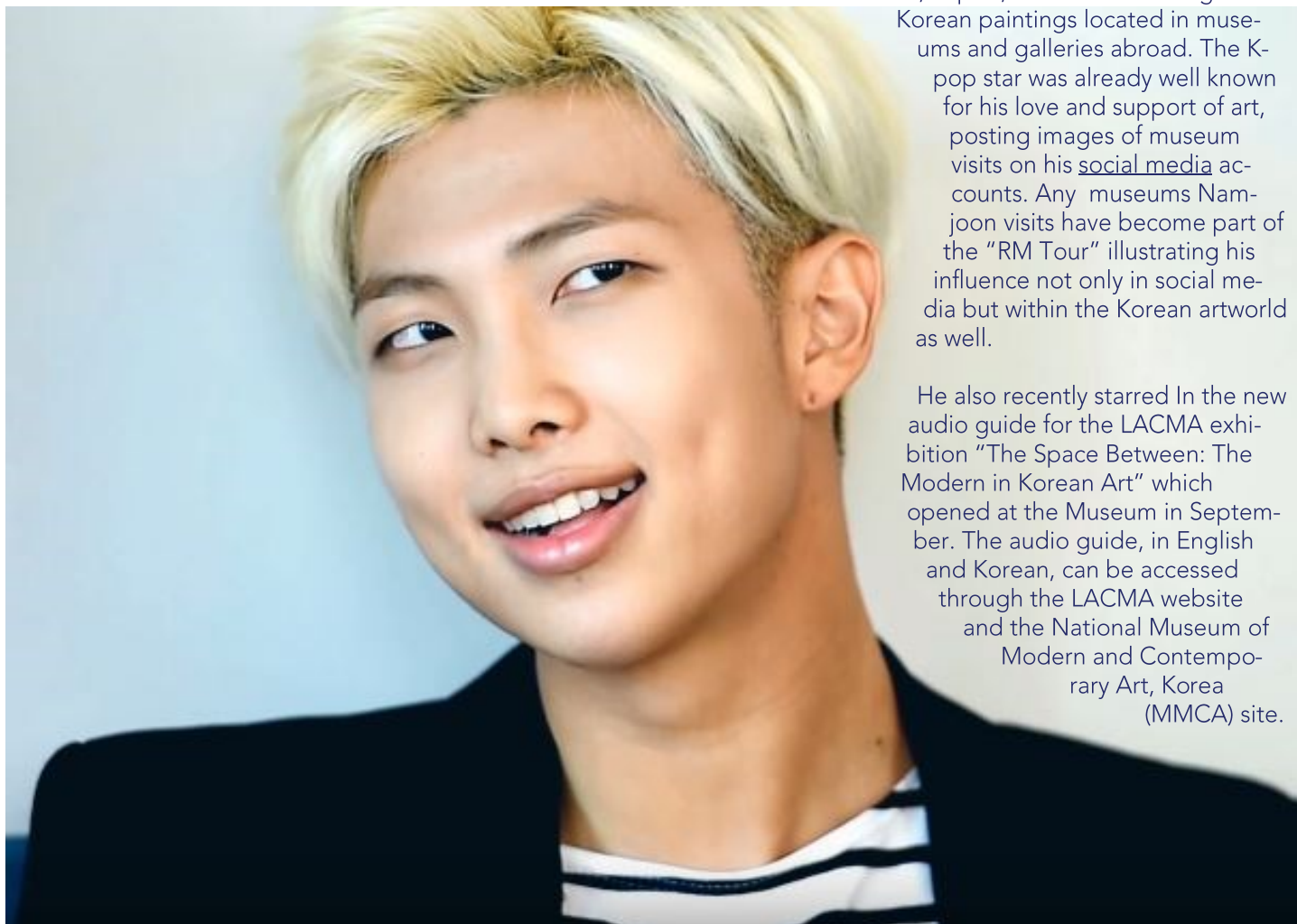
BTS STAR, KIM NAMJOON, DONATES 100 MILLION WON TO PRESERVE KOREAN ART AND HERITAGE

K-pop idol, RM (Kim Namjoon), lead member of BTS, recently made his second donation of 100 million won for the preservation of Korean art and cultural heritage. The first donation, made last September, went to the Overseas Korean Cultural Heritage Foundation and was used to fund the conservation of an early 20th-century *hwarot* (a royal bridal robe) worn during the Joseon Dynasty (1392-1920). The *hwarot* is one of only about 40 known examples remaining worldwide and was donated to the Los Angeles County Museum of Art (LACMA) in 1939. After conservation work is complete, the robe will travel to Korea for exhibition at the National Palace Museum, Seoul.

Image below of BTS star RM (Kim Namjoon). “[Rap Monster 10Asia Photoshoot](#)”, (2014). 10Asia/Wikimedia Commons. Licensed under [CC BY 3.0](#).

Namjoon’s second donation of 100 million won, which occurred this September, will be used, in part, to create a catalog of Korean paintings located in museums and galleries abroad. The K-pop star was already well known for his love and support of art, posting images of museum visits on his [social media](#) accounts. Any museums Namjoon visits have become part of the “RM Tour” illustrating his influence not only in social media but within the Korean artworld as well.

He also recently starred in the new audio guide for the LACMA exhibition “The Space Between: The Modern in Korean Art” which opened at the Museum in September. The audio guide, in English and Korean, can be accessed through the LACMA website and the National Museum of Modern and Contemporary Art, Korea (MMCA) site.





TÜRKIYE'S CULTURE MINISTRY LAUNCHES YOUTH PROJECT TO PROTECT HERITAGE

Exhibited collection at the Antalya Archaeology Museum in Turkey. [Alex Berger/Flickr](#) (2012). Image licensed under: [CC BY-NC 2.0](#).

In September the Culture and Tourism Ministry of Turkey began a pilot project geared to educate the country's children about Turkey's rich cultural heritage and the importance of its preservation. Culture and Tourism Minister Mehmet Nuri Ersoy was present at the Banu-Ufuk Cömertoğlu Primary School in Antalya to launch the "Cultural Heritage Protectors Project".

Minister Ersoy and Governor Ersin Yazici met with the young students who watched presentations on the importance of their cultural heritage. The presenters explained that Turkey holds great cultural assets and treasures and that the students, even at a young age, can help in preserving it for the future. Presentations also stated that there is still a large amount of Anatolia cultural heritage yet to be discovered, with only an estimated 10% currently identified.

This information was presented to the children in the form of a game and through animated characters, Defne and Çınar. The children were then given ID cards, badges and notebooks, signifying they had attended this heritage protection training and were ready to help. These students will also visit museums and have the opportunity to see their cultural heritage, with the hope that this exposure and education will encourage more of them to enter into the field of cultural heritage preservation in the future.

Assuming this pilot program is a success, officials plan on expanding this training to children all over Turkey through the Ministry of National Education. Minister Ersoy commented, "The important thing is to protect our cultural assets from the moment they are discovered and found, to ensure that the preserved works are exhibited if possible, and to preserve them for future generations."

FRANCE LAUNCHED "SHARING AND PRESERVING VIETNAM'S HERITAGE"

In September, the French Embassy in Vietnam launched a new project called "Share and Protect Vietnam's Heritage" which will focus on the Thua Thien-Hue province. Sponsored by the French Foreign Ministry, the project will allocate 18 billion VND (with additional funds expected from French partners in the future) for training and other activities over the next two years.

The training (to be carried out by experts from French museums and universities) and project goals will focus on museum-related professions at Vietnamese universities and museums to develop pilot projects in heritage conservation.

These projects will include training courses for museum staff in Thua Thien-Hue including training in public communications, sustainability and collection management and

Imperial Citadel in Hue. [Rob Green/Flickr](#) (2012). Image licensed under: [CC BY-NC-SA 2.0](#)



conservation. Some training courses will be carried out online, and a few museum officials in Hue will be invited for further training in France.

Other projects include the renovation of the Tourist Centre of Cuc Phuong National Park (in the northern province of Ninh Binh); support for the Environmental Education and Communication Centre in Cu Lao Cham Marine Protected Area (in the province of Quang Nam); the implementation of a “Story Box” programme for museums in Ho Chi Minh City; and development of educational programmes related to museum business training aimed at youth.

Logo for the International Council of Museums (ICOM). Image is in the Public Domain. 2016. Original location: [Wikimedia Commons](#).



ICOM ANNOUNCE NEW DEFINITION OF THE MUSEUM

During the 26th ICOM General Conference (Prague) this August, a new definition of the museum was voted on and approved by ICOM’s Extraordinary General Assembly. This is the culmination of a year-and-a-half process involving hundreds of global cultural heritage professionals and committees. The new definition is as follows:

“A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.”

Read more about the new changes and the process [HERE](#).

WINTERTHUR STUDENTS PROVIDE DISASTER RELIEF IN THE AHR VALLEY, GERMANY

In June 2022, the Winterthur Program in American Material Culture (WPAMC) and the Winterthur/University of Delaware Program in Art Conservation (WUDPAC) launched their first joint recovery mission in response to climate disasters. A team of students and faculty traveled to the Ahr Valley, Germany to help recover local museum collections destroyed by the devastating flooding of July 2021. Following the programs’ offer to help, and upon the invitation from local museum curators, the WPAMC-WUDPAC team spent a week providing vital disaster relief for the collection belonging to the Stadt Museum in the city of Ahrweiler. Our work ranged from sourcing supplies and workspace planning, to devising and implementing treatment and documentation protocols, to preparing condition report forms and an after-action report.

Over the week, we re-cataloged and cleaned nearly 100 objects in a mobile storage and lab space provided by the city. In addition to textiles and metal objects, the team dealt mostly with glass and ceramics which played a big role in the region; they were often produced as souvenirs from the spa towns, such as nearby Bad Neuenahr, where people would come to drink mineralized water for their





health (these are the same springs that produce the Apollinaris mineral water). Community pop-up clinics were a core part of our mission. Area residents were invited to bring in personal treasures affected by the disaster for advice from the team. Over the course of two days, the team saw everything from Indonesian paintings and ceramic figurines, to leather baby shoes and an 18th-century leather-bound family bible. Each object came with unique conservation needs and an individual story about family members, friends, or community history. Team members provided advice about surface cleaning, water damage, and mold remediation, reminding us all that it is worth preserving the things that matter to each of us.

Beyond helping people from the region, the team's visit proved to be critical for attracting future help. A visit from the Cologne Institute of Conservation Science (CICS) has now turned into long-term support under the guidance of Prof. Friederike Waentig (co-founder of the German Blue Shield initiative). Local media reports of our visit provided a timely reminder to maintain continued state and federal support. A day trip to the Historic Ship Museum and the Cathedral Museum in the state capital, Mainz, allowed students to connect with regional conservators, exhibition specialists, and curators, who not only gladly shared their insights into preventative care and exhibition strategies, but also expressed great interest in future collaborations.

The experience was humbling, moving, and exhausting. The team included Emily Bach (WPAMC 2022), Rachael Kane (WPAMC 2022), Allison Kelley (WUDPAC 2022), Ashley Stanford (WUDPAC 2024), and was co-piloted by Preventive Conservator Maddie Cooper (@conservationcenter) and Martin Brückner (Director, WPAMC). The mission was made possible thanks to generous support from the WPAMC and WUDPAC programs, the UD College of Arts and Sciences, the Society of Winterthur Fellows, and The Conservation Center for Art & Historic Artifacts.

Top left: Emily Bach housing a tennis dress. **Top right:** Sticker showing solidarity in the region. **Center:** the WPAMC-WUDPAC Team in their workspace in Germany. **Bottom:** Ashley Stanford & Maddie Cooper examine a C18 volume during a pop-up clinic.

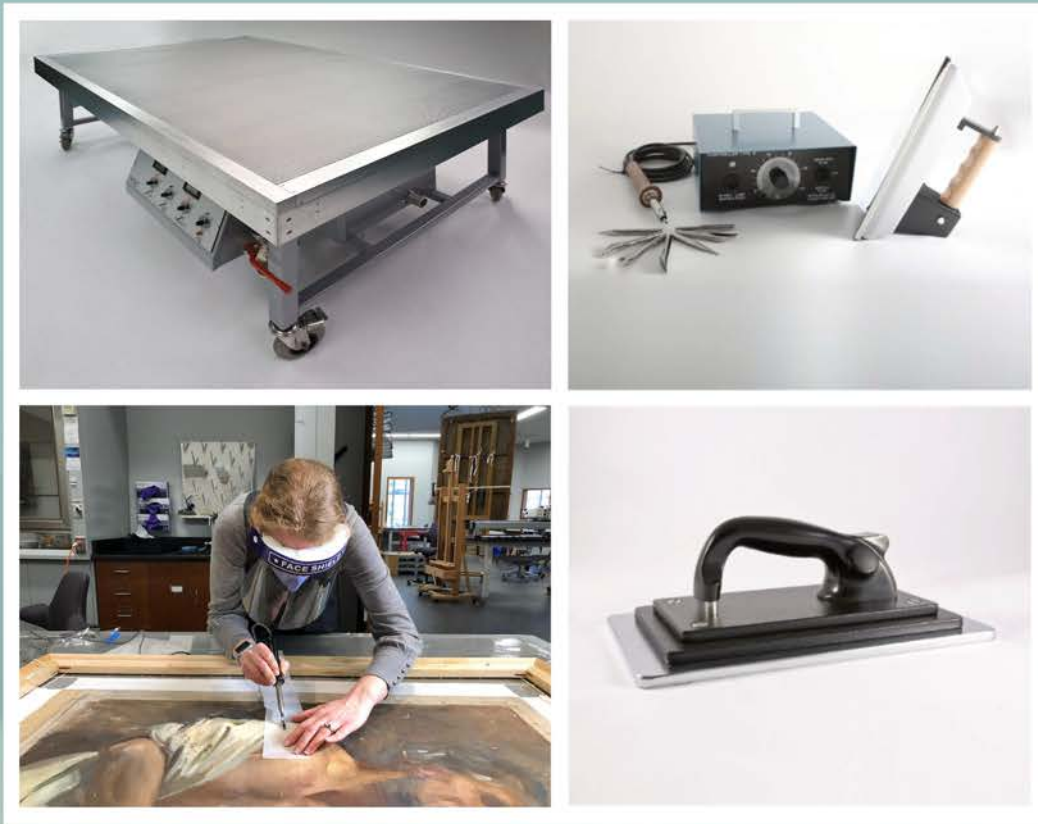
Images courtesy of Martin Brückner (Director, WPAMC).





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PROVEN PROTECTION FOR PRESERVATION & DISPLAY



THE BEIRUT GLASS CONSERVATION PROJECT AT THE BRITISH MUSEUM

By Dr Duygu Çamurcuoğlu



On 4 August 2020, the explosion at the port of Beirut not only caused great loss of human life and severe destruction of the city, but also affected the rich history of Lebanon by damaging several museums and historical buildings. The American University of Beirut (AUB) Archaeological Museum was 3.2 km (2 miles) away from the explosion, however, the extreme intensity of the blast caused a display case with 74 archaeologically significant glass vessels to collapse onto the floor, with 72 glass vessels shattering into numerous pieces. Only 2 vessels survived intact.



The French National Institute for Cultural Heritage (Institut National du Patrimoine, INP) and the International Alliance for the Protection of Heritage in conflict areas (ALIPH) came together to support the first two operations in 2020 and 2021 to aid in the recovery of the glass vessels. Conservator Claire Cuyaubère, INP student Cécile Rodier and the AUB Museum team methodically retrieved the broken glass fragments from the gallery floor, using a grid reference which helped to preserve connections between shards as well as the information of their location on the gallery floor. Documentation of glass fragments, advanced puzzle work, stabilisation of the deteriorated glass surfaces and the reconstruction of 18 vessels were carried out mostly between 2020 and early 2022, also with support from Emeritus Professor Stephen Koob as he visited the AUB Museum in winter 2022.



Following the blast, the British Museum (BM) was one of the institutions that reached out to the AUB Museum and offered support in any areas that the AUB team might require it. Conservation and scientific study on some of the damaged vessels were agreed to be carried out by the BM conservation and science team as part of an international collaboration between the two museums. With generous support from The European Fine Art Foundation (TEFAF), eight glass vessels were selected to be sent to the BM for a three-month conservation project. In December 2021, the vessels arrived at the BM in plastic boxes which were elaborately packed in Plastazote® cut outs lined with Tyvek for each individual fragment.



Once the vessels arrived at the BM, the project lead conservator, Duygu Çamurcuoğlu, and team recruited a specialized glass conservator via interviews to focus on the reconstruction of eight objects, and thus Claire Cuyaubère joined the British Museum team as the project conservator in March 2022. With the addition of project intern Aimée Bou Rizk from the AUB Museum, and senior ceramics and glass conservator Loretta Hogan, the Beirut Glass Conservation team was complete. Firstly, the glass fragments belonging to each vessel were laid out in the Weston Archaeology Room in the World Conservation and Exhibition Centre (WCEC). The team agreed to divide the vessels into three tiers in relation to the number of fragments they were shattered into and the difficulty of reconstruction. Tier 1 objects



Previous page spread:

Left page: Claire Cuyaubère conserving the damaged glass objects in AUB Museum.

Right page (top down): Display case with 74 glass vessels at the AUB Museum / Display case collapsed in AUB Museum / Packed fragments / Packing the glass fragments for travelling to the BM.

Current page:

Top: Conservation of 8 glass vessels at the BM.

Bottom: Small cup with a tinted Paraloid B72 fill attached.

were the smallest in size and easiest to reconstruct. Tier 2 and 3 objects were more complicated and had some decoration. Each vessel and its fragments were photographed and documented in detail.

Before each reconstruction, additional puzzle work was carried out to make sure that no fragments were missed. Conservation work involved cleaning edges and surfaces of each fragment with 50/50 alcohol and deionized water solution (to remove all dirt, grease and previously applied conservation adhesives) before the fragments could be dry reconstructed with Scotch tape. Dry reconstruction helped the team to see how well the fragments joined together, as well as enabling us to understand the number of missing fragments. However, dry reconstruction using tape can only be done on fragments if the surfaces do not contain any archaeological deposits or iridescent layers (where the surface of the glass has a rainbow-like effect; this is actually deteriorated, and therefore fragile, glass).

