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# NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS



Intangible Cultural Heritage | Mental wellness and conservation | When conservation gets political



Published six times a year, *News in Conservation* (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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**Cover image:** MSc students discussing the original technology of Matteo Perez D'Aleccio's 16<sup>th</sup> c. Great Siege wall paintings (Grand Master's Palace, Valletta, Malta). ©DCBH 2020 (story on p. 6). **Inside cover image:** Federal University of Minas Gerais (UFMG) students with Congressman Rogério Correia (pictured second from the left), member of CTASP and 1.183/2019 Bill supporter (story on p. 16).

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# FROM THE PRESIDENT'S DESK

It was a great pleasure to host IIC's AGM at the Courtauld Institute in London at the end of January. For the first time in three years, we were able to get together in person and enjoy each other's company. We were also glad to have over 40 members attending online and to hear from our guest speaker (and IIC Council member) Dr David Saunders on *The museum environment in an era of sustainability*. Unrelated to this, at the AGM, David was elected Director of Fellowship and Rachel Rivenc was elected Director of Professional Development and Standards. Two Ordinary Member positions required filling due to Lori Wong's decision not to stand for a second term and Elenora Nagy having reached the end of her statutory six years. Six candidates stood for these two ordinary member positions, with Luiz Souza and Duygu Çamurcuoğlu being elected. We extend a big thank you to Lori and Nora for all they have contributed during their time on Council and a warm welcome to Luiz and Duygu.



IIC Council met for one and a half days on both sides of the AGM, again, in person for the first time in three years. Our online meetings during those years were typically no more than three hours in duration, this being the extent of time we felt we could optimally remain focused on the Agenda in a virtual setting. So, to return to sitting round a table together over many hours was not only pleasurable but also very beneficial for discussing issues in depth. Council meets three times a year. The necessary experience of the last three years has shown that we can effectively operate with these meetings happening online, but moving forward, we have committed to making at least one of these yearly meetings in person, future pandemics allowing.

I reported to the AGM that IIC is in good health. The finances that necessarily underpin our operations have shown a small surplus for the last two years now, before bringing to account the fluctuations to the value of our investments, as we are required to do. Our membership is on the rise, including our institutional members, who initially fell off significantly during the pandemic. Our core outputs of *Studies in Conservation* and this publication, *News in Conservation*, continue to be the benchmarks against which other publications are measured in our sector. Amongst specific highlights of the last fiscal year, we have been very active in the climate action and sustainability area, most notably through our presence at COP 26 in Glasgow, 2021.

Beyond this, Council is confident that the work we have been undertaking over the last few years in improving our governance structures is bearing fruit. Part of this has been to move us from a transactional to more of a participatory organisation. To allow that participation, we need to improve the way in which members can participate, and vital to this has been the rewriting of our articles, the first time this has been substantially undertaken since our foundation. The articles now better reflect an organisation that truly values diversity, equity and inclusion and that seeks and provides for the active involvement of its members around the globe.

It is good to be able to say that, as we approach our 75<sup>th</sup> anniversary, IIC is fit for purpose and well placed to continue as the leading independent professional organisation for conservators around the world.

With my best wishes,

Julian Bickersteth  
IIC President

Read this issue's "From the President's Desk" column in **GERMAN, PORTUGUESE, and SPANISH** by clicking [HERE](#). If you are interested in helping with translations, contact Sharra Grow [news@iiconservation.org](mailto:news@iiconservation.org)



IIC President Julian Bickersteth delivers his column for this issue. Click the image to watch the video or follow the link [HERE](#).

# MESSAGE FROM THE EXECUTIVE DIRECTOR

When it comes to sustainability, it is likely that individuals will interpret this word in different ways. Nevertheless, our differences should not prevent us in our common pursuit to avert the worst impacts of climate change and preserve a liveable planet.

At our recent [AGM Talk](#), IIC Fellow Dr David Saunders explored 'the museum environment in an era of sustainability' and charted three decades of change. Importantly, David brought attention to the obligations and responsibilities of our sector in responding to the climate crisis. If you missed the talk, IIC members are now able to watch a recording on the [IIC Community platform](#).



Our response to the climate crisis was also the subject of a recent Climates of Change round table meeting hosted by IIC on 20 January with representatives from the main signatories to the [Joint Commitment for Climate Action – IIC, ICCROM and ICOM-CC](#). This meeting is covered in Marina's article (p. 30-33), but fundamentally we are working with our partners to accelerate solutions and develop fair and inclusive pathways for climate action to take place on the ground. As part of our on-going work in this area, we will be formally engaging with the UNFCCC (United Nations Framework Convention for Climate Change) to make sure our sector is effectively represented and can positively respond and contribute to global efforts in tackling climate change. As an organisation we remain committed to achieving net zero by 2030 and we have highlighted our sustainability goals in our most recent [Annual Review 2021-22, which you can read here](#).

Creating an open and diverse membership network is an important goal for IIC and our aim remains to support professionals all over the world, enabling individuals to develop at important stages of their career. As such we are delighted to announce a [new professional development training opportunity for IIC members, delivered in partnership with our journal publishers' Taylor and Francis](#).

As we work towards embracing new strategies in conservation—the theme of our [30<sup>th</sup> biennial Congress in Lima](#)—I am hoping the watchword for 2023 will be “innovation”, and it is in this space that I know our members and wider conservation community will excel.

Sarah Stannage  
IIC Executive Director

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## EDITOR'S SOUNDING BOARD

My greatest joy as editor is in connecting with colleagues from all over the globe. While languages, cultures and terrain vary, it is a comfort to know we are all striving to preserve our heritage. Enjoy articles, images, and voices in this issue from Vietnam, the Netherlands, Malta, Brazil, Ireland, Colombia, and more!

I also want to share a little teaser! While you may know that *SiC* publishes pre-prints of all Congress papers, for the first time we are putting together a special issue of *NiC* which will highlight the posters from the IIC Wellington 2022 Congress. Stay tuned for that special issue coming soon!



Sharra Grow  
IIC Editor, *News in Conservation*

# NEWS IN BRIEF

## INTANGIBLE CULTURAL HERITAGE OF BUONG LEAF SCRIBES

The art of creating buong leaf manuscripts by the Khmer people (an ethnic minority in Vietnam) was recently declared national intangible heritage by the director of the provincial Department of Culture, Sports and Tourism (Mekong Delta province of An Giang). During the creation process, young leaves, which are long and narrow, are carefully selected and pressed under weight for several month, then laid out in the sun to dry, becoming a firm writing surface. The trained scribe carves into the leaf rather than writing on it and then pressed the colorant (made of coal and turpentine) into the written impressions.

These Buddhist prayer books, each usually made up of several dozen leaves, hold ancient stories from the Khmer people and play a key role in their religious rituals. But due to destruction during wars and a shortage of available leaves (monks claim now needing to import leaves from Cambodia) and trained scribes, the traditional skills are disappearing. Khmer monks report that Chau Ty is one of the last living scribe with the skills to write the ancient Khmer language on buong leaf pages.

In response to this cultural crisis, the An Gian province People’s Committee has just approved a project focused on preserving the intangible cultural heritage of buong leaf writing. The first phase of the project (2022-2026) is focusing on research, collection, verification and restoration of buong leaf manuscripts in order to then digitize collections and create study materials for educational and tourism uses. During the second phase of the project (2028-2033), An Gian will focus on gaining recognition for buong scriptures from the Memory of the World Committee for Asia and the Pacific.

Buong palm leaf manuscripts and pen (2018) by thanasus/Shutterstock photo ID 1228735630





"Operation Night Watch" by Tasterlöwe/Wikimedia Commons. (2019) Licensed under [CC BY-SA 4.0](https://creativecommons.org/licenses/by-sa/4.0/)

## UNUSUAL LEAD COMPOUND FOUND IN REMBRANDT'S NIGHT WATCH

An international team of scientists from the Rijksmuseum, the universities of Amsterdam and Antwerp, CNRS/ENS Paris-Saclay and the European Synchrotron ESRF, have discovered lead formate in Rembrandt's masterpiece *The Night Watch*. It is the first discovery of this compound in the history of the scientific study of paintings and provides new insight into 17th-century painting technique and the conservation history of the masterpiece. The study was recently published in *Angewandte Chemie – International edition*.

*The Night Watch*, painted in 1642 and displayed today in the Rijksmuseum Amsterdam (The Netherlands), is one of Rembrandt's most important masterpieces and his largest work of art. In the framework of the 2019 Operation Night Watch, the largest research and conservation project ever undertaken for Rembrandt's masterpiece, an international research team joined forces to study how the painting materials react chemically and with time. The research is led by Prof. Katrien Keune, head of science at the Rijksmuseum and professor at the Van 't Hoff Institute for Molecular Sciences of the University of Amsterdam.

The team of scientists combined multi-scale imaging methods in order to chemically study the materials used by Rembrandt in *The Night Watch*. An X-ray scanning instrument developed at the University of Antwerp (Belgium) was applied directly to the painting, while tiny fragments taken from the painting were studied elsewhere using synchrotron micro X-ray probes at the ESRF, the European Synchrotron (France), and the PETRA-III facility (Germany).