Reconstruction of the vessels has been a challenging process, as it always is in glass conservation. When glass breaks, original shapes and internal tensions that occur during manufacturing become severely affected. This means that when conservators reconstruct glass objects, joins may become misaligned due to the change of internal tensions; this is called springing. The conservator needs to be extremely focused to achieve the best joins against all the stresses which glass fragments may present.

Paraloid B72 (PB72), specially prepared using Stephen Koob's method, was chosen as the conservation adhesive during the project as it proved suitable for the nature of these objects. Bubbling in PB72 is an ongoing problem in glass conservation, particularly when it is used as an adhesive. However, the rate of acetone evaporation, the nature of glass, its colour, thickness, tightness of joins and the environment in the conservation studio can affect the amount of bubbles that may occur and how well they may blend in with the object. Sometimes glass conservators may need to compromise between strength and aesthetics, and for the Beirut Glass Conservation project, creation of strong joins and support between the fragments were more crucial than achieving aesthetically beautiful objects. The final stage of

conservation was to create fills for some of the missing areas on each vessel to better support them for future handling and travel back to the AUB Museum. This involved discussion and evaluation of individual resins including how to prepare them for the different areas to be filled. Even though epoxy resins such as Araldite® and Hxtal NYL-1 were considered, PB72 was agreed on as the fill material to be consistent in our treatment. The shapes of areas to be filled were traced onto plastic Melinex® sheets and then transferred onto specially prepared PB72 resin sheets before cutting them out. The timing of the setting of the resin was crucial in making the fills because the resin had to be cured enough for handling but soft enough to be cut and



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Above: Glass vessels before conservation at the BM.

Below: Glass vessels after conservation at the BM.

manipulate into the shapes required. We made the decision to lightly tint the surface of the fills using acrylic and watercolour paints, closely matching the tone of the original glass but still with enough difference to visually distinguish the fills from the original glass. Watercolours worked particularly well where the initial tint was not correct and needed to be removed without damaging the fill itself. Tinted fills were attached into the missing areas by gently softening their edges with acetone.

Throughout the conservation work process, photography and filming also took place on a regular basis to fully record the progress of the project.

In addition to the conservation project, scientists at the BM and UCL Institute of Archaeology investigated the possible provenance, manufacturing details and dates of each vessel by using a combination of surface micro X-ray fluorescence, variable pressure scanning electron microscopy and laser ablation inductively coupled plasma mass spectrometry (LA-ICP-MS) on glass fragments. Seven of the eight objects showed evidence of natron glass which indicated that they were produced at sites along the eastern Mediterranean coast. The analyses also clarified their dates between the 1st and 6th centuries BCE, with an Islamic example from between the 7th and 9th centuries CE.

The project gave many opportunities for public and professional outreach on the recovery and conservation of these historically unique glass objects. During the three-month project, BM conservators worked closely with project intern Aimée Bou Rizk, training her on collection care, preventive conservation, first-aid for objects and setting up a new conservation studio on her return to Beirut.

The conservation of the vessels was completed on 8 July 2022. An exhibition of the glass vessels, with audio-visual information about the project from start to finish, is in the [British Museum's Room 3 between 25 August and 23 October 2022](#). The vessels will be returned to AUB Museum after the exhibition.



Dr Duygu Çamurcuoğlu ACR, FIIC completed her BA in classical archaeology at Istanbul University, Turkey and an MA and MSc in conservation for archaeology and museums at the Institute of Archaeology, UCL, London. She has worked at the Neolithic site Catalhoyuk (Turkey) and is currently senior inorganic objects conservator at the British Museum as well as lead conservator for the Beirut Glass Project. Duygu is an Icon trustee, professional accreditation assessor and mentor.

PLANNING GAP-FILLS FOR A ROMAN BRONZE CAULDRON BY MEANS OF FINITE ELEMENT ANALYSIS

By Helina Torv*, Kerstin Kracht**, Alexandra Jeberien*

In conservation gap-fills are ideally reversible and used only for reducing mechanical instabilities in the object. However, the exact locations where support is needed and the strength and stability of these areas are rarely elucidated. Furthermore, the strength of the gap-filling materials is often an unknown. Until today, conservation has by-in-large lacked scientific methods for determining where gap-fills for structural stability are needed and what their optimal characteristics should be; the solution has relied on the experience of the conservator. As a result the strongest adhesives, on metals usually epoxies, are often selected for gap-fills, the fear being that reversible adhesives are too weak.

The main reason for this lack of design methods is the difficulty in calculating the structural strength of an object with complex geometries. Since the 1940s a computer-aided simulation technique called finite element analysis (FEA) has been developed in engineering to study the overall behaviour of structures. Here the FEA is offered as a tool to assist in the selection of a gap-fill strategy for an archaeological cauldron.

THE ROMAN BRONZE CAULDRON

This Roman bronze cauldron (diameter ca 30 cm, height 20 cm) was excavated in 1999 in Apensen, Lower Saxony (Germany). The thin metal walls of the vessel (less than 0.5 mm) are fragmented, severely corroded and have been cleaned, but before further conservation treatment can be carried out, the bronze fragments need reinforcement, which leads to the question of gap-fill methods. Here we test the hypothesis that weaker, but reversible, thermoplastic adhesives—instead of epoxy resins—can be used to reinforce the cauldron.



WHAT IS FINITE ELEMENT ANALYSIS?

Finite element analysis is a computer-aided simulation technique which, in this context, enables the mechanical behaviour of the cauldron to be analysed numerically. In pre-processing, the geometric model of the cauldron is divided into shell and volume elements. Shells are thin two-dimensional elements, which can have a curvature and behave like plates and discs. Volume elements have an extension into the three spatial directions. The nodes of these elements, for instance at the position of the vertexes, can move into the three spatial directions and rotate around the spatial axes. Typical examples are tetrahedrons and hexahedrons. The discretized geometry model is called a mesh. Properties such as density and material behaviour are assigned to each element. Finally, differential equations are applied to each element which describe the stress-strain behaviour under the considered load case. This leads to a system of equations which is solved numerically. In post-processing, for example, the displacements, strains or stresses of the individual nodes are assembled and animated as a whole.

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** Technische Universität Berlin, Chair of Continuum Mechanics and Material Theory, Einsteinufer 5, 10587 Berlin, Germany

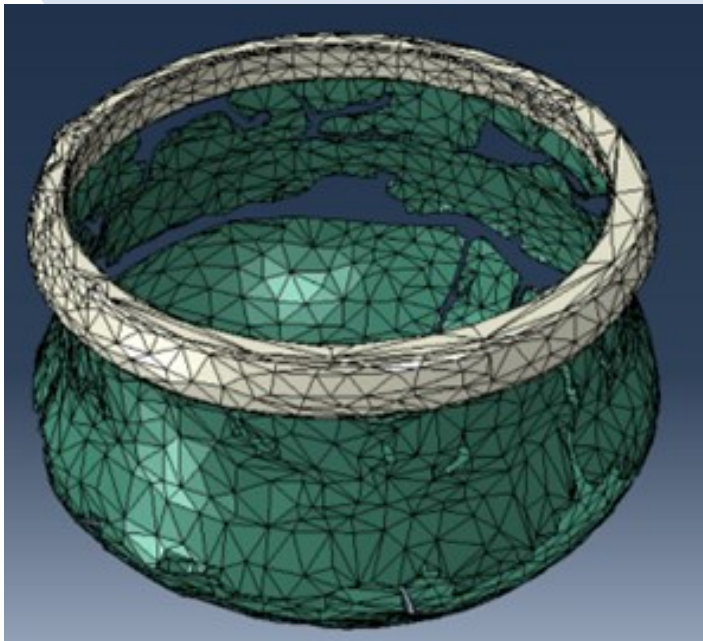
Corresponding author: k.kracht@tu-berlin.de



“Until today, conservation has by-in-large lacked scientific methods for determining where gap-fills for structural stability are needed and what their optimal characteristics should be...”

The cauldron after block-lifting and with interim stabilisation.

All article images courtesy of the authors.



DESIGN OF THE STUDY

Gravity cannot simply be turned off. Therefore, our main investigation focused on analysing the stability and the possible filling of gaps in the cauldron under its own weight. The influence of gravity was assessed using displacement and von Mises yield criterion. Handling, transport and the museum environment can lead to additional dynamic loads due to vibration of the object, and dynamic loads can sometimes be more damaging than static ones, leading to fatigue fractures.

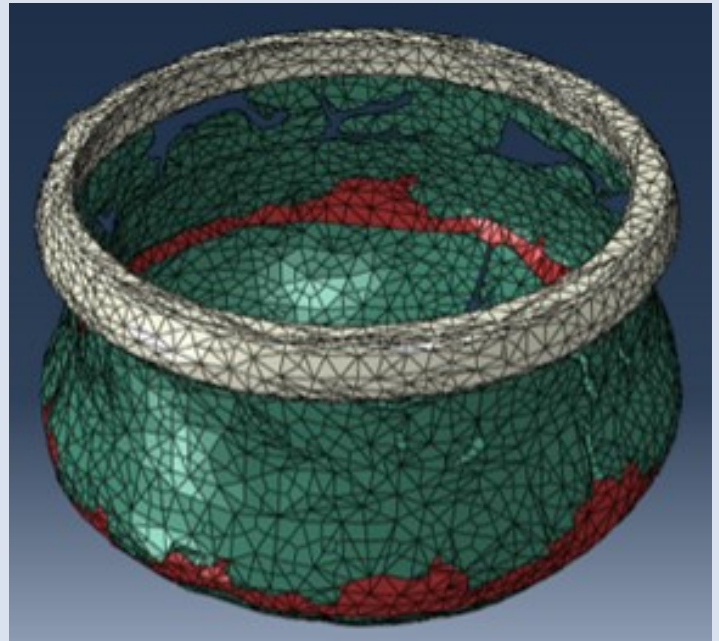
A criterion for the evaluation of measures are the natural frequencies of the cauldron. These are changed by restoration treatment and changes in storage. Natural frequencies are a system property which gained notoriety through the resonance phenomenon. If an object is stimulated to the beat of its natural frequencies, this results in resonance which is a force-enhancing effect that can lead to damage. Padding materials and springs can be used to isolate an object from resonance vibration. For this, the cauldron should be stabilized to avoid natural frequencies below 45 Hz.

Modal analysis is a general method used to determine the modal parameters: natural frequencies, eigenmodes and modal damping of an object. This method was also applied to the cauldron to investigate which gaps require fills in order to reduce natural frequency below 45 Hz.

To evaluate the necessary extent of the reinforcement, four scenarios were examined:

- I- Cauldron without any reinforcement
- II- The largest crack between bottom and walls being reinforced
- III- In addition to scenario II, the bottom cracks being reinforced
- IV- All holes are reinforced

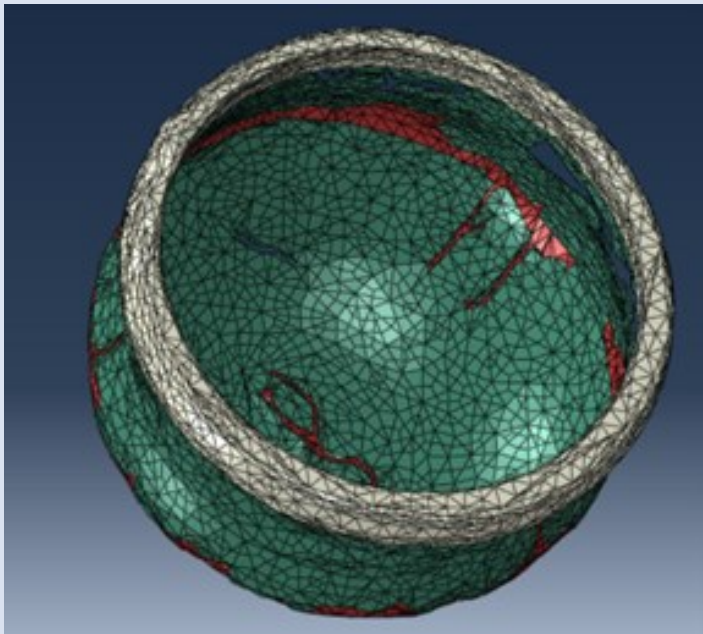
We expected the comparison of these four scenarios, in gravitational study and in modal analysis, would inform the extent to which the gap-fills would affect the stability of the cauldron.



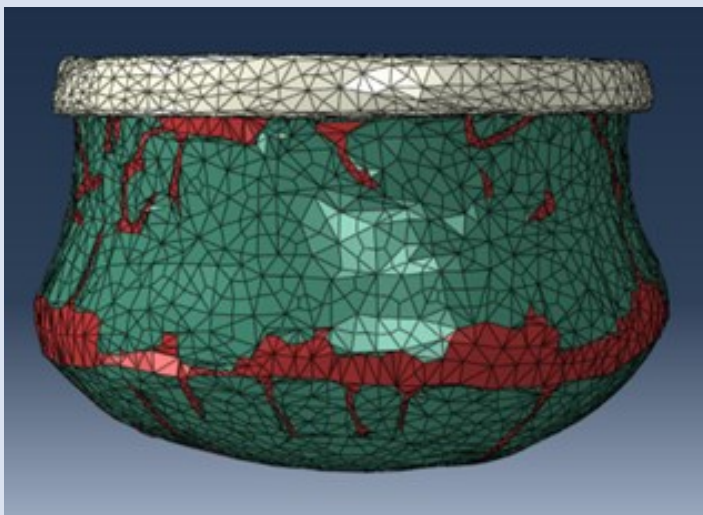
Top left: Scenario I—Cauldron without any reinforcement

Top right: Scenario 2—The largest crack between bottom and walls being reinforced

Right: Video presentation of the restoration planning for the Roman bronze cauldron using FEA. Click on the image to watch the video or follow the link [HERE](#).



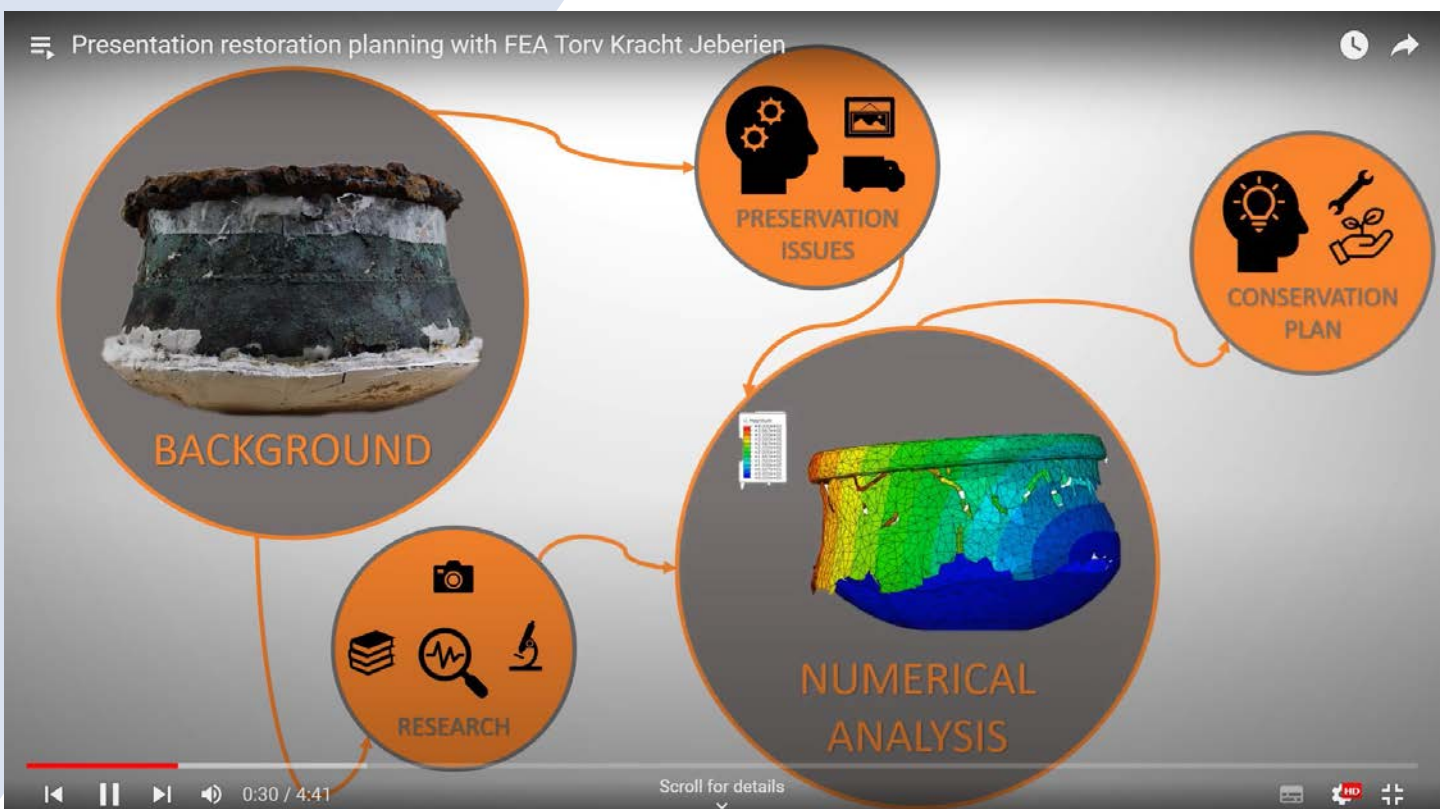
Top: Scenario III—In addition to scenario II, the bottom cracks being reinforced



Below: Scenario IV—All holes are reinforced

3D-MODEL

We used photogrammetry to capture the object's geometry. The gaps were cut into the model using information from texture and colour. Because of the limitations of the 3D-programmes, the narrow cracks were also modelled as gaps. The metal walls of the cauldron consist of approximately 10% tin-copper alloy. The thickness of the bronze wall, which we measured to be 0.5 mm, corresponds to the average thickness of the metal core together with the corrosion surface. The bronze walls were modelled with shell elements. The iron border no longer has a metal core and is now iron oxide, but because of its thickness, we modelled it with solid elements. For the characterisation of the gap-fill material, we used the bronze wall thickness of 0.5 mm, density of 1 g/mm³ and Young's modulus 2000 N/mm² distinctive to the stronger thermoplastic adhesives like Paraloid B44. The gap-fills were also modelled as shell elements. We performed the gravitational study with the assumption that the cauldron will be supported under its base. In a modal analysis we studied the free geometry.



RESULTS

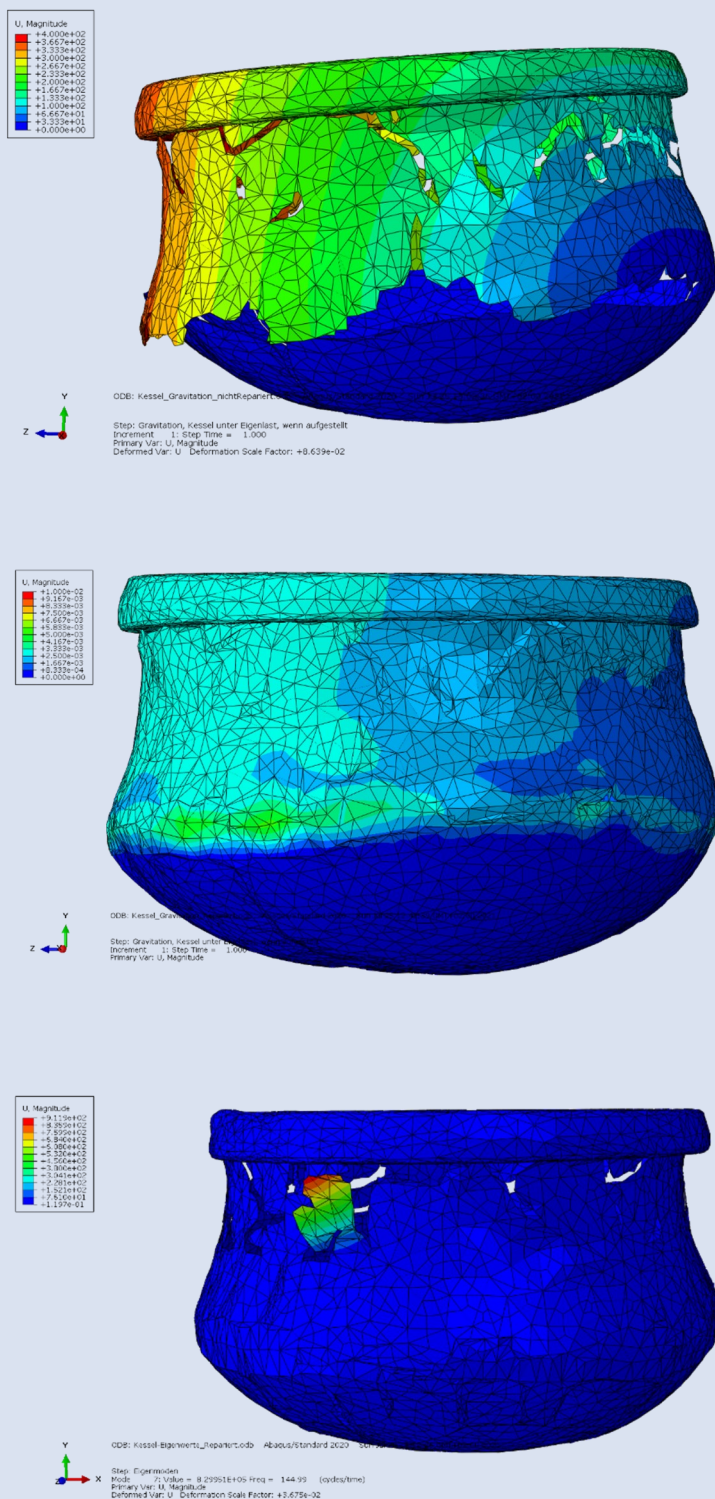
The biggest dead load improvement—a three-fold change in parameters—was seen using scenario II, when the biggest gap between the bottom of the vessel and walls was closed. The cauldron has two critical bridge areas, one between the bottom and walls (filled in scenario II) and the other in the wall itself (filled in scenario IV), that are particularly stressed without gap-fills. Closing the surrounding area of the bridges can almost eliminate the stresses in the bridges, while closing the other voids and cracks has minimal effect on the gravitational load.

The 45 Hz limit was already exceeded with the closing of the largest gap (scenario II). In scenario IV, the cauldron would be stabilized against transport vibrations of trucks. The modal analysis also showed that the material around larger gaps tends to vibrate independently. The areas of the cauldron that are surrounded by loss or damage on three sides are particularly at risk. Thus, it would be important to secure these areas.

According to the FEA, fill materials with Young's modulus above 2000 N/mm² and thickness above 0.5 mm are suitable for supplementing the cauldron. However, the material is physically somewhat flexible, which is evidenced by the displacements at the largest crack. These displacements are about 0.5 mm, which are invisible to the human eye.

RECOMMENDATIONS FOR CONSERVATION

The results of the finite element analysis show that it is possible to reinforce the Roman bronze cauldron using thermoplastic adhesives with a modulus of elasticity greater than 2000 N/mm². Our results led us to conclude that an adhesive bond with a thickness of 0.5 mm is sufficient to ensure static stability and to shift the natural frequency above 45 Hz. In order to achieve both goals, a bonding of the large crack is sufficient as a minimal treatment approach. The modal analysis has shown that closing additional cracks, or even all cracks, will contribute to the vessel stability in case of dynamic excitations; this treatment would prevent individual surfaces from vibrating freely thus minimising the risk of fractures at the loaded joints. Closing the main bottom crack successfully would cancel all natural vibrations up to a frequency level of 113 Hz. However, even greater stability can be achieved by closing all cracks since natural frequencies are not below 534Hz.



Top: Displacements on the vessel without gap-fills

Centre: The least amount of displacements with all gaps filled

Bottom: Modal analysis – independently moving area is oscillating with 150 Hz

CONCLUSION

The FEA model of the vessel was created to accurately correspond to the real object, but simplifications had to be made. The different wall thickness and degree of corrosion had to be combined and standardised in order to obtain results. While these differences should not have a large impact on the results from an engineering perspective, the object studied is unique in material and structure and therefore unpredictable to some degree. One result the bond join properties investigation (executed on the test rig in combination with the FEM) showed was that it is mainly the reinforcement of the geometry, and less the material, of the bond that matters. Thus, the choice of adhesive in this instance can be made with more consideration for reversibility and compatibility with the material.

In summary, the FEA was useful in planning the conservation treatment of the Roman bronze cauldron, however, it is unclear to what extent the results actually correspond to reality since we did not carry out control measurements of the vibration behaviour of the cauldron. Measurements like the experimental modal analysis are therefore recommended for further work.

Link to Helina's master's thesis:

https://www.researchgate.net/publication/362237744_Planung_von_Erganzungen_an_Metallobjekten_mittels_Finite-Element-Analisis_Masterarbeit_Konservierung_und_Restaurierung?channel=doi&linkId=62decc96aa5823729ee0c441&showFulltext=true



Helina Torv is a graduate of the Berlin University of Applied Sciences (HTW Berlin), Conservation of Archaeological Objects program. In her master's thesis she worked on the application of FEA in conservation for the selection of gap fillers for a copper cauldron. She is currently working as an archaeological conservator with the excavation company Denkmal 3D.



Prof Kerstin Kracht (TU Berlin) is a vibration technology and continuum mechanics engineer and has been applying and sharing her expertise in vibration and shock prevention in the field of art and cultural heritage preservation for more than fifteen years. Kerstin studied physical engineering and completed her PhD at the Technische Universität Berlin in 2011, investigating the vibration behaviour of oil paintings depending on age.



Alexandra Jeberien is a professor at HTW Berlin's conservation and restoration programme. She is a trained conservator for archaeological objects and holds a master's degree as well as a doctoral degree in cultural heritage preservation. While her teaching focusses on object restoration techniques, her research interests include preventive conservation. Recent projects dealt with climate and pollution control for museums and risk management applications.



THE IIC CROATIAN GROUP UPDATE

Below is a compilation of recent projects and news from the IIC Croatia Group with accompanying links where you can find more information.

EXCERPTS FROM THE 19 MARCH 2022 ELECTORAL ASSEMBLY
By Žana Matulić Bilač

In reviewing our reports over the past two years, I can see our huge contribution encouraging the professional forces in Croatia and in addressing the issues overlooked by the larger social/governmental system.

During this time, we contacted and surveyed almost all the Croatian conservator-restorers (over 600 experts), including all the students of conservation and restoration, and came to the conclusion that they can be a huge resource and are seeking more high-quality activities. We also asked for the cooperation of all the museums in Croatia, gained their trust and drew conclusions that will be useful for everyone. We have consolidated the conclusions, processed them statistically and can now use them as guidelines.

Our entire past term was marked by post-earthquake and crisis issues, but even beyond that, there were museum holdings, religious heritage, historical architecture, archaeological sites, historical cities, educational lectures, scientific resources in heritage, solidarity in culture, mutual growth and learning from each other, mutual understanding and guidance, friendly reassurance and encouragement, appearing on the international stage with a series of contributions, involvement in progressive professional initiatives and e-consultations, all parallel with painstaking bureaucratic and financial logistics that must fit into the legal framework for the functioning of associations.

The IIC-Croatian Group and the Conservation Section of the Croatian Museum Association are working together to create a guide for preventing risks and damage to movable heritage in an earthquake (more on this to come later in the year). The project is financially supported by the City Office for Culture, International Cooperation and Civil Society of the City of Zagreb and Dubrovnik Heritage Society of Friends of Dubrovnik Antiques.

The cover image for the new working group of the IIC-Croatian Group for networking research opportunities. (Source: Valentina Ljubić Tobisch)



President of IIC - Croatian Group, Žana Matulić Bilač, Electoral Assembly 2022, report

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The beginning of the first joint term was marked by an earthquake and the beginning of this one, by a war in the heart of Europe. This brings new responsibilities, new forms of solidarity towards our common world heritage and also awareness that we are taking a step back in civilisation—a step back in climate change—which challenges the very meaning of cultural heritage protection as we know it and in which we operate. As in everything, the key lies in better and faster adaptability. In order to have the resources to adapt more nimbly to new issues as they arise, we are, in this term, shortening the work plan to as few items as possible, leaving room for immediate action

We need all of our members. The goal is to encourage everyone within your professional framework and within the time you can allocate. We concluded the session by granting the first awards to the founder of the IIC-Croatian Group Ksenija Škarić, who thus becomes

the 1st meritorious member of the group, and to Igor Šuljić, the creator and editor of our website: www.iic-hrvatskagrupa.hr.

I end this report with a sentence from my motivational letter in 2020, which I re-read the other day and realised that everything that I had then presented as my personal goal and vision of the association's work was achieved during the past term. For that, I thank everyone; thank you for your trust and also the trust that I, myself, have in you and which we seem not to have lost—this is the most beautiful part of our two-year shared story.

"IIC-Croatian Group is a group of profound special interest, but this interest (which mostly has negative connotations in our society) is tested here on the most invisible instrument possible: the very core of truly understanding the human urge to protect, care for, develop, exchange, devise, implement and encourage self-sacrifice, in order to—

through sacrifice—wrest the beauty and privilege of being part of the survival of the cultural and artistic heritage of our homeland, its unique meaning on our little blue sphere in space, a planet that travels at high speed, they say, and with it our accelerated aspirations for eternity."

THE NEW WORKING GROUP OF THE IIC-CROATIAN GROUP FOR NETWORKING RESEARCH OPPORTUNITIES

By Valentina Ljubić Tobisch

In August 2020, the new working group of the IIC-Croatian Group, Networking Research Opportunities and Expert Knowledge on Cultural Heritage on the Territory of the of Republic of Croatia, was established. The primary goal the working group is to examine the possibilities and interests of Croatian scientific and cultural institutions in interdisciplinary networking, exchange of

Above: Video of President of IIC - Croatian Group, Žana Matulić Bilač, Electoral Assembly 2022, report. To watch, click on the image or follow the link [HERE](#).

Right page:
Top right: The cover image of the RIZIK survey, Source: Valentina Ljubić Tobisch, Maja Curman. **Top left:** Material archive of the Croatian Conservation Institute, Split Department for Conservation: collection of textile painting supports. Image by Pino Gamulin, Croatian Conservation Institute, 2020. **Bottom left:** Material archive of the Croatian Conservation Institute, Split Department for Conservation: a historical custom-made tool for hot application of wax putty (courtesy of Branko Pavazza, former head of Split Department for Conservation); natural and pigmented carnauba wax samples used until 1990's for painted layer reconstructions. Photo credit: Pino Gamulin, Croatian Conservation Institute, 2020.



knowledge and experience, and mutual support in the study of cultural assets through scientific research methods. Networking of institutions, individuals and expertise involved in cultural heritage sciences—including humanities, natural and technical sciences—will serve as a basis for access to the European Research Infrastructure for Cultural Heritage Sciences E-RIHS. At the last meeting, in June 2022, we decided to conduct a survey to determine interest and to compile a list of Croatian scientists of all disciplines, restorers, conservators, archivists, librarians and all other experts dealing with cultural heritage. The chairs of the expert group are Valentina Ljubić Tobisch and Žana Matulić Bilač.

REPORT ON THE RISK MANAGEMENT SURVEY RIZIK FOR ALL CROATIAN MUSEUMS

By Valentina Ljubić Tobisch



Against the background of the devastating damage caused by the March 2020 earthquake in Zagreb, the IIC-Croatian Group conducted a national survey under the name of RIZIK. The online survey included 73 questions divided into four categories: general information about the institution, the property including buildings and collections, finances and audience. Questions on safety and regular maintenance; work and business plans; essential emergency services in case of danger; possible hazards and risks affecting the buildings and the collections; and measures to prevent or minimise risks to the collection, the building, staff and visitors are all part of the survey.

The RIZIK survey is the first risk management survey sent to all museum institutions in the Republic of Croatia. 188 museums were invited to participate in the survey, and over 100 responded—although some answered the questions only partially. The results of this survey were evaluated and compiled in a report sent to the Croatian Ministry of Culture and Media and to all participating museums. The project was also presented at the virtual international conference "Solidarity in culture: Heritage protection under conditions of crisis" at the National and University Library in Zagreb, 18-20 March 2021. Furthermore, an article ([Ljubić Tobisch, V., M. Pavić, J. Širec, and Ž. Matulić Bilač. "RIZIK – a Risk Management Survey for Croatian Museums Geared Towards the Better Assessment, Prevention and Reduction of Risk." *Libellarium* 13 \(1\)](#)) lays out the results.

THE DUTCH LINING METHOD IN CROATIA – HISTORY, VARIANTS AND CONSERVATION ISSUES

By Jelena Zagora

Although the historical Dutch wax-resin lining method left a prominent mark on Croatian conservation history, it was not known when, how and by whom exactly the technique was introduced. These questions were, in part, the stimulus for taking part in the workshop *The Dutch Method Unfolded – Masterclass on wax-resin linings* jointly organized by the University of Amsterdam and the Getty Foundation. After a two-year pandemic delay, the masterclass was finally held in June 2022.

This gave me the perfect opportunity to gain more knowledge about the Dutch method and the consequences of such linings, at its source, from the country with the longest tradition of wax-resin lining conservation.

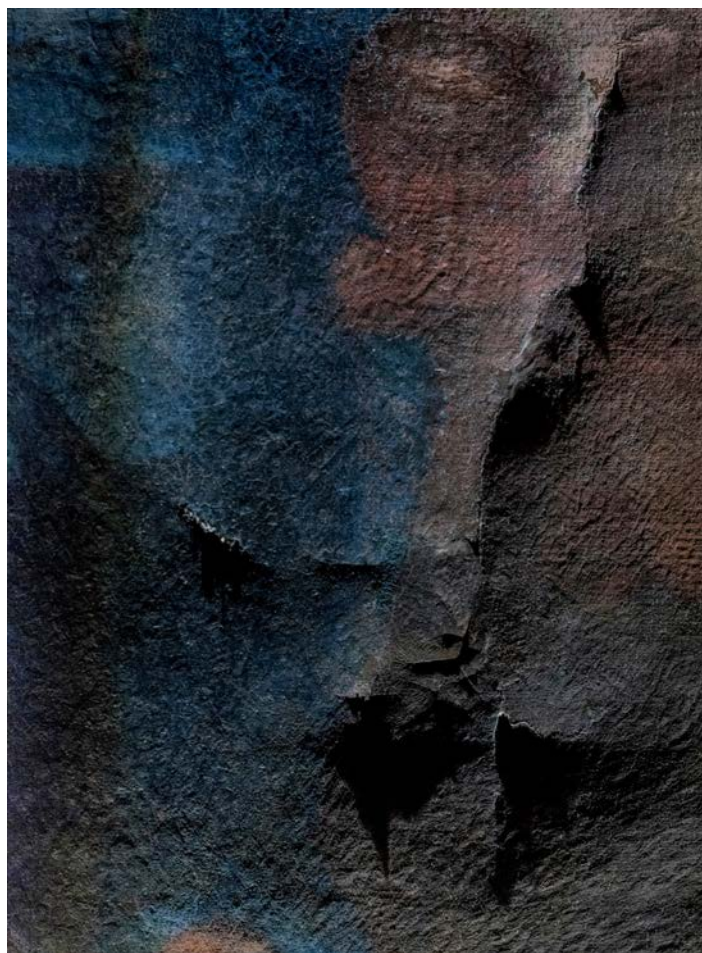
At the same time, I started studying archival information, wax-resin lining recipes, materials and conservation issues within a much different Croatian canvas painting tradition. My project was conducted at the Croatian Conservation Institute Department in Split. Numerous colleagues from Croatia and abroad have provided valuable information.

In collaboration with the IIC-Croatian Group, we created and distributed an online survey to all Croatian painting conservators. The aim was to document data on the lining method while still remembered; to record conservation practices; and to shed light on approaches, risks and possibilities. As part of the survey, we acquired additional samples of wax-resin mixtures and lined paintings several of which are currently being analyzed as part of the masterclass programme in Amsterdam. The processed results of the survey will be publicly available on the IIC-Croatian Group website, where an overview has already been [posted](#). More questions and paths for further research have opened; time will show which will bring useful insights.