This revealed the presence of an unexpected organo-metallic compound in the painting called lead formate. It had never before been detected in historic paintings. For Keune, this finding is key to understanding Rembrandt better: "In Operation Night Watch we focus on Rembrandt's painting technique, the condition of the painting and how we can

best preserve it for future generations. The lead formate gives us valuable new clues about the possible use of lead-based oil paint by Rembrandt, the complex chemistry of historic oil paintings, and the potential impact of oil-based varnishes from past conservation treatments.”

The researchers suspected the lead compound originates from the linseed oil used by Rembrandt. They hypothesized that it contained a dissolved lead oxide (litharge, PbO) meant to enhance the drying qualities of the oil. They prepared model samples in the laboratory, simulating the original historic formulations, and studied these with the synchrotron micro X-ray probes at the ESRF in Grenoble. This enabled mapping the formation and presence of the lead formates at a micrometric scale, and following their formation over time. The research thus confirmed the formation of lead formate in a paint system containing lead-based linseed oil. Keune points out the importance of the spatial results that show the micro-scale formation of formate in relation to the presence of the lead oxide. This finding has already led to new hypotheses on possible formate chemistry in old paint layers. The next step for the team is to further study the origin of the formate and to check if it might also have originated from past restoration treatments of *The Night Watch*.

Paper details: Victor Gonzalez, Ida Fazlic, Marine Cotte, Frederik Vanmeert, Arthur Gestels, Steven De Meyer, Frédérique Broers, Joen Hermans, Annelies van Loon, Koen Janssens, Petria Noble, Katrien Keune: *Lead(II) Formate in Rembrandt's Night Watch: Detection and Distribution from the Macro- to the Micro-scale*. *Angewandte Chemie*, Accepted paper. DOI: [10.1002/anie.202216478](https://doi.org/10.1002/anie.202216478)

Original Press Release: <https://www.uva.nl/en/shared-content/subsites/van-t-hoff-institute-for-molecular-sciences/en/news/2023/01/unusual-lead-compound-found-in-rembrandts-night-watch.html?origin=kUP%2BByx6UTZqvuJiCJknnEQ>

## PREPARATORY PROGRAMME AND MSc IN CONSERVATION, UNIVERSITY OF MALTA, STARTING OCTOBER 2023

The Department of Conservation and Built Heritage of the University of Malta is an established leader in cultural heritage education. A Preparatory Programme leading to an MSc in the Conservation of Decorative Architectural Surfaces (wall paintings and stone) will open in October 2023.

Additional master-level conservation courses—including easel paintings—are in preparation and will also be open to students successfully completing the Preparatory Programme. Applications will be opening shortly.

Our courses attract talented students from around the world and accept graduates with bachelor's degrees in the sciences or humanities (for example history of art, archaeology, architecture, chemistry, biology) and related interdisciplinary subjects. Successful applicants benefit from an international, multi and interdisciplinary teaching environment and expertise, and they will have access to well-equipped laboratories with cutting-edge scientific equipment.

The Preparatory Programme includes science subjects and also art, archaeology and architecture (each student's individual study programme is determined by their entry qualifications).

In addition, documentation, diagnostics and an introduction to conservation-related subjects are taught. Practical training (50% of the programme) is fundamental throughout the three-year course and includes laboratory, atelier and field work on real case studies.

After the completion of the MSc, students will be professional conservator-restorers, able to work according to international standards.

See what our staff and former students say about the course and our projects: <https://www.youtube.com/watch?v=83yGS8bbmC4>

Further information about the courses, department, and projects, including student field projects, can be found on our webpage at <https://www.um.edu.mt/ben/builtheritage>

Please send any queries to: [builtheritage.ben@um.edu.mt](mailto:builtheritage.ben@um.edu.mt)

## NEW COMMUNITY MONUMENTS FUND TO RESTORE IRISH RUINS

The long-ruined remains of Dromtarriffe, a medieval church in North Cork, Ireland, looks much like the countless other ruins that speckle the lush fields and rolling hills of Ireland, but it has its own dramatic place in history, burned to the ground during the battle of Knocknaclashy in 1651. A group of villagers, who saw the battle raging, fled across the River Blackwater to the church, seeking refuge and safety. But Cromwellian soldiers, led by Roger Boyle, pursued, setting the church ablaze and killing the twenty or so villagers trapped inside.



MSc students discussing the original technology of Matteo Perez D'Aleccio's 16<sup>th</sup> c. Great Siege wall paintings (Grand Master's Palace, Valletta, Malta). ©DCBH 2020





This battle took place toward the end of the Eleven Year's War (1641-1653), which was the Irish segment of the Wars of the Three Kingdoms (1639-1653) which encompassed a slew of civil wars within Ireland, England, and Scotland under Charles I. These heated, bloody years arose due to conflicts of a political, religious, and ethnic nature and resulted in approximately a half-million deaths in Ireland alone.

While the battle of Knocknaclashy is nearly 400 years in the past, remnants of the violence still remained in the form of crumbling stonewalls and a graveyard, largely obscured by overgrowth and neglect... until now.

Dromtarriffe has been the benefactor of recent efforts in Cork County to restore churches in the area, led by teams of archaeologists and conservation engineers. This work has been financially supported by the Department of Housing, Local Government and Heritage's Community Monuments Fund (CMF). This new fund (which was established in 2021) aids in the repair, restoration and preservation of archaeological monuments, also promoting these sites as points of interest. Monetary support from CMF is scheduled for 120 projects throughout Cork this year.

For more information on the Community Monuments Fund, past projects, and how to apply, visit here: <https://field-monuments.galwaycommunityheritage.org/content/community-archaeology/community-monuments-fund-2023/community-monuments-fund-2023>

Collage of ruins in Ireland. Top row (left to right): Ruins of Clonmacnoise monastery, Co Offaly, at the crossroads of Ireland (2008) by [shawn/Flickr](#). CC BY-NC-ND 2.0 / The ruined and overgrown Templemichael church and graveyard in Ireland. (2022) by [Ruben Holthuijsen/Flickr](#) CC BY 2.0. / Irish ruins. (2006) by [stevan.lloyd@sbcglobal.net/Flickr](#). CC BY-SA 2.0

Middle row (left to right): Ireland-rins (2006) by [Kelly Taylor/Flickr](#). CC BY-SA 2.0. / Hore Abbey (2006) by [Sir Laráki Fulgúra/Flickr](#). CC BY-NC-ND 2.0 / Glendalough (2015) by [Steven Gray/Flickr](#). CC BY-NC 2.0

Bottom row (left to right): Ruins, Portumna, Ireland (2017) by [bertpix/Flickr](#). CC BY-NC 2.0 / remains of Dunluce Castle in Northern Ireland (2008) by [shawn/Flickr](#). CC BY-ND-NC 2.0 / Ruins (2013) by [Tobias Abel/Flickr](#). CC BY-ND 2.0.

# MENTAL WELLNESS AND CONSERVATION WORK

By Cynthia Schwarz



*My Eyes at the Moment of the Appearitions* by German artist August Natterer (1911-13), Public domain, via [Wikimedia Commons](#).



*It is an expected part of the conservator's role to take part in ongoing health and safety trainings: safe handling of laboratory chemicals and equipment, the safe use of scaffolding, and radiation risks to name a few. Less well understood, and rarely discussed, are the risks and responsibilities that come with mental health and workplace wellness.*

This results in a lack of awareness of the prevalence of mental illness and how to address it as an organization, manager, or individual. This information gap is additionally harmful as psychosocial hazards at work are correlated with adverse physical health outcomes such as cardiovascular events.

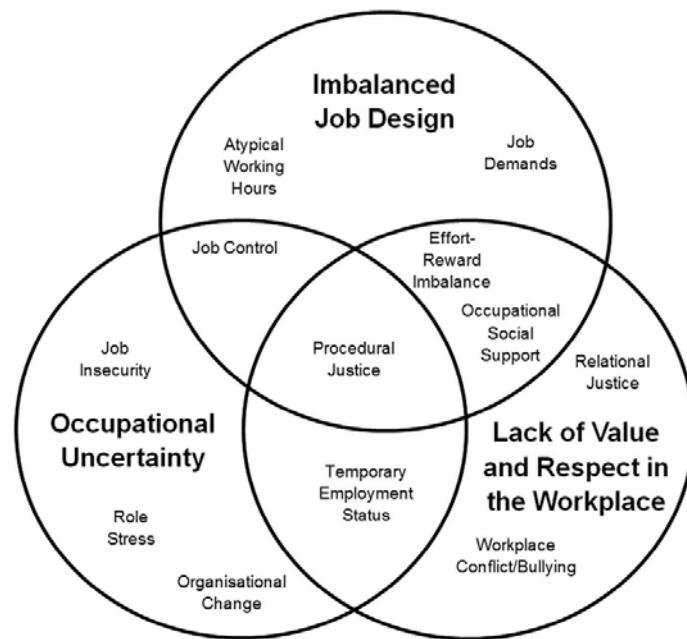
In fact, in the museum field, discussion of mental illness is often relegated to the affliction that led to Vincent Van Gogh's self-mutilation and institutionalization; Edvard Munch's images of terror; or the suicides of the likes of Kay Sage, Mark Rothko, or RB Kitaj. These tragic images of mental illness, rather than sparking effective discussion, can actually be marginalizing and unintentionally stigmatizing for those of us who are reckoning with how to live productive lives with mental illness. Contemporary artists like Kim Noble, Yayoi Kusama, and Tracey Emin give us another view of what living with mental illness means, one that is productive and engaging, though no less challenging for the individual living with the illness. This paper will look at the prevalence and stigma of mental illness in the workplace, contributing workplace factors, and finally intervention strategies at an organizational, managerial, and individual level.