Find more information on the IIC-Croatian Group Facebook page: <https://www.facebook.com/100919514951271/posts/606234411086443/?flike=scwspnss>

Top: Altarpiece *Our Lady of the Rosary with Saint Dominic and Saint Catherine of Siena*, Tripo Kokolja, 1710–1713, 197 x 131 cm, Episcopal Museum in Hvar, Croatia. The image shows the original painting as it was adapted in the 19th century to fit a smaller retable, surrounded by 1968 wax-resin putty reconstruction on a lining canvas, visible in transmitted light.
Bottom: A detail of the deformed original canvas with an untreated tear.

Photo credits: Pino Gamulin, Croatian Conservation Institute, 2020.





OPPORTUNITIES FUND

IIC has radically revised its Opportunities Fund, expanding the funding available and opening it up to ALL members within two strands to respond to the challenges of our time offering practical as well as moral support to our members and helping germinate the new approaches that we will need, as conservation professionals and as members of society, in the years ahead.

Any IIC member can apply to the Opportunities Fund; this includes members who are displaced or seeking refuge from conflict and disaster. Potential applicants can join IIC to become eligible for the grant. The Opportunities Fund offers **Need-Based and Learning-Focused IIC Stipends (up to £250)** and **Seed Funding Grants (up to £750)**. Learn more about the Fund [HERE](#).

Read about Opportunities Fund Recipient, Hanna AL-Gaoudi from Egypt:

My name is Hanaa AL-Gaoudi, from Egypt. Currently, I am an assistant professor in textiles and organic artifacts conservation as part of the Faculty of Archaeology, Luxor University. As an assistant professor, I lead modules in textiles conservation (designing and assessing), teach lectures and seminars for undergraduate and postgraduate students, and supervise postgraduate students (masters and PhD level). I have extensive work experience extending over 19 years including my time as a senior conservator at the Cairo Egyptian Museum.

I received a BA in conservation (Hons.-1998); an MA in textile conservation (Hons.-2006) from the Faculty of Archaeology, Cairo University; and a PhD in textile conservation (Hons.-2013) from Ioannina University, Greece. I have also attended many training courses in restoration and conservation science, particularly in textiles from international and national organizations. Recently, I attended "Editing Training for Wikipedia" and took part in the IIC COP26 Edit-a-Thon Online, also participating with a short film in the IIC Online Exhibition showcasing "Nothing is Stable: Conserving Cultural Heritage in a Changing World" part of the UN Climate Conference COP26, Glasgow.

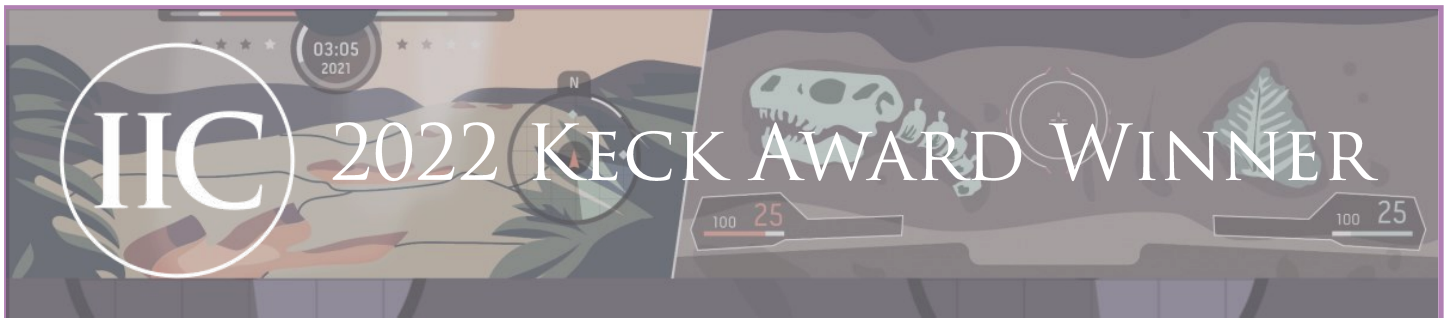
Due to the pandemic and the challenging times in my country, there has been a scarcity of financial support for researching and publishing scientific articles. In addition, there has been increased financial burden due to the high cost of communication technology making distance education (online) with students difficult. These bad conditions hindered the progress of completing and publishing my article. The IIC Opportunities Fund (specifically the Needs-Based and Learning-Focused Stipend) covered part of the expenses for the required analysis and materials which I needed to complete and publish the article, which has already been of help to researchers and textile conservators and has also positively impacted my professional career.

Words cannot express how grateful I am for that funding. Thank you very much; I would never have been able to finish and publish that article without the IIC Needs-Based and Learning-Focused Stipend support. I would like also to extend my thanks to the committee that considered my application, and also many thanks to all members of the IIC team, for their efforts and kind communications with me.

Thank you so much for that opportunity and for all the hard work IIC staffs have put in to making The Opportunities Fund such a helpful grant.

Hanaa during investigation and conservation of textile and leather objects, Cairo Egyptian Museum.





Game Jam, a project from Mexico which educates people about conservation through computer games, has won IIC's Keck Award 2022. The winner, the National Coordination for the Conservation of Cultural Heritage (CNCPC), receives a £2,500 prize.

You can read [full details of the project here](#), describing the development of games around topics ranging from restoration work needed at the Metropolitan Cathedral following a 2017 earthquake; paleontology including looking at sites where fossils have been found and how to prevent theft and trafficking; and archaeological heritage. At our online prizewinner's event on 27 September, judge Sarah Staniforth encouraged everyone to visit the website, where you can play many of the games. She said *"I did enjoy playing the games, but hope that my decimation of the pyramids was more a reflection of my poor gaming than my aptitude as a preventive conservator!"*

Try out some of the games! [KANÁAN KANAN](#) - warn bad visitors not to damage the Temple of the inscriptions. [HA' XIBALBA](#) - Go to the Underworld and face several deities of the Xibalba, with the central theme of the Restoration of the Mayan mask and Cosmovision. [Road to Conservation](#) - You are a novice restorer in a laboratory for the cleaning and preservation of fossils.

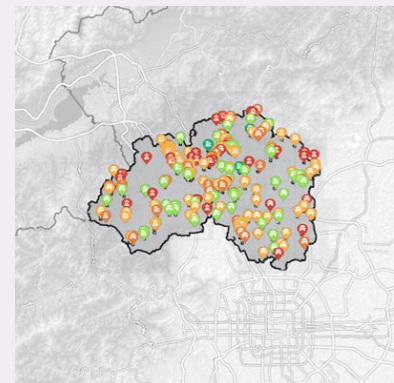
With [such a strong field on our shortlist](#), we also chose three runners up. They are:



Creating a Regional Heritage Centre in Guatemala – CERPA
Guatemala has a rich cultural heritage but a lack of widespread education about heritage, which is still seen as an exclusive academic field. This situation inspired two young architects, one from Guatemala, one from Tunisia, to initiate a Regional Heritage Centre – 'CERPA' to bring cultural and especially conservation learning to a much wider group of people. [Read more here.](#)



Representing under-represented heritage: restoring unattended monuments in Nepal
The Kathmandu Valley in Nepal is home to a form of Buddhism practiced by the Newar people, which has produced distinctive structures called chivas or chaityas, which have dotted the landscape since the fifth century BCE. However, many have been under threat from neglect or damage, and it is the crucial work of the Chiva Chaitya Organization (CCO) which has saved this unique cultural heritage. [Read more here.](#)



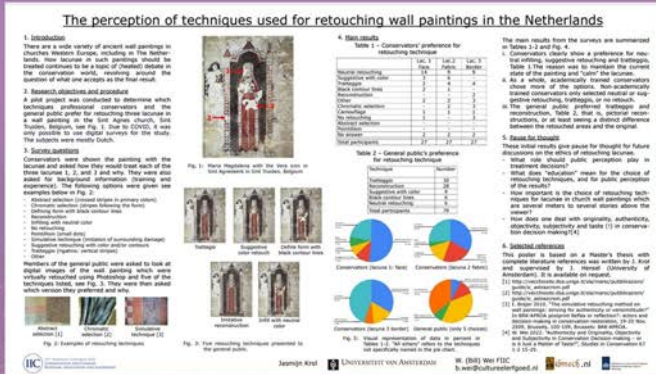
In the Time of Pandemic: The Community Participation of Daily Inspection of Heritage in Changping District, Beijing, China, 2018-2022

Changping District is to the North West of Beijing and covers around 500 square miles and just under 2 million people. A lasting challenge has been to inspect the many historic built heritage sites in the region, and this problem was further compounded by the frequent lockdowns during the Covid-19 pandemic. A new approach, harnessing digital technology and grassroots activism, has developed as a solution. [Read more here.](#)

IIC 2022 CONGRESS POSTER AWARDS

BEST POSTER

BEST STUDENT POSTER



The Perception of Techniques Used for Retouching Wall Paintings in the Netherlands

By Jasmijn Król and W (Bill) Wei

#IICCongress



An Epidemiological Approach to the Study and Classification of Cracks in Oil Paintings on Canvas

By Ana María García-Castillo, Celia Krarup Andersen, Mikkel Scharff, Maite Martínez-López, Angel Perles and Laura Fuster-López

We are pleased to announce the winners of the IIC Wellington Congress poster competition:

Winning Poster: 'The Perception of Techniques Used for Retouching Wall Paintings in the Netherlands' – Jasmijn Krol and W (Bill) Wei

Winning Student Poster: 'An Epidemiological Approach to the Study and Classification of Cracks in Oil Paintings on Canvas' - Ana María García-Castillo, Celia Krarup Andersen, Mikkel Scharff, Maite Martínez-López, Angel Perles and Laura Fuster-López

IIC members and Congress attendees can view the posters and watch the video presentations on the IIC Congress Platform for 12 months post-Congress!

SEE YOU IN LIMA IN 2024!



We are delighted to announce that IIC's 30th biennial Congress will take place in Lima, Peru in 2024. Our theme will be 'Sustainable Strategies for Conservation: New Strategies for New Times'.

Click on the image to [watch an introduction](#) to the city, its cultural heritage and our event. Huge thanks to the Local Organising Committee for Lima 2024. We look forward to seeing many of you in Peru in a couple of years.



WELLINGTON CONGRESS 2022

THANK YOU TO OUR DIGITAL

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORICAL A



Yuqi Chock
Conservation Fellow, Community Engagement, Museum of Fine Arts, Boston



Genevieve Sullivan
Student Conservator



Jelena Zagora
Croatian Conservation Institute / Easel Paintings Conservator



Rachel Davis
Graduate Student Conservator



Karla Alvarez
Conservator



Annabelle Williams
Collections Manager at Benalla Art Gallery



Benjamin Lew
Museums Victoria / University of Melbourne



Rasha Shaheen
Snr. Photograph & Paper Conservator, Egyptian Museum, Cairo



Felicia
taur



Victoria Soo
Student Registrar



Namrata Patel
Practicing Conservator, Mumbai, India



Angela Qin
MA Student, Courtauld Institute of Art



Roos van der Hel
Bachelor of Museum Studies

ENGAGEMENT VOLUNTEERS

AND ARTISTIC WORKS



Anna Rota
Conservation Technician
(Paintings)



Ahmed Shayo
Digital Engagement
Assistant



Runnan Luo
Senior Heritage Management
student at Macao Institute for
Tourism Studies



Júlia Junger
Conservation and Resto-
ration Student



Alexandra Taylor
Fellow at Stichting Res-
toration Atelier Limburg
(SRAL)



Jessica Argall
Masters student, Grim-
wade Centre for Cultural
Materials Conservation



Aparna Srivastava
Master's Student in
Conservation at NMI,
New Delhi



Mariana Onofri
Master's Student in
Preservation of Cultural
Heritage at UFMG



Samantha Finch
Honours Student
University of Otago



Lucilla Ronai
Coordinator, Conserva-
tion for Digitisation at
the National Library of
Australia



Elizabeth Hébert
Paintings Conservation (MS)
University of Amsterdam /
ECPodcast host/producer



Fanxuan Fu
MSc student in Sustaina-
ble Heritage, University
College London.



IIC ADAPT PROGRAMME LAUNCHES

LEADERSHIP AND CONSERVATION IN A TIME OF CHANGE

We are delighted to announce the launch of 'Adapt: Conservation and Leadership During a Time of Change', our new programme created as part of the IIC Congress Scholars initiative, 2022-23, and supported by the Getty Foundation. We are pleased to introduce our 30 emerging and mid-career leaders in conservation—whose biographies you can see below—from priority regions including South America + Caribbean, Africa, India and South-East Asia. You can read more and find full bios [HERE](#).

We will be running this first programme over a nine-month period from September 2022-May 2023. The programme will be supported by leadership coaches and specialist facilitators Dr Claire Antrobus, Bev Moreton and Amanda Smethurst, who have extensive experience of similar programmes internationally. Creating an inclusive and diverse network of future leaders across the world.

The programme has been designed in collaboration with previous recipients and attendees of IIC's Edinburgh Congress leadership initiative. A key design principle for the programme is to be responsive to participant needs, placing the scholar's learning and practical needs at the heart of how we design and deliver the entire programme. We will be paying particular attention at the outset to the provision of personal development planning for each participant so we can understand their ambition, experiences and expectations in order to maximise individual as well as collective learning across different cultural boundaries.

The Adapt Programme participants include:

Adriana Paez

Head of Conservation and Collections Management
Central Bank of Colombia

Ana Lucía González

Architect and Heritage Conservator
Guatemala

Cecilia Soledad Romero

Conservator and Bookbinder, Main Library and Documentation Centre,
Faculty of Architecture, Design and Urbanism (FADU) UBA, Buenos Aires, Argentina

Chilangwa Chaiwa

Architect, Heritage Conservator and Project Manager
National Heritage Conservation Commission, Zambia

Ellen Röpke Ferrando

Conservator specializing in Preventive Conservation and Collection Care
Private Practice, Brazil

Elmontser Daffalla Mohamed Elamin (Elmoubark)

Senior Conservator
NCAM, Sudan and the National Ethnographical Museum in Khartoum

**Getty
Foundation**

.....
This programme is made possible with support from the Getty Foundation through its Connecting Professionals / Sharing Expertise initiative.

Eunice Valerie Lim

Senior Historic Sites Development Officer of the Cultural Properties Conservation Division
Intramuros Administration in Manila, Philippines

Gabriela Lúcio de Sousa

Graduate Student
University of Brasilia

Hanaa Al-Gaoudi

Assistant Professor in Textiles Conservation
Faculty of Archaeology, Luxor University, Egypt

Harvey Vasquez

Architect
Kalamaam Design Studio, Philippines

Isabelle McGinn

Lecturer and Museum Objects Conservator
University of Pretoria, South Africa

Karma Yeshey

Wall Paintings Conservator
Department of Culture, Ministry of Home and Cultural Affairs of the Royal Government of Bhutan

Lillian Amwanda

Museum Curator
National Museums of Kenya

Linda Neruba

Education Service
Uganda National Museum

Mariana Carulla Arreaza

Technical and Strategic Advisor, Institute of Heritage and Culture of Cartagena
Conservation Specialist in Underwater Heritage
Conservar, Colombia

Abubakar Abdulqadir Muhammad

Professor
Department of Archaeology and Heritage Studies, Ahmadu Bello University, Zaria-Nigeria

Nagah Sayed

Head of Manuscripts and graphics Conservation Laboratory
National Museum of Egyptian Civilization, Ministry of Tourism and Archaeology, Egypt

Nicole Prawl

Head of Preservation & Conservation Branch
National Library of Jamaica

Nupur Mundhra

Senior Paper Conservator
INTACH Mumbai Chapter, India

Ogechukwu Okpalanozie

Cultural Heritage Conservator
National Museum, Lagos, Nigeria

Oscar Umwanzisiwemuremyi

Masters Student in Natural Resource and Environment Management (IPB) Indonesia
Kandt House Museum, Rwanda Cultural Heritage Academy, Rwanda

Paromita De Sarkar

Conservation Architect and Project Manager
INTACH Kathmandu Office, Nepal

Rasha Shaheen

Senior Photograph Conservator
Egyptian Museum

Ruahidy Lombert

Lead Conservator, Institute of Conservation and Heritage Research (ICIP)
Professor of Painting Conservation, Faculty of Arts, Universidad Autónoma de Santo Domingo, Dominican Republic

Sambeta Ikayo

Senior Cultural Heritage Officer
Ngorongoro Conservation Area Authority, Tanzania

Sneha Kishnadwala

INTACH Heritage Academy, New Delhi
Visiting Faculty, Kamla Raheja Vidhyanidhi Institute of Architectural and Environmental Studies (KRVIA)

Solomy Nansubuga Nabukalu

Curator, Department of Museums and Monuments, Kabale Regional Museum located in south western Uganda

Terence Besaka

Collections
National Museum of Cameroon

Udaya Hewawasam

Freelance Conservator
ConsArt Conservation Studio, Colombo, Sri Lanka

Viola Omina

Founder
Heritage Link Us

Learn more about Adapt, and browse the resources on the IIC Community Platform by clicking the button below.





LO STATO DELL'ARTE 20

BIO-RESTAURATION: MICROORGANISMS, PRINCIPLES, LABORATORY ROUTES, APPLICATION CASES OF BIO-CLEANING AND BIO-CONSOLIDATION

13-15 October 2022, Palazzo GIL seat of the Department of Tourism and Culture of the Molise Region, Campobasso

The IGIIC (IIC Italian Group) is an organization for the exchange of data and experiences in the field of restoration and conservation of cultural heritage. This year the IGIIC celebrates 20 years of association and continues to carry forward the voice of conservation of cultural heritage from all over Italy.

During the three days of *Lo Stato dell'Arte*, we will discuss bio-restoration, intervention and project restoration problems; diagnostics, research and applied studies; preventive conservation; cultural heritage in state of emergency; ethics; and sustainability in conservation of cultural heritage. To highlight the heritage of Molise, the host territory, there will be a presentation in the congress of interventions on the cultural heritage from Molise.

Conference theme: Bio-Restoration: Microorganisms, Principles, Laboratory Routes, Application Cases of Bio-Cleaning and Bio-Consolidation

Presentation topics include: development and dissemination of good practices for use in bio-cleaning and bio-consolidation systems, to be applied in all contexts related to the recovery, conservation and protection of artistic and cultural heritage (works of art made of paper, textile, wood, stone and metal). Papers will also include the most recent applications of biological products (marine, microbial, vegetable) that can be used to control agents of bio-deterioration on works of art.



Image courtesy of the Italian Group-IIC.



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Enlarge

2nd Edition

Conservation of Easel Paintings

Edited By *Joyce Hill Stoner, Rebecca Rushfield*

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The new edition of *Conservation of Easel Paintings* is now available in paperback AND as an eBook and is on sale now!

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FELLOWSHIP CORNER

Dr Naomi Luxford is a conservation scientist at English Heritage where her role covers environmental control and monitoring including display cases, heating systems and light control. She also carries out research into materials deterioration and supporting preventive conservation measures at English Heritage. Additionally, she works as a freelance consultant and teaches on the City and Guilds of London Art School and West Dean Conservation courses.

Previously she has worked for Tobit Curteis Associates and was a research fellow at UCL, funded by the AHRC/EPSRC Science and Heritage Programme. She has a PhD from the Textile Conservation Centre, an MA from the RCA/V&A Conservation Programme and an MSci in chemistry from the University of Bristol.



Dr Naomi Luxford, FIIC, is a conservation scientist at English Heritage. Image courtesy of Naomi Luxford.

Charis Theodorakopoulos has been a conservation scientist and conservator since 1999, receiving a diploma in conservation from the Technological Educational Institute (University of West Attica, Greece) and a PhD RCA/IESL-FoRTH/FOM from the Institute AMOLF in 2005. He is accredited by the Hellenic Association of Conservators (2008), has been an IIC Hellenic board member since 2012 and has also been a programme leader for the MA Conservation of Fine Art and Conservation Science at Northumbria University since 2013.

Charis has worked in Greece, the Netherlands and the UK as a researcher and educator and has participated in and coordinated EC, UKRI (UK) grants and partnerships with the private sector (EU and US stakeholders and SMEs). His published work is on cleaning of works of art and heritage objects using lasers and thin gel films. Charis has contributed to the education of art conservators working across the world since 2007 and has supervised PhDs and mentored junior academics and researchers in conservation. He has a proven record of outreach, lifelong learning and public engagement.



IIC Fellow Charis Theodorakopoulos has been a conservation scientist and conservator since 1999. Image courtesy of Charis Theodorakopoulos.

MEET OUR TRUSTEES

Aditya Kanth started his museum career in 2003 when he joined the National Science Centre (National Council of Science Museums), New Delhi. He worked for a year (2005-06) at INTACH (Indian National Trust for Art and Cultural Heritage), New Delhi as an art conservator where he worked extensively on conservation of all types of objects that came to the centre for restoration. During that period he was also part of INTACH's wall painting restoration project at Rashtrapati Bhavan (President House), New Delhi.

Then he worked at the Red Fort, New Delhi and led a team of conservators and interns for condition assessment, graphical and digital documentation of decorative features of historic buildings, inventory listing of decorative features and material extent of those structures. The exercise was part of a project aimed at preparing a compendium of the current state of preservation of artworks on various archaeological buildings in the Red Fort Complex, Delhi. Aditya then worked for eight-and-a-half years in Osian's, the auction house in New Delhi, where he set up a conservation laboratory to document and restore several masterpieces of Indian modern and contemporary art and also several antiquities.

In 2015 he joined the National Museum, New Delhi, a premier museum in India, as senior conservator where he supervised a team of conservators in all laboratory assignments. He also conserved many antiquities from the collection including rare illustrated and non-illustrated manuscripts. He also looked after all the preventive conservation aspects of the National Museum and developed guidelines for emergency exhibition procedures at the Museum. He has also worked in various conservation and condition assessment projects across India.

He obtained his master's degree in conservation of works of art in 2005 and obtained his PhD in conservation from the National Museum Institute, New Delhi in 2018. He has also a master's degree in chemistry. Aditya was awarded a junior research fellowship from the University Grants Commission, India in 2005.

Currently he is assistant professor and programme chair at the Centre for Heritage Management at Ahmedabad University, India. In his current role at Ahmedabad University, he teaches courses on conservation and preservation science, museum management, environment and climate change. He has also conducted conservation training workshops at the University and in various other institutions and is a visiting faculty at various heritage based educational institutions in India. He also taught a module of the MOOC course on sustainable heritage management offered by UNESCO.

His research interests are in the scientific characterization of art and archaeological materials and the development of conservation methodologies. He has published his research in several peer-reviewed international journals and has reviewed research papers for *Archaeometry*, *Current Science*, and *Journal of Heritage Management*. Recently, he joined IIC Council as the director, chair of emerging professionals committee. He looks forward to working for the students and emerging professionals in conservation and heritage and furthering the vision and mission of IIC.



Image of and provided by Aditya Kanth, IIC Council member

THIS IS THE ECPodcast: BY AND FOR EMERGING CONSERVATION PROFESSIONALS

By Elizabeth Hébert

Tune into any episode of the [ECPodcast](#) and you will hear, "This is the ECPodcast: by and for emerging conservation professionals," playing over a catchy piano jingle. The podcast was started a little over two years ago by Liz Hébert, a masters student studying paintings conservation at the University of Amsterdam. Episodes have covered a range of topics that pertain to ECPs (emerging conservation professionals), from writing a thesis to working a second job. Read on to learn about what it takes to put a podcast together, and what's coming up next in Season 2.

ECPodcast logo. Image courtesy of Liz Hébert.



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ECPodcast

by and for **Emerging Conservation Professionals**

Uv XXX

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FLAMMABLE AT FULL VOLUME

Produced by the Masters students of the Conservation & Restoration of Cultural Heritage program at the University of Amsterdam

What inspired you to start the ECPodcast?

Conservators are often podcast people. Faced with long hours in front of an artwork, it's nice to have something engaging to listen to while your hands and eyes are at work. For some, that's music or a book on tape; for me it's podcasts. I began searching out art history and conservation related podcasts years ago and stumbled upon *The C Word*, a highly regarded podcast for conservation professionals. I quickly devoured all the available episodes, enjoying the camaraderie among the hosts and their insight into the realities of being a conservator. They had two episodes about emerging conservation professionals, and as an ECP myself, I started thinking, *I want more of THIS!* A podcast dedicated entirely to the experience of being a young person beginning a career in conservation; just the type of resource that I wish I'd had when I was starting out and applying to universities, internships, and graduate programs. This idea rattled around in the back of my mind until I arrived in Amsterdam to begin my master's degree. Pulling from my own experiences and the students around me, I began recording episodes with the help and support of my fellow students. Once the pandemic hit, I started sharing them online.

Walk us through recording an episode.

Recording an episode is the most straightforward part of the process, it is the prep work which comes before that is most important. First, I organize a group chat where I introduce myself and explain the details of the episode and how it will be recorded. I then provide the panelists with an outline of the questions I intend to ask and invite them to suggest any changes or additions. This ensures everyone is on the same page but also that the questions are relevant to their program and experiences.

Episodes are discussion-based, so setting the tone among the panelists is crucial for the recording. I record on Zoom, starting with a round of introductions and small talk to create a comfortable atmosphere that stimulates conversation. If a tangent occurs and we begin a discussion about a topic that isn't covered in the outline, I encourage it! These interludes are often the most entertaining for both the panelists and the listeners. One of the most rewarding moments happened after recording an episode with students from Cardiff University. They commented that, despite knowing each other for two years, they felt that they learned so much more about each other during the recording. That is the best possible scenario for me as a host, to simply facilitate conversation and strengthen connections.

What do you find most challenging about making the podcast?

Consistency. I'm a one-woman show, and while I love the entire process, from interviewing through to production and running social media ([@ECPodcast](#)), it is a lot to juggle on top of my own studies. Currently, I am at a point in my education where I am interning at various institutions. I will

be at Stichting Restauratie Atelier Limburg (SRAL) for the rest of this year, and then beginning in January, I have a placement at the Van Gogh Museum. I would love to release an episode every month, but for the foreseeable future, I cannot guarantee that I will adhere to my own schedule. In the meantime, I look forward to conducting interviews with additional conservation programs from around the world.

You recently released the first episode of Season 2. What is different from Season 1?

All of the panelists in Season 1 were from my own program at the University of Amsterdam, and while our camaraderie resulted in lively discussions, I wanted the podcast to include a wider range of perspectives. The most popular episode of Season 1, by far, was about the application process for the University of Amsterdam. Students who've since been admitted into the program told me they listened to the episode while applying and found it immensely helpful.

Based on my own experience applying to different programs, I know that there is a dearth of information geared toward aspiring conservators. I want to bridge that knowledge gap, so each episode of Season 2 will focus on a different graduate-level conservation program. This provides listeners with answers to practical questions on topics such as funding, visas, application requirements, etc., but I also make sure to ask about student life; what is your favorite class? What makes the program special to you? Do you feel prepared to begin your career? These are questions that are not answered on a program's website, and it is a novelty to hear about a program from the perspective of a current student.

Do you have a favorite episode?

The two-part episode we recorded on writing a master's thesis for conservation ([Season 1 Episodes 7 & 8](#)). I recorded the episode with Terri Costello and Paul van Laar, two friends from my master's program, who are studying glass conservation and technical art history respectively. Although the episode was specifically about the thesis process within our program, the advice and experiences we discussed are universally resonant for conservators writing a thesis. The topic was quite personal for me, because I decided to share that I initially failed my thesis. As difficult as that experience was, it forced me to evaluate my writing and, in the end, I handed in a thesis that I am genuinely proud of. I thought this was a well-learned lesson and that other conservators in training who are faced with the immense task of writing a thesis might be comforted to know that failure is not the end; something better can come from it. In direct contrast, Terri's thesis was awarded the Rijksmuseum Migelien Gerritzen Thesis Prize. She provided some fantastic tips and tricks to writing a thesis that everyone can benefit from.

Definitely listen to those episodes if you have a master's thesis looming.

Liz Hébert working in studio at SRAL.
Image courtesy of Liz Hébert.





What do you hope to achieve with the podcast moving forward?

I often talk about how conservation is a group effort; though we may work on a treatment alone, we all benefit from collaborating with a larger network of conservators. The podcast is a resource and platform where emerging conservation professionals may raise their voices on the challenges we face as we move forward in our careers. I also believe it should be relevant to conservators at every stage of their career. From conversations with current students, it is clear to me that there is a lot of uncertainty about what the future of conservation will look like. For established conservators, the podcast can be a window into the struggles of emerging conservators. Established conservators should make themselves aware of these issues so they can be part of the solutions.

If I have learned one thing from interviewing both established and emerging conservators, it is that no one comes to this profession in exactly the same way. There is always something to be learned from another person's experience, and I hope that the podcast can facilitate that. Having a healthy respect and understanding of the environment that each conservator comes from makes it easier to communicate and advance our approach in educating young conservators. Now, with more graduate programs dedicated to conservation than ever before, I hope that Season 2 will demystify how various programs teach conservation. Sharing and understanding the connections, differences, and inside tips from these training programs is crucial to developing our discipline's approach toward educating the next generation of conservators.

Panelists from episode one, "Applying to the UvA." From left to right: Willemijn Bolderman, Mané van Veldhuizen, Liz Hébert, Terri Costello, and Anthi Soulioti. Image courtesy of Elizabeth Hébert.



Liz Hébert holds a masters in paintings conservation from the University of Amsterdam (2021). She is currently completing a postgraduate degree at Stichting Restauratie Atelier Limburg (SRAL), and will begin an internship at the Van Gogh museum in January 2023.



Art Conservation Department

The Winterthur/University of Delaware Program in Art Conservation (WUDPAC) is pleased to announce modifications to its admissions requirements and interview process. These revisions will be in place for our January 15, 2023 application deadline.

The changes have been made to attract a broader pool of applicants with skills and knowledge that are more diverse than the current requirements allow. This broader pool will help center voices currently marginalized, in part, by our extensive admissions requirements. Our new requirements, and modified interview process will:

- Reduce the time and financial investment spent by most applicants after completing their undergraduate education on additional coursework and gaining hands-on experience.
- Increase the likelihood that applicants will be able to complete all prerequisites without experiencing the disruption and expense of having to relocate.
- Eliminate the GRE requirement that has been shown in multiple studies to produce racially biased results.
- Expand the range of cultural and scientific coursework that can be used to fulfill requirements, thus enriching the range of cultural and scientific knowledge accepted applicants contribute to our program of study.
- Further streamline and standardize the information we collect from all applicants, making the application process less onerous and more uniform.

We anticipate that these modifications to our admissions procedures will result in a pool of applicants, and therefore graduate students, that is more intellectually, economically, racially, and geographically diverse. In turn, this change will bring new perspectives to the understanding and care of cultural heritage. We continue to believe in the power of cultural heritage to inform and change lives. Changing our admissions requirements and procedures is a step toward making sure we continue to produce graduates who can care for this cultural heritage in relevant, meaningful, and innovative ways.

For a comprehensive list of our new requirements and a summary of the application process, [see the UD Art Conservation website](#).

For information on Portfolio Day (12 October) [visit here](#).

Joelle Wickens, Melissa Tedone, Joan Irving, and Rosie Grayburn

*WUDPAC Admission Requirements Revisions Implementation Committee
On behalf of the entire University of Delaware, Department of Art Conservation*

Image: Sarah Freshnock, Preventive Conservation Major, WUDPAC Class of 2023 (image by Evan Krape, University of Delaware)





CORAL SEA

NEW CALEDONIA (Fr.)

VANUATU

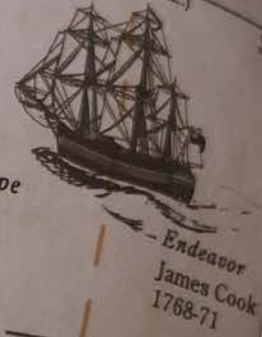
LOYALTY ISLANDS

Queensland
New South Wales
Victoria
Tasmania
Sydney
Wollongong
Canberra
Kosciuszko
Melbourne
Hobart

Norfolk (Aus.)

North Island
Auckland
Wellington
New Zealand
South Island
Dunedin
Christchurch

Kermadec Is. (N.Z.)



Heemskerck
Abel Tasman
1642-43

Macquarie (Aus.)

Antipodes Is. (N.Z.)
Campbell (N.Z.)

150° E.
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ADELIE COAST
KING GEORGE V COAST
OATES COAST
ROSS SEA
75° S

STUDENT MEETING + NETWORKING EVENT AT THE IIC WELLINGTON 2022 CONGRESS

Review by Alexandra Taylor

AROUND THE WORLD IN 30 SECONDS

Opening up the Zoom chat propelled this year's IIC Congress Student Meeting into action. With a simple click, Amber Kerr, Meaghan Monaghan and Alexandra Taylor welcomed 46 participants into the fray... and it was quickly established that convening online for just such a meet-and-greet made the world that much smaller.

Laura Romani tuned in from Barcelona; we received a wave from Eveline Vandeputte in Belgium; Washington DC's Fenna Engelke made her presence known; Chelsea Roberts and Tayla Hollamby called in from different ends of the same campus in South Africa; we heard "middag" from Roos van der Helm the Netherlands; Phedra Komodromou sliced an hour out of her sunny afternoon in Greece to join us online, whilst on the other end of the world in Indonesia, beneath a starry sky, Oscar Umwanzisiwemuremyi sent his warm salute; Gabriela Lucio called in from the tropics in Brazil; and in the north we had Ticca Ogilvie representing Canada, not to mention the additional 36 students and emerging conservators tuning in from their various other international locations.

INTRODUCING MEMBERS OF THE COUNCIL

Alexandra (Conservator of Paintings Fellow at SRAL, NL) introduced her co-hosts Amber (Head of Conservation and Senior Paintings Conservator for the Smithsonian American Art Museum, USA) and Meaghan (Conservator of Paintings at the Art Gallery of Ontario, Canada). All three are IIC members and volunteers dedicated to increasing public awareness for art conservation and promoting professional outreach in this field. In fact, Amber joined IIC as a graduate student in 2005. It's hard to believe she attended her very first student meeting in 2008; "doesn't time fly?" Whilst in Jordan, she established the inaugural student poster session—a position Amber later handed down to Meaghan after joining IIC Council.

Meaghan met Amber as a Kress Fellow at the IIC Student Conference in Copenhagen, 2013. Wishing to bridge international relations and establish herself more professionally, Meaghan reached out to Amber after moving back to North America. She became a part of the student poster committee in 2016, and has been involved behind the scenes of IIC ever since.

Have you noticed the core feature in both co-hosts' bios? IIC gives great pride of place to its student and emerging members. Much of what IIC programmes for students and emerging professionals is in fact *run by* volunteers in that very category. Being a part of an international body like IIC is suited to those who are passionate about developing their professional careers. However, this partnership is very much two-way in that we listen to student and emerging conservators who play an intrinsic role in shaping our future

Left: Image of New Zealand on a globe. Image by Sharra Grow.

Below: Screen shot of the three moderators (Alexandra Taylor, Meaghan Monaghan, Amber Kerr) during the Student Meeting and Networking Event as part of the IIC Wellington 2022 Congress.



community. We are constantly implementing and developing our programmes based on your expressed needs, which inevitably benefits the growth of IIC.

POLLING AND DISCUSSIONS

In light of the first question posed to the group, which addressed the length of time participants have been student members, Amber explored some of the benefits of joining IIC such as access to the [Congress](#) content and the [Brommelle Memorial Fund](#). Most participants were new members and were themselves interested in the tiered membership categories. The categories of student (and even early career), Amber explained, significantly reduces the financial burden of membership. In fact, IIC's [Opportunities Fund](#) is an additional source of great support, and its Needs-Based Learning-Focussed Bursary has been used towards this very thing.