Though there is no conservation field-wide survey on mental wellness, two recent AIC surveys, as discussed below, can inform us about mental health and stressors in the field, and the [World Health Organization's 2022 Mental Health Report](#) gives well-researched data for the general population. The Equity and Inclusion Committee of the American Institute of Conservation recently released the results of a [disability survey](#) that provides some useful data. Of the 558 global respondents, 29% identify as having a disability. Of those 29%, 20.3% report having a psychological condition. This is likely an undercount; according to the World Health Organization (WHO), globally about one in eight people live with a mental disorder, and suicide accounts for more than one in 100 deaths worldwide. We also find compelling data on the state of the field in the 2020 AIC Covid pulse surveys, lead-authored by Sara Reidell. The most pertinent part of this data showed that an average of 24.3% of our colleagues were not confident that they had the sufficient wellness benefits and resources they needed to get through pandemic-related challenges. Whether dealing with the unique stresses that are imposed on conservation professionals, navigating a mental illness, struggling with a substance use disorder, or reaching out to a colleague in crisis, we as conservators must recognize just how common each of these conditions are to our field and seek out the tools to manage them as they arise. Many in conservation may not feel prepared to offer or receive the support needed to face this challenge. Our most important assets—our colleagues—deserve the sensitivity, care, and patience we bring to the treatment of museum objects to be transferred to their own conditions, which should be allowed to exist without stigma.

[In both its forms](#), as public stigma and self-stigma, [stigma adds an additional challenge to those struggling with their mental health](#). Furthermore, stigma is not consistent across cultures; the WHO finds it is more prevalent in Western cultures. Stigma can be challenged through protest, education, and, importantly, through contact. When we have peer relationships with those who have a mental illness, common stigma-based stereotyping, prejudice, and discrimination are diminished. This is one reason why it is important to be aware of the prevalence of mental illness around us, especially considering it is often invisible. According to the AIC disability survey, 22% of respondents with a disability fear they will be seen as less capable if they disclose their disability. In most countries, mental disorders are the leading cause of workplace absences. Study results suggest that stigma around mental

illness can silence sufferers, making it difficult to seek treatment.

It is important to emphasize that mental wellness is directly affected by the work environment. [Depression and anxiety can arise from such risk factors as imbalanced job design, occupational uncertainty, and lack of value and respect in the workplace](#) (see figure below). In my January 2022 article on mental wellness in [AIC News](#) (Volume 47[1]) I cited the following stressors that can lead to mental strain, and here I place them within this model:



- Being the “no” person at the museum (*role stress*)
- Assessing whether an irreplaceable object is able to travel across the world (*role stress*)
- Performing delicate treatments, increasingly under the watchful eye of the public (*role stress, job demands*)
- Engaging in the competitive world of publishing (*role stress, workplace conflict*)
- Working with traumatizing or difficult collections (*role stress, job demands*)
- Living on an insubstantial and/or unfair wage (*effort-*

*reward imbalance*)

- Being the only person of color in a workplace (*relational justice*)
- Microaggressions as well as overt bigotry (*workplace conflict/ bullying*)
- Frequent relocations away from support systems (*occupational social support, temporary employment status*)
- Insecure work assignments (*temporary employment status*)
- Juggling a full workload along with volunteer and outreach engagements (*job demands, effort-reward imbalance*)
- Taking on management roles without proper training (*role stress, occupational social support*)

The WHO's recently updated [Guidelines for Mental Health at Work](#) makes recommendations at three levels: organizational interventions, manager training, and individual interventions. On the organizational level, reasonable accommodations must be made for individuals with mental health challenges. In some countries, the employing organization may also be responsible for providing basic health care including mental health care. In our professional community, organizations like IIC have developed core documents including the [Code of Conduct](#) that encourages organization-wide wellness.

On the managerial level, managers should be given adequate training to recognize, engage with, and support



Left: Unifying model of workplace risk factors. (Figure 2 in [Harvey SB, Modini M, Joyce S, et al. Occupational and Environmental Medicine 2017;74:301–310.](#)) Publication permission granted through BMJ Publishing Group LTD.

Above: Yayoi Kusama #2. [Flickr/Richard](#) (2012). Licensed under [CC BY-NC 2.0](#).

Below: *I felt you and I know you love me*, Installation by Tracey Emin at Anglican Cathedral, Liverpool. Image by Mark Warren, 2018, [CC BY-SA 4.0](#), via [Wikimedia Commons](#)

team members dealing with mental health issues while not substituting for proper mental health care. Conservation managers in large institutions often delegate mental health care to human resource departments and workplace resources. However, we have only to look at the AIC code of ethics to receive clear guidance on how to reframe our thinking around mental health in the field, stepping in to take on a more active role in shaping workplaces into safe, affirming, and healthy spaces: *The conservation professional shall practice in a manner that minimizes personal risks and hazards to co-workers, the public, and the environment.*

How are we looking out for our co-workers? Dr. Bob Rohrbaugh, professor of psychiatry and deputy dean for professionalism and research at The Yale School of Medicine, was consulted on workplace wellness for this article. He describes workplace wellness as helping people to thrive rather than burnout. He also acknowledges that in conservation, much like in academic settings, staff may be juggling their roles as a worker, an educator, a scholar, and one doing community service. How can we create a culture of wellness in conservation? One aspect falls upon leadership to ensure that resources are provided for their team should they need access. But working towards a staff that is thriving also involves removing barriers to success and access. Leaders might also need to keep an eye on their workplace culture, nurturing a professional environment where people treat their colleagues with respect. Finally, the WHO recognizes that individual workers benefit from mental wellness training to help their colleagues who may be struggling. Dr. Rohrbaugh points out that there is an important role

for every member of a community in workplace wellness. Going out of your way to thank a colleague or praise them for a job well done builds a community of support. Having a friend at work can be invaluable in your wellness, so much so that some organizations have formalized “buddy systems” established for the purpose of mental wellness. Everyone in a workplace has a role to play in keeping an eye out for colleagues who may be struggling and would benefit from professional help.

In 2022, and now in 2023, many of our colleagues were engaged in labor organizing and can now influence not only the individual and managerial aspects of this work but can also put pressure on organizations for favorable working conditions. [Help is available for you](#) if you are struggling with mental health.

*“Everyone in a workplace has a role to play in keeping an eye out for colleagues who may be struggling and would benefit from professional help.”*



Doodle by the author. Image courtesy of Cynthia Schwarz.



**Cynthia Schwarz** is senior associate conservator of paintings at the Yale University Art Gallery where she has worked since 2008. She specializes in the treatment and study of modern and contemporary artworks. She studied painting at Rhode Island School of Design and painting conservation at the Winterthur/University of Delaware Program in Art Conservation.

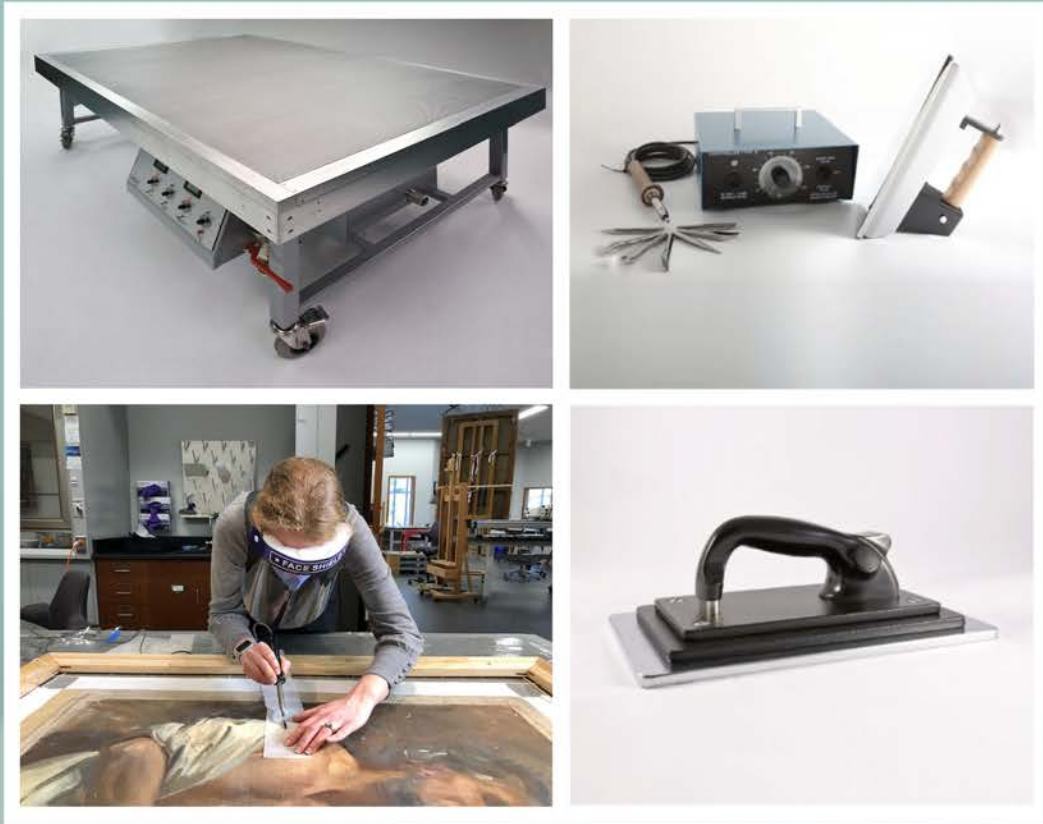


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# UPDATES ON THE REGULATION PROCESS OF THE PROFESSION OF CONSERVATOR-RESTORER OF CULTURAL HERITAGE IN BRAZIL THROUGH THE 1.183/2019 BILL

By Mariana Onofri and Gabriela Lúcio





**Image lower left:** Federal University of Minas Gerais (UFMG) students with Congressman Rogério Correia (pictured second from the left), member of CTASP and 1.183/2019 Bill supporter.