The second question of the meeting explored why one might become a student member; it was multi-choice, giving our audience the freedom to select two or more answers. Seeing what people tended to select helped to clarify how IIC might best connect with everyone. The options were: access to publications; networking with others; volunteering opportunities; professional development; free access to the congress; mentoring programme; and funding opportunities and access to grants. Most people selected the first three options, but several went for the whole list! The mentoring programme was also very popular. Throughout the meeting, shy participants made use of the chat whilst those that were more vocal joined in the discussion. We were fortunate enough to hear from Oscar Umwanzisiwemuremyi, Fang Zheng Ong, Laura Cassandra Vălean and Chelsea Roberts.

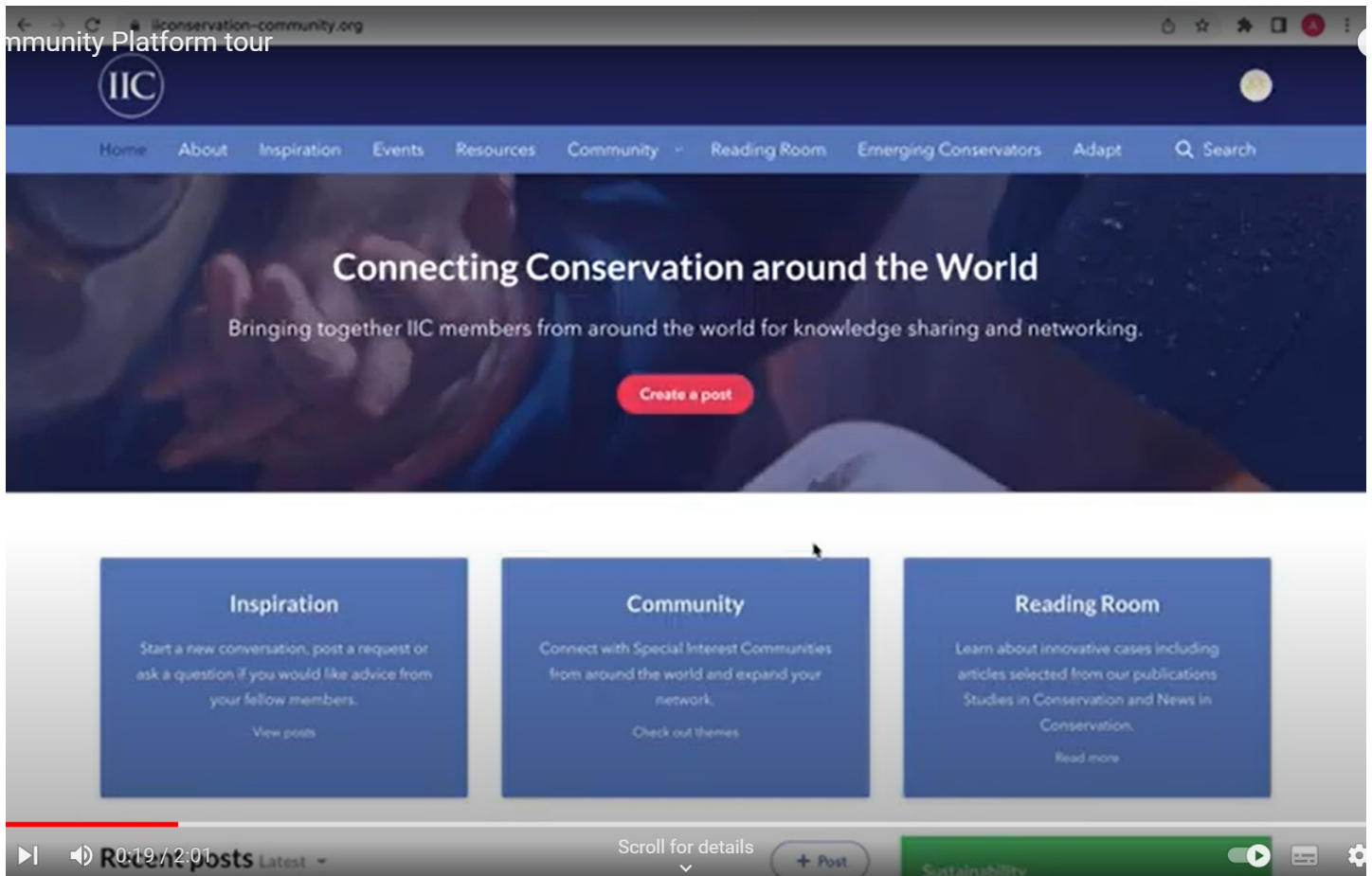
Oscar is Rwandan-born, an ambassador for his region and is currently pursuing his master's degree in Indonesia. "I am very happy", he commented, "It is not very easy for people from Africa to get these sorts of opportunities, as Amber said ... We...lack opportunities, information.... I hope we will have more of [this] to come." Securing an enriching IIC membership can offer a clear pathway to networking with organisations and individuals, access to publications, volunteering opportunities and professional development, funding and grants, free access to the Congress and the Mentoring Programme, etc. An IIC membership can assist with the sort of professional self-improvement Oscar and his contemporaries strive for.

Fang Zheng, previously a member of ICOM, wanted to join something more international. She commented on the affordability of an IIC student membership, as well as its openness and approachability, "You can join everything!" In fact, Laura from Romania (and now based in Portugal) noted having opted to study conservation *because* of the IIC. The previous IIC Student & Emerging Conservator Conference, '[The Conservator's Reflection](#)', was held at the Cologne Institute of Conservation Sciences (CICS) 12–14 September 2019. "IIC is the reason I applied at the University." Laura also reviewed *Science for Conservators* in issue 87 of *News in Conservation*, accessible [here](#), yet another fantastic example of how student members can make meaningful contributions to the IIC community.

Chelsea's reason for joining IIC literally made jaws drop. Supervisors at her university in South Africa caught wind of free admission to the Congress via IIC membership. As such, students were encouraged to apply for membership, and the faculty actually allocated an entire week of tuition to sitting through the Congress in its entirety, from Opening Ceremony through to Closing Remarks. "This was our lecture course for the week."

From here we segued into the third polling question: how did you learn about becoming an IIC student member? As in Chelsea's and Tayla's cases, some participants noted that their university, mentor or training programme recommended joining. Others highlighted the power of LinkedIn, amongst other social media platforms. Some heard about IIC student membership via referrals from their peers, and others learned about the IIC after becoming members of other organisations, as exemplified by Fang Zheng. Ironically, with Amber and Meaghan as co-hosts, the majority of participants heard about IIC's student membership through the much acclaimed poster sessions.

"The faculty actually allocated an entire week of tuition to sitting through the Congress in its entirety, from Opening Ceremony through to Closing Remarks. 'This was our lecture course for the week.'"



Short instructional video navigating the IIC Community Platform. Created by Alexandra Taylor. Click on the image above to watch the film or follow the link [HERE](#).

Question four to the group asked: have you participated in an IIC student conference? Surprisingly, very few participants had attended this student conference before. To date there have been six student conferences. Last year's conference '[Celebrating Diversity](#)' took place in Lisbon. The other five (excluding the aforementioned conference in Cologne) are listed below:

[Head, Hands and Heart \(Bern, 2017\)](#)

[Making the Transition \(Warsaw, 2015\)](#)

[Conservation: Obstacles or Opportunities? \(Copenhagen, 2013\)](#)

[Conservation: Futures and Responsibilities \(London, 2011\)](#)

These conferences offer an incredible range of educational and professional engagement opportunities: from participating to hosting. Certainly, being online makes things a little easier, but guest speakers are generally present on-site. Next year's conference will be held at the University of Amsterdam, but IIC are always on the lookout for host institutions. Past conference recordings are available [here](#).

When asked, "Have you participated in IIC's Community Platform program? Yes / No / I didn't know there was a Community Platform," the majority of our 46-membered audience selected the last two answers. Thus, we then explored the benefits of the [IIC Community Platform](#). Alexandra reiterated that sharing knowledge and staying interconnected is the reason why we established a Community Platform in the first place. Once signed in, there exists a vast range of resources and dialogue chambers at your disposal: from chatrooms for posting questions and seeking advice, to special interest communities and access to a variety of selected *News in Conservation* articles. [The Virtual Study Hall](#) was among the projects highlighted in the meeting, alongside the Emerging Conservator Zoom Talks with special interest in the [PhD Project Proposal](#).

The Community Platform is all about networking, with both professionals and emerging conservators communicating here. You can post your thoughts, ask questions, and share announcements at your leisure. You can hone your interests, with the [Reading Room](#)

being regularly updated (for those who're after a bit of light reading); and the [Emerging Conservators](#) group always churning out new initiatives to join. We encourage you to get more active with this incredible resource—make the most of it.

The last posed question asked the group, “what are future programming ideas you would be interested in?” Obviously, IIC’s recent collaboration with ICOM-CC has the potential to meet sustainability challenges more globally. Topics of interest included COP27 and more involvement in the Climate Heritage Network. Advocating for climate action issues is an on-going goal of IIC, who have become an important voice for conservators in collection care (you can find a whole sub-community dedicated to [this](#) on the Community Platform). Other excellent ideas included (but were not limited to):

- Laura Romani: “a common glossary for damages, treatments, characteristics... maybe in more than one language.”
- Ogechukwu Okpalanozie: “conservation in the context of sustainability.”
- Dr. Hanaa Ahmed: “green conservation of textiles.”
- Gabriela Lucio: “a study group and continuous meeting where we can not only study but exchange and create online work opportunities for the current situation in the field of conservation in the world.”
- Napur Mundhra: “job/career related advice for moving countries.”
- Teal Patterson: “informal talks with professionals in private practice about their experience, how to get contracts, etc.”

In agreement with Taylor Hollamby’s observation, “This is very exciting to see that there’s networking between different countries”, the opportunities for collaboration and networking are boundless. However, it should be noted that the idea of open access is bitter-sweet. It’s wonderful in the sense that sharing is what we’re all about—such as access to past theses and articles (here, Ticca Ogilvie suggested [Dart Europe](#) and Roos van der Helm proposed [OATD](#)). Yet, there are challenges, because somebody *does* have to pay to make things freely available.

CLOSING COMMENTS, RECAP AND THANKS

In the closing comments, we discussed the IIC Congress. Teal Patterson was complimentary of both Wendy Rose from Getty Conservation Institute and Irit Narkiss from Manchester Museum: the presentation on photogrammetry was enjoyable, whilst Narkiss gave a great lecture on repatriation. Many agreed with Napur, who said “I love to see how everyone across the world is so passionate about conservation and doing so much in their own regional areas.” In terms of this year’s Congress being hybridised, Fang Zheng expressed that although in-person networking and hanging out again would be lovely, “[being] online is great for the pocket”. Oscar made a good point in terms of being physically present; “it’s impossible for those who can’t get the right visa”. Coming from a developing country where travel might be difficult only accentuates the importance of Congress being available online. Like many, Hector J. Berdecia-Hernandez missed the in-person aspect of the IIC Congress—as do I, Hector. As do I.

Right: Amber Kerr (far right) on a panel at the 2013 IIC Student Conference in Copenhagen. Photo by Mikkel Scharff.

Below: Meaghan Monaghan speaking at the 2013 IIC Student Conference in Copenhagen. Photo by Mikkel Scharff.





And so, the meeting drew to a close. The time everyone allocated to being there was graciously appreciated by the hosts. Amber gave a quick recap, reminding everyone that all social media platforms are run by volunteers *who are themselves emerging conservators*. Participating on awards committees, membership committees, connecting, networking and growing professionally: everyone must begin somewhere. Just as Meaghan initiated her IIC career after experiencing the 2013 Student Conference in Copenhagen, and Amber joined the student meeting in 2008, and Alexandra was admitted into the IIC Communications Team in 2019, it all begins with being a passionate and invested member. However, just as our invigorated audience demonstrated, IIC membership is but the beginning; IIC's success depends on the participation of its members —your ideas and dialogue, energy and advocacy help to keep us moving forward.



Alexandra Taylor is a paintings conservator. She is currently a Fellow at Stichting Restauratie Atelier Limburg (SRAL). Prior to this she has worked internationally, holding positions at Saltmarsh Paintings Conservation in Cambridge and the Phoebus Foundation in Antwerp. Her interests lie in the treatment of Old Masters and the fundamental aspects of paintings analysis, research, and the valorisation of results. She is an IIC Communications Team member and is passionate about increasing public awareness and promoting professional outreach in this field.

BE PART OF THE CHANGE

By Marina Herriges

The IIC Wellington 2022 Congress invited conservators and heritage professionals to engage in a moment of response, responsibility and adaptation.

Increasingly, we hear about areas of the planet that have been affected by extreme weather, harming land and communities. Some of the recently affected regions include European countries around the Adriatic Sea which have experienced extreme flooding; there have been devastating inundations in Pakistan and massive flash flooding and landslides in Puerto Rico due to hurricane Maria.

A few papers and posters from the IIC Wellington 2022 Congress considered environmental sustainability. Amanda Pagliarino, a contemporary art conservator in Australia, spoke about risks and managing collections with the future of climate change in mind. Amanda started provoking the audience by asking “Is the organisation you work for or the business you work in engaged in climate action? If yes, is it enough? If the answer is no, then it is time to be an advocate for change.” In her view, we need to be committed to changing, as climate change can be catastrophic not only for our heritage but also for us. Our cultural institutions rely upon immediate and significant climate action, and this should be done now. To inform Australian conservators, Amanda participated in the creation of the Australian Institute for the Conservation of Cultural Material Sustainable Collections Wiki with a climate adaptation resource including maps of potential severe risks for Australia's cultural collections. This project was developed looking at the Australian context, however, other regions in the world can use this work as inspiration and as a benchmark for their own geographical area's climate issues.

Conservators also spoke about the need to create a risk assessment for natural disasters, acknowledging that we are poorly prepared, not only for natural disasters but also for conflicts.

“Turning to green conservation for the preservation of cultural heritage,” was researched by Bianca Gonçalves, a painting conservator in Brazil and the Netherlands who was invited to present her work in all five of the Regional Live Hubs during Congress. This confirmed a common interest among all global regions to learn more about sustainable practices. Bianca highlighted that sustainability needs to be a priority in the conservation field, and we need to integrate it into our discussions. This requires a mental change—thinking differently, considering greener practices, adaptation and educating ourselves. Bianca also emphasised that there is no climate justice without social justice.

During the Congress it became clear that we cannot speak about climate change without talking about communities. The value of community in the conservation decision-making process guided discussions throughout the Congress. Catherine Ajiambo, a conservation activist and co-chair for the Africa Live Hub, highlighted how hard it is to manage and preserve heritage in Uganda when the community does not recognise its value in the process. As she explained, by not involving the community, living heritage can become what Catherine calls “dead heritage”. In a post-congress conversation with Catherine, she told me how the communities in Uganda are very keen on working together to solve issues related to their heritage.

I can relate to Catherine's view when thinking about the current preservation and cultural politics in my home country, Brazil. The lack of interest from decision-makers in liaising with native people, their land and heritage has led to the loss of important heritage and history of the Brazilian native people. As conservators, it is our role to work with other heritage professionals to enhance engagement with communities and engage with what they think is important to preserve and how it should be preserved.

Eva Christine von Reumont, a painting conservator based in Bern, strongly advised conservators to interact with the community from the very beginning of the conservation process. For Eva, this contact potentially leads to a different mindset, generating a more diverse set of decisions. Hélia Marçal, a contemporary art conservator based in London, spoke about the “kaleidoscope” of conservation values that can be created by calling on the community to join the preservation conversation. Joel Taylor, a researcher in Oslo, reinforced that communities can reframe our understanding of what heritage is or who gets to decide what heritage is. The community-focused approach embraces different perspectives, fostering a more inclusive way to see heritage from the community's needs.



Image from Amanda Pagliarino's presentation during the IIC Wellington Congress 2022. (THERE IS NO PLANET B. Global climate change strike, 09-20-2019. Photo by [Markus Spiske](#) on [Unsplash](#)).

Diving deep into the realities of community work, some conservators also spoke about the conventional protocol our profession generally follows to propose an intervention, placing scientific knowledge over traditional and community knowledge. Of course, one does not need to exclude the other, but perhaps we should place equal value on all different modes of collecting knowledge. This conversation makes sense, especially when considering the intangible heritage that is attached to objects and places. Textiles, for example, often have a multitude of tangible and intangible information. In considering all this, questions come to my mind: if memory is subjective and built by one's capability of retaining the information that is most appealing or important to one's self, where do conservators fit into this puzzle of information and collective memory when approaching a community from the outside? Also, how should conservators in private practice consider communities while juggling small budgets and working against the clock to finish projects?

The plurality of perspectives shown throughout the sessions was fascinating. Although papers were mainly written by Western authors, the participation of professionals from Africa, South America and Southeast Asia enabled attendees to engage in challenging, uncomfortable and needed discussions, inspiring attendees with provocative questions. By engaging with other perspectives and by questioning assumptions, conservation practice becomes more diverse and representative allowing us to reflect and challenge our status quo.

Of course, there were many more professionals during Congress sharing their thoughts about sustainability in conservation, and I would encourage you to have a look at the Congress online platform to gain a more in-depth view of the discussions from the conference week. To summarize, heritage professionals need to embrace the new challenges of our time and our future, put in perspective the status quo, and adapt the heritage and conservation fields to these new demands.



Images above from Bianca Gonçalves' poster presentation for the IIC Wellington 2022 Congress.



Marina Herriges is an object and textile conservator based in Bristol, UK. Marina is a guest visiting lecturer and research assistant at University of Glasgow. She researches embedding sustainability for active learning and student engagement in conservation. Marina has a particular interest in sustainable practices in conservation ethics as well as conservation education. Marina has worked in a range of different heritage and conservation organizations in Brazil, Portugal, Spain and the United Kingdom.



Climate Heritage

NETWORK

The Climate Heritage Network [launched its new Action Plan](#) with the theme of “Empowering People to Imagine and Realise Low Carbon, Just, Climate Resilient Futures Through Culture - From Arts to Heritage.”

Over the last few months, CHN have been recruiting colleagues to help lead elements of the Plan. These efforts have been met with an outpouring of enthusiasm, and we are thrilled to report that we have secured initial coordinators for 31 of the 33 actions under the Plan. With these convenors in place, CHN are ready to operationalise the Plan.

The coordinators/convenors are asking organisations to consider naming individuals to serve on teams carrying the Action Plan forward. These can be staff, officers, members or other individuals associated with your organisation. To simplify the process, we have created a [single sign-up form covering all the current opportunities](#). We will accept volunteers on an ongoing basis but ask you to prioritise putting names forward by 25 October. This is a fantastic opportunity for members of your organisation to meet international colleagues and be a part of something great.



EMPOWERING People to Imagine and Realise
Low Carbon, Just Climate Resilient Futures
Through Culture – from Arts to Heritage

MIGRANTS: ART, ARTISTS, MATERIALS AND IDEAS CROSSING BORDERS

Reviewed by Joan Francis

Migrants: Art, Artists, Materials and Ideas Crossing Borders
 Edited by Lucy Wrapson, Victoria Sutcliffe, Sally Woodcock and Spike
 Bucklow

Archetype Books: London, 2020

Paperback / 230 pages / 128 illustrations / £45.00

ISBN-13978-1909492677

Rarely do four authors weave a tapestry of stylistic unison that works so well on multiple levels as was done in *Migrants: Arts, Artists, Materials and Ideas Crossing Borders*. Born out of a [2018 conference](#) of the same title, held at Murray Edwards College, Cambridge, the book depicts the material culture of migration in art around themes such as the availability of resources and the movement of practitioners as well as “evolving conservation theory and practice, within the spheres of fine and applied arts”.

The idea of crossing borders is the most compelling focus of this book. In the past, the art world has mainly concentrated on the outward manifestation of art, artists, and the materials they use. Now, the emphasis is shifting to represent the “loss and the failure of representation” and to purposely convert the visitors’ experience into one of discomfort with the awareness of the under-represented within museums. For example, the displacement of Syrians and the documentation of the atomic attack on Hiroshima are perfectly characterized within this book as “intangible – tangible” traumas, controversial and difficult subjects that artists, like few others, are often able to interpret and convey.

Renowned surrealist Mona Hatoum’s use of loudspeakers as a metaphor for urgency—news reports of the Lebanese Civil War implying the role that journalists have in major conflicts—and the voices of Western politicians as distant subjective interpretations are compatible with Rula Ali and Khaled Barakeh’s “rock-hard” shoes that are used to convey the unaccounted for. The methodology for deliberately making these experiences as painful as possible was outstandingly achieved by the use of everyday materials which all can relate to.

A major theme of the book is art conservation. For example, conservation practice is dynamic in Ukraine and high on the national agenda including continuous recertification of artists culminating in an academic framework of artistic guilds. This history reinforces the importance and role of art amidst migration and border crossings. The actions of the state in determining what to conserve have moved in tandem with ideology: in reaction, religious themes went underground as did their artists, who fled to other countries or were otherwise silenced.

There is likewise correlation between available art materials and the migratory patterns of scientists and industrialists due to conflict in the interwar years. Europe and the UK’s role is featured in the book, with specific reference to 32 Bryanston Square, London (p.102). The Interrogations, ideological threats, and record of escape from Germany of some of these migrants, as well as proof of their resettlement in the UK, can be found in

Migrants: Art, Artists, Materials and Ideas Crossing Borders



Edited by Lucy Wrapson, Victoria Sutcliffe,
Sally Woodcock and Spike Bucklow

Book cover for *Migrants: Art, Artists, Materials and Ideas Crossing Border*. Image provided by Archetype Books.

surviving records with the British Intelligence Objectives Sub-Committee (BIOS). The BIOS was widely used to “report on industrial design and applied arts training”. Well-known German refugee and art historian, Nikolaus Pevsner, became involved in the BIOS investigation, reporting on industrial design for the British Council in the late 1930’s. There was, however, skepticism about his authenticity as British sources suspected him of being a spy, as noted in the book.

Observing and reporting on German artists’ materials was a major part of their mandate by 1946. Tension existed between British artists’ designs and those of their German counterparts with criticisms leveled against the former. During the start of WWI, only a portion of their commercial work, such as the method of recruitment and circulation of reports, was made available in the public domain. However, this changed as the need to hire more employees intensified and inspection reports had to be circulated more widely. The key stakeholders in this process were the trade and technical press and public libraries in industrial cities. However, in time the paradigm shifted from individual firms to industry-wide standards.

PUTTING THE BOOK IN PERSPECTIVE

This book was published three years ago. In that time the Russia/Ukraine war has ignited. To what extent will Ukraine's attempt to decommunize be reversed with Russia's invasion? Will Russia attempt to topple Ukraine's art and heritage, some of which have successfully attained World Heritage Status? Now that thousands of Ukrainians have had to cross their country's borders, how will artists represent this journey in their future work? And is Syria to be a forgotten war? Syria was furthest from my mind until I read about Rula Ali and Khaled Barakeh's attempt to speak "through an indirect language [which] seemed useful when articulating the collective traumas of displacement, destruction and violence that Syrians share" (p. 134).

In the administration building of the University of Technology in Jamaica there is a framed portion of a wall from Hiroshima, which was presented to the Institution by the Japanese ambassador. It is inscribed as follows: "Atomic Bombed Stone Pledging Peace—Message from Hiroshima—August 6, 1991." I have seen films of WWII, the Japanese destruction of Pearl Harbor, and the response of the United States of America to drop atomic bombs on Hiroshima and Nagasaki. However, I did not know about Alain Resnais' film *Hiroshima mon amour* and the perspective of its protagonists—a French actress and her Japanese lover (p. 135). The French actress, a visitor to Hiroshima, concluded that she had seen everything. The Japanese actor, having actual ancestral connections, concluded the opposite.

"In the past, the art world has mainly concentrated on the outward manifestation of art... Now, the emphasis is shifting to... purposely convert the visitors' experience into one of discomfort with the awareness of the under-represented within museums."

There are many aspects of the past which serve as a recurring theme throughout this book. We see the migrants in a three-dimensional context encompassing output, production, media and vision. *Migrants* explores Afghanistan as well as the issues at the United States' southern border, and it explores what has taken place in Central America and the Caribbean when it comes to migration. It is therefore a vital, highly recommended tool for artists who want to make sense of their migratory experiences, using this well-written text as a guide, adding to the historiography of human migratory patterns and the ebb and flow of the forces that direct them.

One final note. The [Interactive World Migration Report 2022](#), estimated "that there were around 281 million global migrants in 2020, which equates to 3.6% of the global population." Overall, the estimated number of international migrants has increased over the past five decades. It can be assumed that many of these migrants are artists who fall within the category of "loss and the failure of representation" defined by Lucy Wrapson, Victoria Sutcliffe, Sally Woodcock and Spike Bucklow. The artists explored in this text chose to purposely convert the onlooker's experience into feelings of discomfort by bringing awareness to the under-represented within the context of a museum. Perhaps we may never fully understand the entire scope of this, but what we do know is that this book provides a good starting point in delving into these themes.



Joan Francis is a Jamaican administrator. She has a master's degree in heritage studies from the University of the West Indies, Mona. Currently, she is the museum and heritage preservation officer at the University of Technology, Jamaica, where she also lectures part-time. Joan is published in academic journals and newspapers.

ART CRIME: HOW MASTERPIECES ARE STOLEN AND RECOVERED

By Alexandra Taylor

Book Reviews Co-ordinator, *News in Conservation*

Robert Wittman is a highly decorated former Federal Bureau of Investigation (FBI) special agent, assigned to the Philadelphia Field Division from 1988 to 2008. In collaboration with [Christie's Education](#), Wittman is hosting a course on art crime, presenting an insider's perspective on stolen art, frauds, fakes and forgeries. As a course participant, it is a great honour to hear him detail some of the most extraordinary seizures, searches and salvages undertaken in the past few decades.

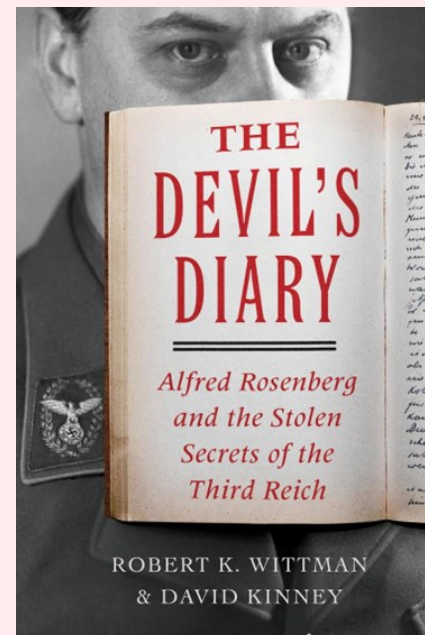
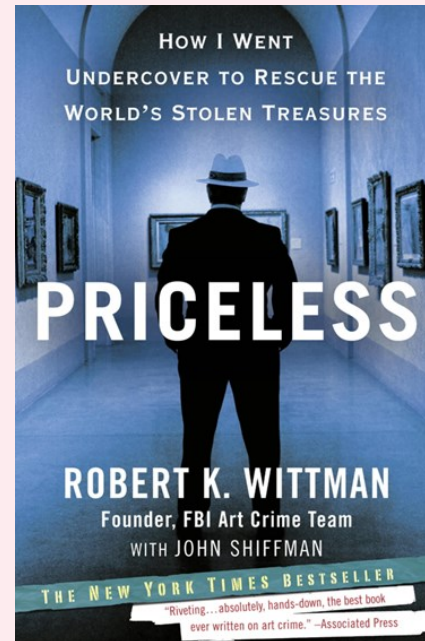
I have teamed up with Nathaniel Goldblum and Sara Weintraub to review [Art Crime: How Masterpieces are Stolen and Recovered](#), and explore its relevant details from an art conservator's viewpoint. We look forward to publishing our findings in the December-January issue of "News in Conservation" (NiC). In the meantime, however, here's a taste of what the course entails...

So far, we've been introduced to some infamous case studies, the least of which (and Wittman's greatest challenge) was his work undercover to track the criminals behind the last century's largest unsolved art crime: the \$500-million-dollar theft from the Isabella Gardner Museum in Boston (USA). We've dissected terminology frequented in art crime investigations; explored what it means to commit art theft violations and the like; and studied the differences between fakes, forgeries and fraud. From white-collar crimes to the dastardly corrupt, Wittman's course bares all with the added benefit of experience and charisma—Wittman is a truly remarkable storyteller.

On that note, there are two books that detail some of Wittman's more daring adventures. As the NiC book reviews co-ordinator, I am delighted to promote them here: [Priceless](#) and [The Devil's Diary: Alfred Rosenberg and the Stolen Secrets of the Third Reich](#). For more visual learners, if you are based in the UK, you can watch Wittman's episode on *Stolen: Catching Art Thieves* (a TV show on BBC2) by clicking [here](#). The episode tracks the case of a stolen Rembrandt self-portrait—a highlight from week one of the course.

Although the course began on the 15th of September and is set to conclude on the 13th of October, for those who feel they may have missed out, please don't despair! You can still enrol. All classes are recorded and will be available to registered students until two weeks after the course ends.

We hope you enjoyed this little teaser, and hang tight; there's more to come!



Top: Screenshot from session one, *Art Crime: How Masterpieces are Stolen and Recovered*, depicting Robert Wittman with the stolen Rembrandt self-portrait immediately after the bust. Credit: Christie's Education and Robert Wittman.

Below: Book covers courtesy of the author.

IIC WELLINGTON 2022 CONGRESS: EXCERPTS FROM THE BLOG

In this issue the event reviews section is, not surprisingly, dedicated to the IIC Wellington 2022 Congress. Below are excerpts from the thoughtful and personal essays written for the IIC Congress Blog by our stellar Digital Engagement Volunteers, without whom the Congress could not have run so smoothly. Please enjoy their insightful and inspiring perspectives on the week's presentations and events; you can enjoy the entire Blog on the Congress information website [HERE](#).

OPENING CEREMONY (from review by Ahmed Shayo)

As a history student, I find myself drawn to the stories that lie behind the things we see. Quite often, the world around us is filled with so many 'whys' that constitute the presentation of the things we see at present. This especially applies in the field of heritage conservation, in which we encounter a kaleidoscope of artefacts, both tangible and intangible, that demonstrate the 'whys' of a people, and how they have become who they are.

Lamu Old Town is a constant demonstration of this, where its Swahili residents imbue the historic town with living culture traditions; from attire and accessories to their language and their buildings, each latter component crowning the other with a finer, unique detail exuded from the former. My exposure to this world of culture marked the beginning of a passionate need to promote the beauty of existing heritage while also advocating for the development of our conservation measures which, in the face of increasing climate-attributed threats, demand even more attention to strengthen the Old Town's resilience against the destructive effects of the environment around it.

In September 2022, the International Institute for Conservation of Historic and Artistic Works held its 29th Annual

Congress in Wellington, New Zealand, bringing together conservators from around the world and holding discussions on advanced approaches to conservation practice. This couldn't have come at a more important moment, especially when the world is rebuilding itself after the plight of a pandemic that upheaved the lives of many across the globe. As a selected Digital Engagement Volunteer, I found it imperative to take active participation in the week-

long forum to understand how my more informed contemporaries in this field of knowledge have begun adopting and implementing sustainable practices that will continue to support and value museum collections across the world.

"The opening ceremony was marked with a welcoming of guests and dignitaries to the launch of the event. As is tradition in the Māori culture, the hosts treated their guests to a Mihi whakatau, traditionally conducted in the Māori language."

The opening ceremony was marked with a welcoming of guests and dignitaries to the launch of the event. As is tradition in the Māori culture, the hosts treated their guests to a *Mihi whakatau*, traditionally conducted in the Māori language. The *Mihi whakatau* is meant to remove the *tapu* (restrictions) of the *Manuhiri* (visitors) to make them one with the *Tangata Wheua* (hosts). The Māori language is closely related to Cook Islands Māori, Tuamotuan and Tahitian. It gained recognition as one of New Zealand's official languages in 1987. This was to me a remarkable thing to witness, as the act of honouring guests resonates with Islamic traditions entrenched in Lamu Old Town, where guests are treated to dances and poems of praise.

Vicki-Anne Heikell
 “reminded us that cultural value does not come from an object’s mere existence but from the object’s creation and use. She asked us to challenge how we see conservation and our roles”.

FORBES PRIZE LECTURE BY VICKI-ANNE HEIKELL (from review by Sam Finch and Lucilla Ronai)

On the first day of the IIC Congress, we were treated to a lecture from this year’s Forbes Prize lecturer, Vicki-Anne Heikell. The Forbes Prize is awarded to someone who has made an outstanding contribution to the field, something that Vicki-Anne Heikell is more than worthy of. Her career as a paper conservator has seen her working at such institutions as Te Papa Tongarewa Museum of New Zealand, the Alexander Turnbull Library and the National Library of New Zealand, which is currently home to an incredible exhibition she helped put together; the He Tohu exhibition showcases the three foundational documents of Aotearoa New Zealand: The Declaration of Independence 1835, Te Tiriti o Waitangi (The Treaty of Waitangi) 1840 and the Women’s Suffrage Petition 1893.

After introducing herself in the traditional *pepeha*, her talk entitled “Having Faith in Ourselves” opened with poem. This is a *mihi*, an acknowledgement, to the women who have been before her, who recognised that conservation was important and that Māori women have something to offer—a theme that she drew on throughout her talk. She asked us what role we as conservators have in supporting communities, sharing and reviving knowledge, and reminded us that cultural value does not come from an object’s mere existence but from the object’s creation and use. She asked us to challenge how we see conservation and our roles—something we should reflect upon during this congress. Vicki-Anne also introduced the audience to the concept of *āta* and how we can utilise it as a guide for what we do and how we do it. Her talk was moving and made me reflect on how I approach conservation and my own, admittedly small, role in this field.

Vicki-Anne was not alone in this session, and she called upon two other women to present short talks with her; the first was Dr Rangī Te Kanawa, a conservator of textiles and a traditional weaver. After her *pepeha*, Dr Te Kanawa regaled us with the story of Māori creation. Her talk discussed Māori weaving and its resurgence in traditional methods. She told us about the Ministry of Cultural Heritage’s mandates on the treatment of *taonga* (treasures) and presented some of the difficulties in caring for woven objects, such as cleaning. Perhaps the biggest takeaway for me was in the later part of her talk when she discussed the lack of successors to the current generation of Māori conservators and the lack of Pacific conservators in Aotearoa. There is great cultural value in supporting local practitioners, she told us, and in order to recapture and respect the traditional knowledge, we must all work together.

The final of our three speakers was Puawai Cairns from Te Papa Tongarewa Museum of New Zealand. She was not able to attend in person, and so a pre-recorded talk was played. Following her *pepeha*, Puawai began with a controversial topic: Kim Kardashian and Marilyn Monroe’s dress. When Kim Kardashian wore the dress at the Met Gala this

year, there was a great backlash across the world.

Amongst this was a statement from ICOM’s Costume Committee who believed that no historic textiles should be worn and that items such as the dress in question should be kept for future generations. Puawai pointed out how limited this view is especially in regard to living cultures’ material, and she responded publicly online to this statement. She discussed with us her experience criticising ICOM’s online reaction, pointing out the difference between how

Above: The National Library of New Zealand Te Puna Matauranga o Aotearoa, who hosted the IIC Wellington 2022 Congress. Image by Lucilla Ronai.

Below: IIC President Julian Bickersteth introducing Forbes Prize Lecturer Vicki-Anne Heikell at the IIC Wellington 2022 Congress. Image by Samantha Finch.



her response was treated and how others' were treated. It is interesting to reflect on her talk, as I remember the media coverage of her critique of ICOM's statement, and without context it didn't make a lot of sense to me. But after hearing her explanation on the need to expand our idea of how living cultural objects are used, especially by communities, she completely changed my mind.

The session ended with a *waiata* song—a beautiful way to conclude a truly moving group of talks from three inspirational *wahine toa*.

IIC DIALOGUE: KŌRERORERO: CONVERSATIONS THAT MATTER

(from review by Benjamin Francis Lew)

Kōrerorero: (verb or noun) a conversation.

After a day of education, decolonisation and community consultation sessions, IIC delegates (live and online from Wellington) attended an IIC Dialogue to review proceedings and the state of indigenous conservation.