**Image on following page:**  
 “PL1138/2019 APROVADO NA COMISSÃO DE TRABALHO, DE ADMINISTRAÇÃO E SERVIÇO PÚBLICO - CTASP!!!”  
 @regulamentaja\_cr Instagram post from 19 December 2022. (original post: <https://www.instagram.com/p/CmXy08FrXRA/>) Image courtesy of the authors.

*The process of regulating the profession of conservator-restorers of cultural heritage in Brazil has been going on for some years. However, it is from 2017 onwards that this process has intensified with the union and the efforts mainly of emerging conservators and undergraduate students through actions on social media networks and in demonstrations.*

Their message has been to show the importance of national regulation not only to have conditions worthy of work, but also to preserve our cultural heritage, collective memory and history for our people. The Bill is conclusive in nature. That is, it must pass through committees composed of Federal Deputies and then go to the Senate for review, the last step before being approved, which will enable the profession to be officially regulated.

In 2019, the 1.183/2019 Bill, regarding the regulation by law of the profession of conservator-restorer of cultural heritage, was presented at the Commission for Work, Administration, and Public Service (CTASP). At the time Gabriela Lúcio, one of the historical documents conservators of the Chamber of Deputies, would go through the deputies' offices sending emails advocating for the Bill go through. We thought, at the time, that we would be able to move

quickly through the process. However at the end of 2019, the first cases of COVID-19 had been confirmed, and in February 2020, Brazil announced our first positive case, and the work in the Chamber of Deputies was promptly interrupted. It wasn't until mid-2021 that the 1.183/2019 Bill would once again be put back on the table for discussion.

While the legislative activities resumed in the Chamber of Deputies, and the 1.183/2019 Bill was filed at the CTASP, Mariana Onofri, at the time an art conservator in the Chamber of Deputies, began recording videos with deputies from different states demonstrating support for the regulation of the profession. These videos were uploaded onto the social media account [@RegulamentaJa\\_cr](#), made by students and emerging conservators to inform them about news in the profession, the 1.183/2019 Bill, and its progress through the National Congress.

During the process, the 1.183/2019 Bill was withdrawn from the CTASP agenda a few times. Meanwhile, there was a public hearing with professionals from all over the country to discuss the importance of protecting cultural heritage through conservator-restorers. Finally, in December 2022, the Bill was approved by the CTASP committee.

This fight is not over yet, but with effort, teamwork, and support, we have already accomplished so much. We share

our story to spread the information and inspiration to other countries, with the hope that our international colleagues will be encouraged to fight for cultural heritage and their labor rights.

You can find more information on the 1.183/2019 Bill here: <https://www.camara.leg.br/proposicoesWeb/fichadetramitacao?idProposicao=2193266>

The public hearing regarding the Bill is available on YouTube: <https://www.youtube.com/watch?v=IMKdEf3bf5A&t=1418s>

Information regarding the Bill and the profession in Brazil is posted on Regulamenta Já's Instagram account: [https://www.instagram.com/regulamentaja\\_cr/](https://www.instagram.com/regulamentaja_cr/) and on Mariana Onofri's Instagram account: <https://www.instagram.com/marianaonofri.restauro/>

**VITÓRIA!**  
**APROVADO NA CTASP**  
 Comissão de Trabalho, de Administração e Serviço Público  
**Relatoria da deputada Erika Kokay**  
 PL1183/2019

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**LINKS NA LEGENDA**

Click to read the article in Portuguese as special BONUS CONTENT on the IIC Community Platform.



**Mariana Onofri** is an art conservator currently working on a master's degree in arts related to conservation research at the Federal University of Minas Gerais, Brazil. She is content producer at @marianaonofri.restauro and student member of International Institute for Conservation of Historic and Artistic Works (IIC).



**Gabriela Lúcio** holds a master's degree in science information at University of Brasília (UnB-Class of 2022). She holds a bachelor's degree in conservation and restoration at the Federal University of Rio de Janeiro (UFRJ-Class of 2018). Gabriela is a participant in the Program Adapt: Conservation and Leadership in a Time of Change (IIC/Getty Foundation) and a content producer for social media regarding heritage education at Association for Heritage Preservation of the Americas (APOYOnline). She is also a student member of International Institute for Conservation of Historic and Artistic Works (IIC).

## FELLOWSHIP CORNER

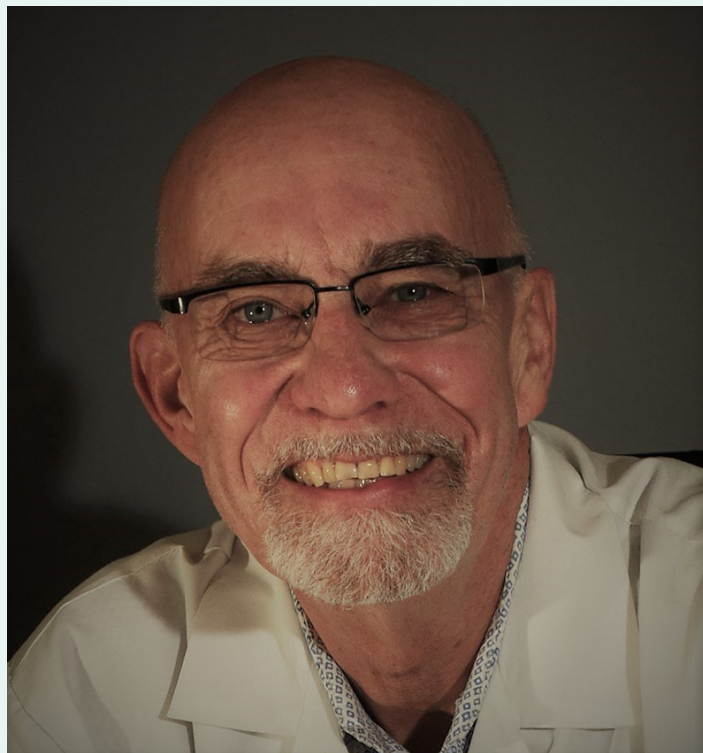
**Maria Inez Velarde** was trained as an archaeologist in national and international institutions. Yet her entire career has been built in museum environments, both public and private institutions, that keep Peruvian cultural material. Maria has dealt with collections that range from contemporary art to ancient objects of different material sources, facing diverse collection management and conservation challenges. Alongside this work, she has pursued archaeological research mainly on pre-Columbian metal collections studying the technology and material aspects. Currently, she is focused on developing conservation education to address the poor academic situation of the discipline in Peru. Her main interests include the management of collections, preventive conservation of collections and Andean metallurgy.



IIC Fellow Maria Velarde is an archeological conservator in Peru. Image courtesy of Maria Ines Velarde.

**Scott Fulton**, since receiving his MAC degree in 1988 at the Queen's University Art Conservation Program, has been employed at the Museums of Science and Culture at Harvard University. He began at the Peabody Museum of Archaeology and Ethnography as objects conservator working with the conservation and collections teams to open the New Hall of the North American Indian. Scott Fulton's experience and working knowledge of material culture grew after several seasons engaged with the conservation of the Peabody's significant collections of organic and inorganic artifacts.

Mr. Fulton accepted the newly created position, Conservator of the Ware Collection of Blaschka Glass Models of Plants, in 2015 under the direction of the Harvard University Herbaria. Research involving the Blaschka's working methods, and scientific analysis of the raw materials used in their Dresden lampworking studio, have been the highlights of a dedicated conservation program to treat and preserve the Ware Collection.



Scott Fulton, FIIC, works with the Ware Collection of Blaschka Glass Models of Plants. Image courtesy of Scott Fulton.

# WELCOME ONBOARD TO THE AWARDS AND GRANTS COMMITTEE!

IIC is committed to supporting professional excellence and to developing a new generation of conservation professionals around the world. Our [Awards and Grants](#) programme is here to celebrate success and to foster new talent. Meet our brand-new Awards and Grants Committee with members working in six different countries on four continents who will help increase the diversity, impact and reach of our Awards and Grants programme.



**Juergen Vervoort, FIIC ACR, Chair**

[Juergen Vervoort, FIIC, ACR \(Chair\)](#) is head of collection Care at [The National Archives UK](#) and is IIC's Director of [Awards and Grants](#). His interests relate to leadership, sustainability and diversity in conservation, as well as governance and best practice in charitable organisations.