Māori conservators Rose Evans, Tharron Blomfield, Kararaina Te Ira, Erina McCann and Jade Hadfield met to discuss the issues and themes that have influenced and affected their careers in conservation.

The panel—moderated by Curator Māori Alexander Turnbull Library, writer, journalist and broadcaster Paul Diamond (Ngāti Hauā, Te Rarawa, Ngapuhi)—touched on topics such as working with *taonga* (here referring to heritage objects) carrying *māturanga* (cultural knowledge) overseas, the impact of historic trauma, ethical responsibilities to community, what you don't learn at university and the blockages that there can be in the profession.

In the discussion that followed, the fundamental role that *taonga Māori* (Māori cultural material) play in binding together culture and community filled the room. Perspectives varied on certain issues, such as what role Australia,



Right: Congress delegates and speakers mingling between sessions. Image by Lucilla Ronai.

Below: "Whakawhānau-auranganga. Māori conservators rock." IIC Dialogue panellists, speakers and delegates, all Māori conservators at the IIC Wellington Congress. Image courtesy of Vicki-Anne Heikell.



Left: A view of the in-person participants during Session 2. Image courtesy of Roos van der Helm & Alexandra Taylor.



with its “whole other world of Museums” (Paul Diamond) and specialist conservation higher education courses, had to play for the next generation of Māori conservators; whether *taonga Māori* could be appropriately cared for overseas, and whether museums could truly be fully decolonised (picking up from Irit Narkiss’ claim to the contrary in Session 2). While all panellists acknowledged the collaborative role that international institutions had to play, there was a resounding feeling, best expressed by Rose Evans, that Aotearoa is now past collaboration and moving into self-direction for its own cultural material and welfare.

The local subject matter and personal atmosphere elicited questions from the audience in Wellington. Panellists acknowledged the financial, familial and community difficulties with overseas study and sought to redress the way the institutions treat young Māori conservators: “it’s the sector that needs to change, not us” (Jade Hadfield). Some principles were discussed regarding how to best support Māori in the sector, as well as how to best incorporate learnings into existing policy and governance. The strong ethic of unity and care that shone through the panel yields abundant insight into what Westerners stand to learn from *mātauranga Māori*.

SESSION 4: LEADERSHIP AND MANAGEMENT (from review by Jessica Argall and Rachel Davis)

Wednesday in Wellington started off with talks focusing on leadership and management in conservation. Anisha Gupta led the day’s presentations discussing her work with Joelle Wickens. They delved into the dominant white supremacy culture (WSC) in the United States and how this affects the conservation profession. The use of a “white supremacy” label might feel confrontational, but as Gupta extrapolated, this was not a discussion of white nationalism, riots and the Ku Klux Klan, but rather focused on the attitudes and behaviours seen in the white, dominant culture of the United States. Some of these behaviours, described by Tema Okun and Kenneth Jones, can be viewed as beneficial for a conservator, such as perfectionism and objectivity. However, these characteristics are ultimately exclusionary, and do not promote diversity in the profession.

What I was really taken with, in regards to Gupta and Wickens’ work, was their recognition that they had previously judged a programme—the Fellowship in Native American Collection Care—as successful based on paternalistic WSC parameters and values. However, looking at the programme through the lens of those it aimed to help, they realised that they might no longer be able to view the programme as successful. This honest re-evaluation is something we may wish to shy away from, however, as Gupta expanded on the issue in the Q&A session following the presentations, we can learn to pick apart our actions as we go—or better, from the outset—and start to dismantle the often unseen WSC behaviours.

Australian conservators Eleanor Vallier and Hanna Sandgren then presented on the establishment of the



Still from the video presentation by Eleanor Vallier, Hanna Sandgren and Robyn Ho for the talk “The Collective Model: Adaptive Practice and Entrepreneurship For a New Generation of Conservators in Australia” presented during Session 4 of the IIC Wellington 2022 Congress.

Collingwood Collective in Melbourne. The collective was formed in response to a precarious, contract-based conservation job market and decreasing funding for the arts which was directly affecting conservation employment. The benefits of their model, in which multiple conservation businesses share studio space and resources, allows the members to assign jobs to relevant businesses according to each other's strengths, tackle large contracts and share knowledge with one another. It strikes me that this kind of model truly promotes the interdisciplinarity of conservation and could be a tangible method of expanding diversity in conservation. The nature of the conservation job market has been well discussed at numerous points throughout the Congress, and as such, this presentation led me to wonder whether such conservation collective models could be taken up in other geographical locations and in response to varied circumstances.

Lastly, Jane Henderson wrapped up the session with a discussion on how to affect positive change. The conservation field has often been stereotyped as the people who say “no” and seen as trying to halt change in many ways. But as one of her slides explained, in all caps no less, CHANGE IS COMING. So how can conservators embrace this and

“As has been a thread throughout many sessions, presenters encouraged people-centred approaches and the critical importance of community and collaboration.”

make sure it is positive and inclusive? Jane’s paper delves into this eloquently and provides an inspiring means for how we can take action with our colleagues and communities.

Through discussions of both major projects and the sector at large, the day’s presentations on leadership and management encouraged conservators to consider, interrogate and become finely attuned to their position and relationships in a variety of contexts. As has been a thread throughout many sessions, presenters encouraged people

-centred approaches and the critical importance of community and collaboration. These papers ask that we, as individuals and a profession, not only embrace change but advocate for it, welcoming the challenges and improvements that it poses to our methods of leadership and management.

AFRICAN REGIONAL HUB (from review by Ahmed Shayo)

The African Regional Hub was a live (online) session held on the 7th of September and included a host of African attendees that joined the Zoom chat to listen to a diverse panel of Congress authors discussing topics such as modern approaches to wooden heritage conservation, the transitioning of conservation practices to a performative turn, the development of climate-control strategies as well as the detection of ethnocentricity in conservation practice. Much of the dialogue following the presentations shifted to discussing and interrogating ways that African objects can be repatriated back to their home countries. Discussions also covered the development of synergies between institutions around the world to take effective climate action and share ideas on how to model strategies that better respond to existing environmental problems around the conservation of artefacts in collections.

This also provided an opportunity for me to engage with authors such as Joel Taylor, whose input in the paper "Conservation in a Performative Turn" sparked my curiosity about the way in which conservation activities are slowly evolving to accommodate more value-led approaches.

SESSION 7: NEW PREVENTIVE CONSERVATION APPROACHES (from review by Roos van der Helm)

Thursday's sessions started off wonderfully with Helen Lloyd and Katy Lithgow presenting their shared 73 years of experience in conserving historic house collections. Lloyd began by telling us all about the history and the evolution of the term housekeeping. She took us back to Europe, long ago, when people started keeping house. During her talk we travelled to the Middle Ages, when windows with shutters became more common, something that is quite favourable for both people and objects. From there we skipped to the 17th century when people stepped it up a bit and started using curtains and kept records of their housekeeping. Lloyd went on to explain that today's preventive conservators still use similar methods as were used in earlier times. Of course, today it is also substantiated by scientific research and risk analysis. She gives the ABC method as an example.

Because of economic depression and post-war wealth taxes in the UK, historic houses fell into the care of public institutions and charities and often became museums. Because of this, a lot of houses were restored to their "best period" removing later changes. It was only more recently that appreciation came for all the historical changes the houses went through. Because many traditional skills associated with the houses had disappeared over the years, there was no trust in the ability of these historical buildings to house important collections. The National Trust ordered an investigation in the

Image showing the many editions of the National Trust "Manual of Housekeeping" over the years, taken from the presentation by Helen Lloyd and Katy Lithgow on the history of housekeeping, presented during Session 7 of the IIC Wellington 2022 Congress.



rediscovery of these lost skills. This, combined with scientific research, resulted in the publication of the *Manual of Housekeeping*. Lloyd then explained that, as a result, historical house caretakers became more professional.

Lithgow's presentation was focused on the "now" of housekeeping, rather than the history. She explained how housekeeping has evolved from taking care of people and their objects to preventive conservation which benefits the public. Collections care measures, based on good housekeeping, benefit collections which feature quantity as well as quality by improving storage, monitoring and sensitive cleaning. This allows heritage institutions to expand their collections. Lithgow told us how the benefits of housekeeping go beyond the preservation of objects. Because of its traditional nature, housekeeping generally has a low carbon footprint and uses low energy methods. Lithgow added that it's time for conservators to step away from their invisibility cloak and to take credit for all the amazing work they do.

I must say, I very much enjoyed the presentation. Next to being informative, it was also quite amusing, with talk of cake and Harry Potter analogies. Although I thought this talk was educational, I would have liked to hear more about the history of housekeeping in other parts of the world. Of course, I do understand that both Lloyd and Lithgow gained their years of experience in the UK, and this was a fairly short presentation, limiting the possible scope.

CLOSING REMARKS

(from review by Alex Taylor)

This year's Congress was inspirational. It covered relevant, key topics in conservation discourse. The hybridised nature of the five-day programme made Congress distinctive and dynamic, setting the bar for inclusive exchange. Yet, no one could have predicted the week to unfold the way that it did, with the death of Queen Elizabeth II; and although the ending was raw and heartfelt, it did more to capture the subtle nuances that exist in simply being human: warmth, kindness, compassion, respect within leadership, adaption, response and change.

Culture lies at the heart of everything; our very natures are entwined in it. In some ways history is a record of time passing, but it also marks shifting thought, expression and action in the present. Some speakers highlighted the complicated juxtaposition of allocating agency to static things and in doing so posed the question: are objects static in nature at all?

Just as one chapter closes, another opens. Change is inevitable, and that's a beautiful, marvellous thing.

You can access
the entire
Congress Blog
[HERE.](#)

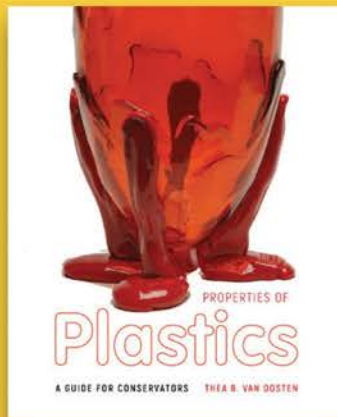
"It's time for conservators to step away from their invisibility cloak and to take credit for all the amazing work they do."

Above: iStock-1300747994

Below: The four in-person Digital Engagement Volunteers at the IIC Wellington 2022 Congress. Image by Nyssa Mildwaters.



NEW & NOTABLE



Properties of Plastics

A Guide for Conservators

Thea B. van Oosten

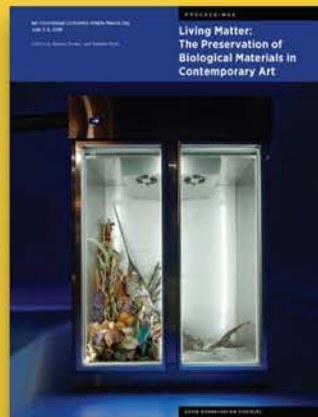
A practical, comprehensive resource on the complex behaviors of plastics written expressly for conservation and cultural heritage professionals.

Concrete Case Studies in Conservation Practice

Edited by Catherine Croft and Susan MacDonald with Gail Ostergren

"For architects engaged with concrete structures, historic or not, this book is invaluable."

—Jack Pyburn, *APT Bulletin: The Journal of Preservation Technology*



Living Matter

The Preservation of Biological Materials in Contemporary Art

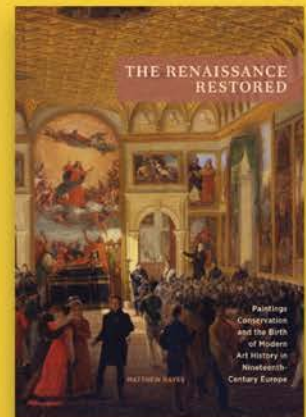
Edited by Rachel Rivenc and Kendra Roth

This groundbreaking publication explores the challenges associated with displaying, collecting, and preserving works of art created with biological materials.

Franz Kline The Artist's Materials

Corina E. Rogge with Zahira Véliz Bomford

This heavily illustrated and engaging book provides an in-depth analysis of the working methods, materials, and techniques of American Abstract Expressionist Franz Kline.



The Renaissance Restored

Paintings Conservation and the Birth of Modern Art History in Nineteenth-Century Europe

Matthew Hayes

"This book is for anyone with an interest in Renaissance artworks and the history of their collection and conservation. . . . The accuracy of the information and images are superb."

—Kimberly Frost, *News in Conservation*

Clyfford Still The Artist's Materials

Susan F. Lake and Barbara A. Ramsay

This heavily illustrated and engaging book provides the first detailed account of Clyfford Still's working methods, materials, and techniques.

ANNOUNCEMENTS

CALLS FOR PAPERS

Photomechanical Prints: History, Technology, Aesthetics, and Use

30 October-3 November 2023

Washington DC (USA)

Paper submissions will be due 31 October 2022

For more information visit: [https://](https://learning.culturalheritage.org/p/photomechanical#tab-product_tab_call_for_papers)

learning.culturalheritage.org/p/photomechanical#tab-product_tab_call_for_papers

CONFERENCES, SYMPOSIUMS

The Needle's I: Stitching Identity: A Winterthur Conference

6-7 October 2022

Winterthur, Delaware, USA

More information here: <https://www.winterthur.org/calendar/needlework-conference/>

Register here: [https://my.winterthur.org/103103?](https://my.winterthur.org/103103?vg0_ee=6q0Hn98o6rIM3mavcQo8KO%3D%3D)

[vg0_ee=6q0Hn98o6rIM3mavcQo8KO%3D%3D](https://my.winterthur.org/103103?vg0_ee=6q0Hn98o6rIM3mavcQo8KO%3D%3D)

Dyes in History and Archaeology 2022

11-13 October 2022

Visby, Sweden & Online

For more information and to register go to: <https://www.raa.se/in-english/events-seminars-and-cultural-experiences/dyes-in-history-and-archaeology/>

www.raa.se/in-english/events-seminars-and-cultural-experiences/dyes-in-history-and-archaeology/

AICCM Symposium on Exhibitions: Inclusive and Sustainable Practices

18-20 October 2022

Melbourne, Australia/Online

For more information visit [HERE](#).

Silk Road Textiles Under the Microscope (IASSRT)

20-21 October 2022

Online (Zoom)

For more information visit: http://iasrt.iidos.cn/detail/iasrt_news/237.html

Greenwich Iron

National Heritage Ironworks Group (NHIG)

27-28 October 2022

St Alfege Church Hall, Greenwich (UK)

For more information visit: <https://nhig.org.uk/events/event/a-celebration-of-greenwichs-ironwork-history/>

**2022 ICOM-CC Glass & Ceramics Interim Meeting
Recent Advances in Glass and Ceramics Conservation**

8-11 November 2022

Lisbon, Portugal / Online

For more information visit: https://eventos.fct.unl.pt/icomcc_gc_2022

EAS: Eastern Analytical Symposium

14-16 November 2022

New Jersey, USA

For more information visit: https://eas.org/2022/?page_id=2348

MUTEC: International Trade Fair for Museums and Exhibition Technology

24-26 November 2022

Leipzig, Germany

For more information visit: <https://www.mutec.de/en/visit/visitor-information/>

Semi-synthetic and Synthetic Textile Materials in Fashion, Design and Art"

ICOM-CC Textiles and Modern Material and Contemporary Art Working Groups Joint Interim Meeting

January 2023

Virtual

For more information visit (call for papers coming soon):

<https://www.facebook.com/icomccmodernmaterialscontemporaryart/>

[icomccmodernmaterialscontemporaryart/](https://www.facebook.com/icomccmodernmaterialscontemporaryart/)

Semi-synthetic and Synthetic Textile Materials in Fashion, Design and Art

ICOM-CC Textile Working Group

21-23 February 2023

Online (Free)

For more information contact:

icomcc.synthetictextiles2023@gmail.com

icomcc.synthetictextiles2023@gmail.com

CFP: Objects, Pathways, and Afterlives: Tracing Material Cultures in Early America

20-22 April 2023

The Huntington, San Marino, CA (USA)

For more information email: objectspathwaysafterlives@huntington.org

13th Baltic States Restorers' Triennial Meeting

16-19 May 2023

Riga, Latvia

For more information visit: <https://www.iiconservation.org/content/13th-baltic-states-restorers-triennial-meeting-changes-challenges-achievements>

[content/13th-baltic-states-restorers-triennial-meeting-changes-challenges-achievements](https://www.iiconservation.org/content/13th-baltic-states-restorers-triennial-meeting-changes-challenges-achievements)

ICOM-CC 20th Triennial Conference

Working towards a Sustainable Past

18-22 September 2023

Valencia, Spain

For more information visit: <https://www.icom-cc2023.org/>

Photochemical Prints: History, Technology, Aesthetics, and Use (FAIC)

30 October-4 November 2023

Washington DC, USA

For more information contact: learning@culturalheritage.org**COURSES, WORKSHOPS****Damaged books and bound archives: practical first steps****West Dean One-Day CPD Courses**

London, UK

3 October, 2022

For more information visit: <https://www.westdean.org.uk/>**Dust and dirt: strategies for prevention and management****West Dean One-Day CPD Courses**

London, UK

3 November, 2022

For more information visit: <https://www.westdean.org.uk/>**Writing and using a preservation policy****West Dean One-Day CPD Courses**

London, UK

21 November, 2022

For more information visit: <https://www.westdean.org.uk/>**Workshop on Asian Papers and Their Applications in Paper Conservation**

30 May-1 June 2023

Biblioteca Nazionale Centrale di Firenze, Italy

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

NOTICE OF EDITS AND CORRECTIONS

August-September 2022 *News in Conservation* Issue 91, p. 30. Under the heading "UNVEILING THE MURAL PAINTING ART OF ALMADA NEGREIROS (1938 – 1956)". In the 1st line of the 2nd paragraph, disregard the words "and restore". This project does not encompass treatment, therefore the sentence should instead read:

"Therefore a three-year project to study the Almada murals at five landmark sites across the city offered a chance to find out more about the works from a technical perspective and run an education programme to increase public knowledge and appreciation of the works."



NEWS IN CONSERVATION

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The International Institute for Conservation of Historic and Artistic Works (IIC) is a learned society, a registered charity and a company limited by guarantee with no share capital. Charity No. 209677. Company No. 481522.