**Dr Ashley Lingle, FIIC ACR FHEA, Member**

[Dr Ashley Lingle, ACR, FIIC, FHEA](#), is a lecturer in conservation at the [University of York](#). She undertakes collaborative research on archaeological heritage, preventative conservation, sustainable conservation practice, digital preservation, conservation outreach and conservation pedagogy.



**Carla Freile, Member**

Carla Freile is an art conservator focused on using cultural heritage for community development in Ecuador. She co-founded the [Legarte Foundation](#), that aims to raise awareness and promote social participation in cultural heritage preservation.

**Maria Lourdes Po, Member**

[Maria Lourdes Po](#) is a conservator at the [Museo ng Arkidiyosis ng Maynila](#), the archdiocesan museum of the Roman Catholic Archbishop of Manila in the Philippines.



**Dr Duygu Camurcuoglu, FIIC ACR, Vice Chair**

[Dr Duygu Camurcuoglu, ACR](#) is an IIC Fellow and member of IIC Council. She has extensive experience in practical conservation, training and supporting early to mid-career conservators and promoting conservation globally via various outreach channels.

**Dr Lucía López-Polín, Member**

[Dr Lucía López-Polín](#) is a conservator at [IPHES](#) (Tarragona, Spain). She is an archaeological conservator specializing in Palaeolithic sites and the conservation of osteological remains. She is committed to training conservators and encouraging conservation research.



**Dr Zoitsa (Zoe) Gkinni, FIIC, Member**

[Dr Zoitsa \(Zoe\) Gkinni](#) is a senior book and paper conservator at the [National Library of Greece](#). She has also been working in various international projects and is a Fellow of the IIC.

**Rasha Shaheen, Member**

[Rasha Shaheen](#) is a senior photograph conservator at the [Egyptian Museum](#). She is enrolled in a Ph.D. programme at the Fayoum University. She is a member of AIC-PMG, IIC and ICOM and is a Peer Reviewer for the *Egyptian Chemistry Journal* and *Pigment & Resin Technology Journal*.



# WELCOME ONBOARD TO THE FELLOWSHIP COMMITTEE!

The role of the Fellowship Committee is to work towards making a strong, inclusive, international network of IIC Fellows, including growth initiatives and extending Fellowship to underrepresented regions of the world. The Fellowship Committee will also lead the reviews for Fellow nominations and present them to Council, as well as supervise the ballot and voting.



**David Saunders, Chair**  
David Saunders has been an IIC Fellow since 1993 and a member of Council intermittently since 2001. After working at the National Gallery, London, he was head of conservation and scientific research at the British Museum.

**Lei Yong, Member**

Dr. Lei Yong is the deputy director of the Conservation Department at the Palace Museum. His research interests have spanned colored paintings, ceramics, lacquerware, and organic dyes.



**Beatriz Haspo, Co-Chair**  
Beatriz Haspo, FIIC, is the collections officer at Library of Congress, adjunct faculty at the University of Maryland iSchool, and a doctoral candidate in museology at the Lusófona University, Portugal. She is volunteer executive director of APOYOnline (Association for Heritage Preservation of the Americas) and board member of the JAIC.

**Deepakshi Sharma, Member**

Dr. Deepakshi Sharma is working as a museum consultant at National Rail Museum, India and has been awarded with various fellowships. She has published 11 research papers at an international and national level.



**Abdelmoniem Mohammed, Member**  
Abdelmoniem is a lecturer at the Faculty of Archaeology, Fayoum University in Egypt. He has a PhD in the conservation of wooden artifacts with first class honors. He has participated in many international conferences, received various grants and awards, and published many papers.

**WU Meiping, Member**

Dr. Wu Meiping has over 15 years of experience in conservation of built cultural heritage in Europe and China. She published the book *Preventive Conservation of Built Heritage in China* (2014) and has headed three national projects on preventive conservation funded by the NCHA. She is secretary of the Professional Committee for Preventive Conservation of Architectural Heritage (China).



**Sanira Bevi, Member**  
Sanira is senior conservator with the National Archives of Singapore. Passionate about raising the standard and profile of conservation, she said, "I'm so stoked to be a part of IIC's Fellowship Committee!"

**Lori Wong, Member**

Lori Wong is the Robert H. N. Ho Family Foundation Senior Lecturer in Conservation at The Courtauld, teaching in the MA programme in Art History and Conservation of Buddhist Heritage.





## OPPORTUNITIES FUND

*My name is Juana Segura Escobar. I am from Bogotá, Colombia, and since April 2021 I have been working as a conservator at the Colombian Institute of Anthropology and History (ICANH, by its acronym in Spanish, Instituto Colombiano de Antropología e Historia). I was one of the recipients of the IIC Opportunities Fund in February 2021.*

I am a freelance wall painting conservator, and all my projects involve travelling and visiting sites for different purposes such as documentation, research, and intervention. Due to the pandemic, travelling was restricted, and all my work opportunities—which included projects at the UNESCO site of Tierradentro and the amazing rock art of La Lindosa, just on the edge of the Amazon jungle—were cancelled.

Furthermore, I used to teach the wall painting workshop at the Universidad Externado de Colombia in Bogotá, as part of the undergraduate program in Conservation and Restoration of Cultural Heritage, which of course is highly practical in nature as well as being team based. When social distancing was implemented during the pandemic, and as all universities and schools move to the virtual teaching, a practical hands-on workshop was impossible to follow—or teach—in a remote learning environment. These abrupt changes cut off my work opportunities, and I decided to apply for an Opportunities Fund grant that the IIC was kindly offering.

Applying for this grant was a good opportunity to catch up with writing an article about a project I was involved with a couple of years back, which included conserving a detached wall painting (fresco technique) at the headquarters of the Cultural Centre of the Bank of the

Republic in the city of Pereira. It was a challenging project as the detached fresco was mounted on a mixed support of metal, expanded polyurethane foam, and cloth.

Most of the painting was detached from the new support, and much time was spent researching and conducting trials to find a suitable grout with which to adhere synthetic foams and lime-based materials. An innovative grout was created and applied successfully to conserve this wall painting done by one of the most important Colombian female artists from last century (Lucy Tejada).

Grouting as a conservation intervention for wall paintings in Colombia is not a common procedure, and my article, which will hopefully be published soon either in *News of*

*Conservation or Studies in Conservation*, will provide the opportunity to share knowledge and experience.

The Opportunities Fund allowed me to concentrate and write a much-needed article in the Colombian con-

text to share experience and knowledge that I had the opportunity to acquire abroad while working on international projects and through my MA at the Courtauld Institute of Art, and now I'm able to apply and share my experience and knowledge with colleagues in my home country.

I hope this article will give me the opportunity to share experiences with other professionals and share my work with other colleagues. Publishing the work that you have done is a great way to connect with others and share experiences.

With many thanks,

Juana Segura Escobar

***“Now I’m able to apply and share my experience and knowledge with colleagues in my home country.”***



## FEATURED JOB LISTINGS

We offer [listings of jobs](#) in heritage conservation worldwide, useful whether you are seeking a post in a particular city or region or are planning an international career. IIC seeks to foster recognition of the responsibility held within the conservation profession for preserving cultural heritage around the world. The level of skill and knowledge required for such roles should be recognised in status and salary levels.

It is free for everyone to post a job at our standard tier and get noticed by thousands of conservators and cultural heritage professionals who visit the IIC site. [Click here for further information on featured listings.](#) Job listings and general announcements are made available for informational purposes; posting of items does not imply endorsement by IIC.

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### [Postdoctoral Fellow in Deep Learning Applied to Polarized Light Microscopy](#)

**Employer:** Northwestern University, University of Arizona and M+

**Salary:** \$52,000+ (USD)

**Deadline:** 28 February 2023

**Description:** Despite the rise of conservation science with an ever-increasing sophistication of chemical characterization tools, for over 100 years, the polarizing light microscope (PLM) has remained one of the most important analytical techniques for identifying artist pigments. This project aims to maximize the amount of information extracted from PLM by introducing digitization and image processing protocols designed to make the data collection/interpretation process more accurate and user-friendly... (click on the link for more information)

### [Conservation Scientist \(Modern Materials\)](#)

**Employer:** Victoria and Albert Museum, South Kensington

**Salary:** 30,100+ (GBP)

**Deadline:** 1 March 2023

**Description:** The V&A is the world's leading museum of art, design and performance, housing a collection of over 2.8 million objects that document 5,000 years of human creativity from across six continents. The Museum holds many of UK's designated National Collections, including sculpture, ceramics, metalwork, textiles and furniture, and including extensive collections of prints, drawings, posters, photographs and portrait miniatures. It is also home to the National Art Library, which holds the UK's most comprehensive public reference library for the fine and decorative arts, as well as special collections of the art of the book ranging from the Middle Ages to the present day. The V&A's Archive Collections hold extensive archives of over

1,000 individuals, associations and companies involved in the fields of art, design and performance, documenting process and practice... (click on the link for more information)

### [Six-Week Internship in Practical Conservation, 2023 Summer](#)

**Location:** Alliance of HBCU Museums and Galleries at the University of Delaware

**Salary:** \$3,900 (USD)

**Deadline:** 1 March 2023

**Description:** The Alliance of HBCU Museums and Galleries is partnering with the University of Delaware and five host sites—the Brooklyn Museum, Fisk University Galleries, the Smithsonian American Art Museum, Winterthur Museum, Garden & Library, and Yale University Museums & Galleries—to provide a six-week internship in practical conservation (SIP-C) during the summer of 2023... (click on the link for more information)

### [Associate Professor of Object Conservation](#)

**Employer:** Department of Archaeology, University of Oslo

**Salary:** 615,000-714,000 (NOK)

**Deadline:** 13 March 2023

**Description:** A permanent position of Associate Professor of Object Conservation is available at the Department of Archaeology, Conservation and History, University of Oslo. The holder of the position is expected to initiate and lead research and teaching relevant to object conservation, with a focus on archaeological materials and social history objects. Duties include teaching; supervision of students and PhD candidates; setting of exams and evaluation on all levels; and administrative duties in accordance with the needs of the department... (click on the link for more information)



# IIC AGM TALK 2023 THE MUSEUM ENVIRONMENT IN AN ERA OF SUSTAINABILITY

BY DR DAVID SAUNDERS

*We are delighted that this year's IIC AGM Talk was delivered by IIC Fellow, Dr David Saunders, "the museum environment in an era of sustainability" on 30 January 2023. The talk was kindly hosted by the Courtauld Institute of Art, Vernon Square campus, Lecture Theatre 1.*

Dr David Saunders, a leading conservation scientist with extensive experience working in large museums in the UK, spoke about the era of sustainability and its impact on the museum environment. Energy use and our carbon footprint are of key interest to institutions and conservators, whether related to heating, lighting or exhibitions. Conservators are engaged in initiatives to improve conservation practice and reduce waste.

This timely talk takes us through three decades of change, explores the pillars of sustainability and our obligation to contribute positively to the environmental challenges that our planet faces.

.....

Dr David Saunders is an Honorary Research Fellow at the British Museum where he was head of the Conservation and Scientific Research department until 2015. He worked previously at the National Gallery, London from 1985 to 2005. He was visiting professor at University College London (2017–21) and at the Conservation Center, NYU in 2018. Guest scholar at the Getty Conservation Institute (2015–16) and inaugural Getty/Rothschild Fellow in 2017. He has been an IIC Fellow since 1993, a member of IIC Council (vice-president 2013–2018) and editor of *Studies in Conservation* (1990–2009).

A recording of the talk is now available to IIC members on the IIC Community platform [HERE](#).





## PROFESSIONAL DEVELOPMENT: PEER REVIEW TRAINING WORKSHOP

IN PARTNERSHIP WITH *STUDIES IN CONSERVATION* JOURNAL PUBLISHERS,  
TAYLOR & FRANCIS

*Have you published work before and are interested in becoming a peer reviewer for the first time, but are not sure how to go about it?*

*Are you familiar with peer review, but keen to sharpen up your skills in providing constructive feedback?*

IIC is pleased to offer IIC members training in effective peer review, drawing on the expertise of our journal publishers, Taylor & Francis. Designed especially for conservators and conservation professionals, and drawing from examples in our field, the course will teach you the responsibilities of a reviewer, what to look for when assessing an article, and how to write a review report.

**You will learn** the different types of peer review; the benefits of being involved in peer review and how editors select reviewers, review invitations (when to accept or decline them) and the ethics of being a reviewer; critically assessing a manuscript; writing your report (including structuring and how to give useful feedback); and after the course you will be given a sample article to review, based on your learning.

This is a practical and interactive training with some homework in advance, followed by a three-hour live event, led by Rebecca Furlong (Taylor and Francis) and supported by Dr Chandra Reedy, Editor-in-Chief of *Studies in Conservation* and Dr Joyce Townsend, Director of Publications at IIC.

Those successfully completing the course will receive a certificate and can get further practical experience by volunteering as a reviewer for Taylor & Francis journals within your specialist fields. The course, including all training materials and resources, will be in English.

The main workshop will take place on Monday, 20 March 2023 (14:00 –17:00 GMT).

This course is free and open to IIC Members as a benefit of your membership, from early career to Fellows. It will be especially useful to those newer to peer reviewing or considering becoming a peer reviewer for the first time including early career researchers. We are also keen to welcome new peer reviewers located in IIC priority regions including South America, Africa and South-East Asia. Space will be limited to 25 participants.

The deadline for applications is 5pm (GMT) Friday, 24 February 2023. Successful applicants will be notified in early March. If you are keen but have further questions not covered here, do get in touch via the IIC Office, [iic@iiconservation.org](mailto:iic@iiconservation.org).

For more information on the  
course and how to apply  
[CLICK HERE](#)

# MOK

THANKS TO A GENEROUS GRANT FROM BOTHÉNS FOUNDATION

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“

COME ACROSS SOME  
INTERESTING RESULTS?

”

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DEADLINE FOR SUBMISSION IS 15<sup>th</sup> OF APRIL 2023

PAPERS CAN BE SUBMITTED IN ENGLISH AS WELL AS DANISH, FINNISH, ICELANDIC, NORWEGIAN AND SWEDISH. ALL PAPERS MUST BE SUBMITTED THROUGH OUR ONLINE SYSTEM (SEE [HTTP://WWW.NORDISKKONSERVATORFORBUND.ORG](http://www.nordiskkonservatorforbund.org)).

ALL QUESTIONS CAN BE DIRECTED TO THE EDITORS AT [EDITOR-IN-CHIEF.MOK@NORDISKKONSERVATORFORBUND.ORG](mailto:EDITOR-IN-CHIEF.MOK@NORDISKKONSERVATORFORBUND.ORG).

SINCERILY,  
THE EDITORIAL TEAM

# MOK

*TESTING THE WATERS*

# INTERNATIONAL INSTITUTE OF CONSERVATION STUDENT AND EMERGING CONSERVATOR CONFERENCE

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This biennial student conference aims to assist recent graduates, and students still enrolled in conservation programs, in developing their future plans and obtaining invaluable career information and guidance from experienced conservators.

"The 6th International Institute of Conservation's Student and Emerging Conservator Conference (IIC-SECC) will take place in Amsterdam from 16 to 18 of November of 2023. The conference will focus on issues conservators face when entering the field, hence the title "Testing the Waters". Session topics include starting a career, ethics during difficult times, community building, and social media.

IIC's SECC biennial series, initiated in 2011, aims to provide an international platform for conservation students and recent graduates to meet and confer with their peers on their goals, expectations, and research interests at the outset of their own careers. Attendees will have the opportunity to discuss their professional interests with experienced conservators in order to gain insight into the field."



## NIC CALL FOR STUDENT NEWS

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

*Some of the youngest newsies hanging around the paper office after school. Location: Buffalo, New York (State). Photographer: Lewis Hines. 1910. Library of Congress, Prints & Photographs Division, National Child Labor Committee Collection, [reproduction number, e.g., LC-USZ62-108765]. Original location <https://www.loc.gov/pictures/item/2018674175/>*

### SHARING IS CARING

*News in Conservation* is dedicated to publishing the latest in conservation news from around the world, but we can't do it without students and emerging conservators!

Students and emerging conservators! Do you have something to share? Chances are, you do! So don't keep it to yourself; send your news and article proposals to *News in Conservation*. Your contribution will benefit the global IIC professional community.

### WE LOVE ARTICLES ABOUT:

- New studies, research, and projects
- Event and publication reviews
- Opinion pieces
- Calls for participation or collaboration
- Global conservation news (both uplifting and catastrophic)
- Highlighting cultural heritage initiatives, programs, and funds
- The latest from conservation training programs
- Images, videos, and links
- And so much more!

If you have news, *NiC* wants to share it! Submissions and enquiries can be sent to:

**Sharra Grow**  
IIC Editor in Chief, *News in Conservation*

[news@iiconservation.org](mailto:news@iiconservation.org)



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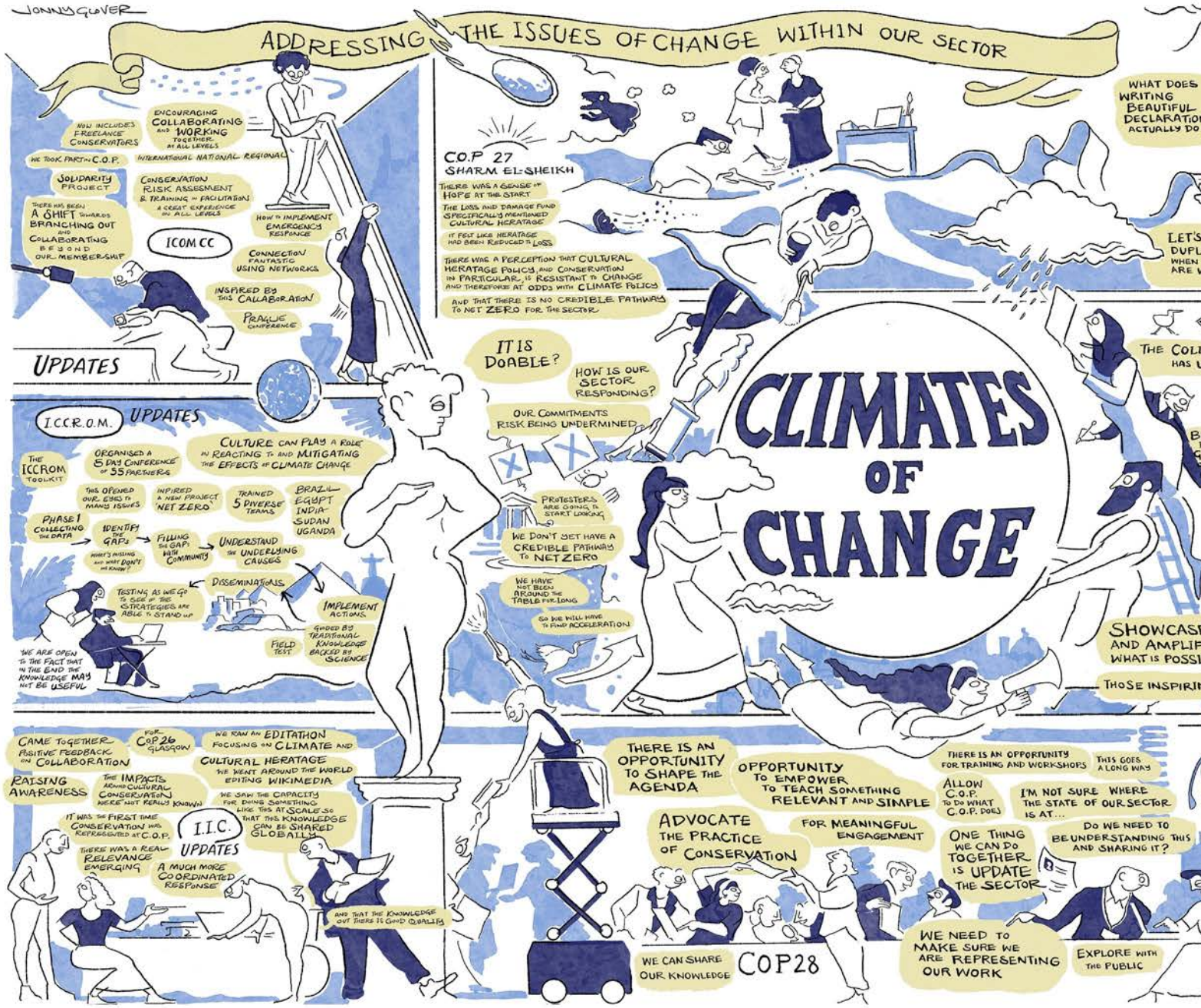
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# COLLABORATION IS THE WAY TO CHANGE ISSUES IN CONSERVATION

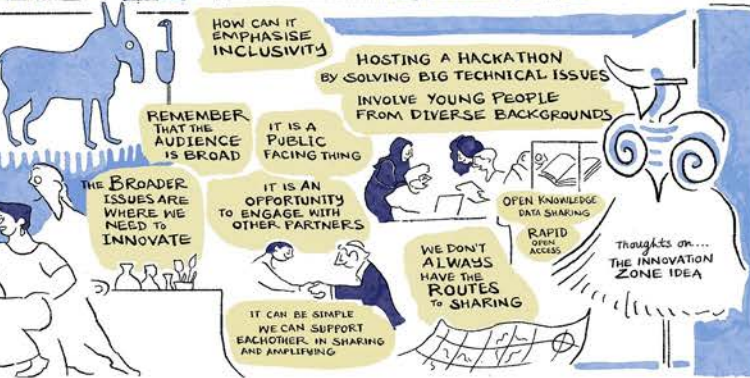
By Marina Herriges, NiC Associate Editor for Reframing Conservation Through Science

In 2021, the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), the International Council of Museums – Committee for Conservation (ICOM CC), and the IIC, released the Joint Commitment for Climate Action. Following up on this

agreement, on 20 January 2023, representatives from three of the leading international bodies supporting the conservation of cultural heritage were invited to a Climates of Change Roundtable for the main signatories of the Joint Commitment for Climate Action.



Visual minutes of the Climates of Change Roundtable. © International Institute for Conservation. Drawn by Jonny Glover: [www.jonnyglover.com](http://www.jonnyglover.com)



# TO FACE CLIMATE

# ION

sustainability

ICOM-CC gave an update on the actions they have developed so far. Encouraging collaboration and working together were mentioned as key elements to implementing the emergency response. This subject is also included in conferences such as the [20th ICOM-CC Triennial Conference](#), which will be held in September 2023 in Valencia, with the theme Working Towards a Sustainable Past, supporting knowledge sharing within the subject. ICCROM presented their recent efforts highlighting the role of culture to mitigate the effects of climate change inspired by their new project [Net Zero: Heritage for Climate Action](#) in which five teams from different areas in the world (Brazil, Egypt, India, Sudan and Uganda) have been working with traditional and local knowledge as well as conservation science to implement actions in the sector following five [United Nations Sustainable Development Goals \(SDGs\)](#). IIC's updates presented the lack of acknowledgment of environmental impact and environmental responsibility around conservation, which was also highlighted during David Saunders' talk given at IIC's AGM in January 2023. It raised the importance of collaboration that will enable the field to give a much more coordinated response to the issue. The Institute also highlighted its recent events around climate action: two Edit-a-Thons in partnership with Wikipedia as well as participation in The Conference of the Parties of the United Nations in [2021 \(COP26\)](#) and [2022 \(COP 27\)](#).

Conservation is often presented as being resistant to change, but we know from IIC's Wellington Congress 2022 that "conservation is not about preserving stasis but managing change—and sometimes accepting what will be lost" (Julian Bickersteth IIC President, closing remarks). The agreement by world leaders at COP27 Sharm El Sheikh to establish a loss and damage fund, was an important milestone and acknowledgement for cultural heritage. Conservators will have an increasingly important role in facilitating shared decision-making and promoting fair and inclusive strategies on the ground to manage and reduce the impacts of climate change on heritage and

people. Conservators are trained to be problem solvers with an extensive science background; therefore we can support change.

During a conversation I had with a few IIC members, we discussed their use of the [Environmental Guidelines joint declaration by IIC and ICOM-CC](#) to guide the rationale at a local level, where professionals use it to acknowledge the importance of sustainability within their institutions and apply it, taking into consideration their local needs. Adaptation for local needs is key as different locations will have different demands.

During the roundtable, there was a consensus that avoiding the duplication of work is vital, and there is a need for amplifying and sharing what has worked so far. Such efforts are most successful when there are collaboration projects such as ICCROM's Net Zero: Heritage for Climate Action, where the solidarity network enables professionals to voice their concerns, and individuals can see that everyone is on the same page.

During the meeting, there were some relevant tools highlighted by conservators that can help the field. One is the [United Nations Sustainable Development Goals \(SDGs\)](#), which can be a bit tricky to put into a conservation context; however, The Climates of Change Roundtable, supported by Henry McGhie, consultant at Curating Tomorrow, ICCROM and ICOM, did a great job of adapting the SDGs to museum and gallery environments. Still, it is essential to understand how to apply these guidelines in other contexts such as private practice and conservation education.

## PATHWAY TO NET ZERO

Many sectors have committed to promoting credible pathways to net zero on a global scale including the education and university sector. In the meeting, IIC acknowledged the lack of a credible pathway to net zero within the conservation sector.

*"IIC acknowledged the lack of a credible pathway to net zero within the conservation sector."*





Detail from the visual minutes of the Climates of Change Round-table. © International Institute for Conservation. Drawn by Jonny Glover: [www.jonnyglover.com](http://www.jonnyglover.com)

The [United Nations for Climate Change](#) campaigns that all sectors should aim to reach the net zero target by 2050. Net zero means cutting greenhouse gas emissions to as close to zero as possible. In order to offset our emissions, we need a better understanding of our carbon footprint and must then follow up with a strategy to clean our emissions; this is a whole new idea for our sector, however, by committing to this agenda, we will support a worldwide scheme that has been followed by most other professions.

There is an acknowledgment to be made here: this is not the only action needed to face climate change. As professionals we will still need to work on improving in other areas such as choosing environmentally friendly materials, decision-making around treatments and working with communities to ensure diversity and inclusivity. The Joint Commitment for Climate Action forms the basis of action, but it is less of a scheme and more of a fair and inclusive initiative to promote positive change on the ground in our sector.

David Saunders said, during his AGM Talk, that throughout his 27-year career, the change in the field that he has clearly seen is that sustainability is at the centre of everything we are doing right now. We must acknowledge our impacts on the environment as well as foster our community connections to stay relevant for the future. Working together in collaboration will enable us to make a difference.



**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.

# PRACTICAL CONSIDERATIONS FOR SAFEGUARDING INTANGIBLE CULTURAL HERITAGE

Reviewed by Shahrzad Amiri Farsani

*Practical Considerations for Safeguarding Intangible Cultural Heritage*

By Michelle L. Stefano

Routledge: (2021)

234 pages / 5 black and white illustrations

Hardcover \$170 / Paperback \$48.95 / eBook

\$44.05

ISBN 9780367472269

I have read about 500 publications about intangible cultural heritage (ICH), and this book presents highly complex problems and challenges in a different way via the participation of local people in safeguarding intangible cultural heritage through the point of view of folklore. Stefano's research on living heritage belongs, as do most of her works, to a special category of heritage studies that this book calls "the human face of globalization" (p. 5).

In the first chapter (which explores the context of international heritage law, UNESCO conventions and the implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage), much of the terminology mentioned (including the list of intangible cultural heritage in need of urgent safeguarding, folklore and folklife, tradition, communities, safeguarding, etc.) can be found in previous related researches, and is not new to this book, but I think the first chapter puts an end to all the previous isolated theories and theoretical approaches; just presenting the existing theories as a collective is of high importance.

**Practical Con-  
siderations  
for Safeguarding  
Intangible C-  
ultural  
Heritage**

Michelle L. Stefano



The most important part of the second chapter is, in my opinion, when Stefano presents the phrase “social transformation” in a new and different way. In the writer’s words, this phrase can express two views: sustainable and unsustainable. The first view includes cultural diversity, human creativity, etc., and the second includes de-contextualization or denaturalization, non-participation, discrimination, misappropriation of knowledge and skills and over-commercialization.

I find other words—like urbanisation, modernisation and globalisation—to be a bit more challenging to nail down. These words make up the first of four challenges which give this chapter its name: “The challenging UNESCO-ICH Framework”. In this chapter Stefano mentions three more challenges of State-driven decision making focusing on the need to retain local community participation. The second challenge mentions the ultimate decision-making power of national governments in the implementation of conventions. The third challenge, inequitable framing of ICH expertise, emphasizes local communities with credentials of knowledge and skills to produce traditional crafts that can be decontextualized and recontextualized. The final challenge, “The heightened marketability of ICH”, focuses on the urgent need to control overcommercialised processes, especially in the fast-growing market of tourism. In chapter three, part I, the author emphasizes community participation which, in this book, refers to cultural communities, young people and the general public. The reader learns about the intangible cultural heritage of different communities including Arabians in Iraq, shadow play in Syria and Hatajo de Negritos and Hatajo de Pallitas from Peru’s south-central coastline.

In this chapter Stefano tries to focus on differentiating views related to community participation. As she also mentions in the second chapter, the national government uses a top-down power in the process of nominating ICH and Urgent List items. She differentiates young people from other parts of the community as she thinks they can be educated in order to stimulate social identity. Moreover, they can take on these responsibilities and use different ways to communicate. I agree with the author when she says that “to safeguard intangible cultural heritage, it must first be identified” (p. 69). In order to gather people for this purpose, the author suggests workshops, mentorships, celebrations and festivals.

Chapter three, part II emphasizes ethnic principles including the rights of communities, access to related materials and non-governmental organization; Stefano represents the important overlap between the UNESCO-ICH framework and community participation. The writer tries to explain how community participation leads to the transmission of skills and resources, innovation, creative entrepreneurship and vibrant hubs, good safeguarding practices and the return to eco-museology.

Image on the left and detail on the following page. *Practical Considerations for Safeguarding Intangible Cultural Heritage*, book cover. Courtesy of Routledge.



In chapter four Stefano explains that (re)turning to eco-museology means returning to theory and practice. It could be a mixture of the community's experimentation, representation, authority and ownership of the basic theory of museology. As she also mentions, the basic theory of museology includes identifying, interpreting, safeguarding and disseminating heritage. This chapter is my favourite one. Although some ideas are not new, I have highlighted almost every sentence and read this chapter from different points of view. I have also discussed it with my museum and tourism students at the Art University of Isfahan, Iran. We have analysed this chapter many times. The author has communicated her ideas clearly which is very important to me when choosing books for my students who have different levels of English! In heritage-related research, I prefer simple, clear, broad ideas which everyone can understand. When theories in heritage studies are difficult in language, idea, theory, methodology, etc., many people conclude that heritage study and participation are not meant for them, which is in opposition with the true need for community participation in the preservation of cultural heritage.

In chapter five, the author focuses on the difficulties and challenges of how public folklore can be strengthened. She also mentions how the definition of public folklore can vary and discusses the complexity of related economic, social, cultural and environmental issues. There are mental, emotional and economic reasons to create art just as there are different reasons to participate in a festival, performance, event, or learn to dance, to play and to communicate. In this chapter Stefano considers national folklore frameworks in the US, which are mostly supported through grants, presentations, trainings and archives.

Chapter six goes deep into everyday life, tracing vendors with rows of food from different nationalities in the United States; finding the reasons why we pass on traditions; the relationship between culture and place; the urgent need for apprenticeship; and new museology in the American Folklife Center (AFC). I see this chapter as the author's attempt to prepare readers with coping strategies for the existing problems in the next chapter.

In the last chapter, the author considers apprenticeship as one of the best strategies to improve social participation and to pass heritage on to the next generation. This book is one of the most stimulating pieces of writing about safeguarding intangible cultural heritage. By discussing the problems, considering a variety of case-studies and coming up with far-reaching strategies, Stefano considers apprenticeship, social needs and cultural exchange as important elements to safeguarding intangible cultural heritage.



**Shahrzad Amiri Farsani** (amirifsi@gmail.com) is a PhD student in cultural studies, Perm State Cultural University, Russia. She received her master's degree in tourism management and her bachelor's degree in museum curatorship at the Art University of Isfahan, Iran. She is the author of the book *Persian Potteries*, in Persian, and is interested in cultural heritage, museums, tourism and linguistics.

# CULTURAL HERITAGE AND THE FUTURE

Reviewed by Jane Henderson

*Cultural Heritage and the Future*  
 Edited by Cornelius Holthoff and Anders Hogberg  
 Routledge: London (2021)  
 300 pages  
 Hardback \$170 / Paperback \$49.95 / eBook \$44.95  
 eBook ISBN9781315644615

This book is an edited compilation of papers organised for a 2012 conference and developed through subsequent discussions. Caitlin DeSilvey's chapter on palliative curation, for example, tells the story of a lighthouse slipping into the sea and the many ways that people responded. She uses the gap between the inception and publication of this volume to add reflections, but not to edit the story with hindsight, offering this lovely perspective: "the future always lies in wait, ready to rewrite your conclusions and undermine your well-crafted arguments" (p. 217). DeSilvey captures the challenges and distractions of preservation focussed on the material aspects of a thing and how focussing on the tangible may distract, if not disturb, both other presents and the future. She counters this approach by urging conservators to be concerned with how to manage transitions.

The publication offers multiple perspectives on conservation futures, and I admit I enjoyed some of the papers more than others. Some of the chapters felt, to me, like elaborate case studies with conclusions attached—situations where I felt the effort of explaining the case study was not in proportion to the evidential qualities brought. Other chapters are constructed on an "if this, then that" premise, building complex layers of conclusions upon an original premise which does not concur with my reality. When driven by the complex narrative and strongly made arguments, the logic started to pull me in, but when tested against my own experience with museums and conservators, it didn't hold water.

Whilst this is a limited test, the one recurring argument that I found entirely inconsistent with my own experience was predicated on the idea of conservation as stasis. For example, González Ruibal (p. 100) argues that "It should not be an anathema to deal with some ...[heritage by] ...allowing processes of decay and transformation and putting more emphasis on maintenance through interaction than on pristine creation and fossilisation through conservation". Conservation is as diverse as any other profession and while the example of ossification as outcome may exist, it has been rejected by many for quite some time. This is evidenced within the book. For example, Avrami (p. 209) provides a quote from 2008 about the heritage sector having a stronger claim by managing rather than preventing change. The anti-entropy caricature makes no sense in the heritage world of mining museums, contemporary art, or social change that I encounter in pretty much every museum in Wales where loss, change and renewal are part of the normal life of heritage managers.

Following page. *Cultural Heritage and the Future*. Book cover, courtesy of Routledge.



# Cultural Heritage and the Future

Edited by Cornelius Holtorf and Anders Högberg

There are many other chapters that I found more stimulating. When we are managing the conservation of intangible cultural heritage, Lou Li asks us to consider whether we are preserving the tangible aspect of intangible cultural heritage or the transmission of intangible qualities such as identity, beliefs and faith. Li reminds us that preservation activities of intangible cultural heritage are the activities of the living—activities such as using, wearing and eating. Similarly, Sarah May encourages us to connect the emotions and practices of gifts from parents and grandparents to children: they are not always wanted, and although they can be powerful, their meaning may lie in ways possibly or probably unimagined by donors. She reminds us that inheritance is not necessarily automatically good.

James Dixon encourages us to expand our conception of the phases of building, recognising that some buildings are never completed as intended; nonetheless, this is a meaningful phase and one which sits at the junction of multiple distinct futures. I could not help but reflect on the people, lives and identities lost in the building phases of the sporting stadiums for the recent FIFA World Cup. I know that many of us will never be able to view the tangible legacy of the event and separate in our memories issues of lives lost in construction from memories of the sporting event itself.

Robert Charlotte Maxwell uses the tangible symbols created by Scientology to examine how we represent ourselves and how the tangible form in the present indicates our current beliefs and perceptions of the future. Rosemary A Joyce's critique of the use and longevity of archaeological materials as a benchmark for the creation of symbols to signify nuclear waste is also an intellectual delight that exposes the progressivist bias in our belief, indicating that we can always improve on ancient practice. She also asks, "how have archaeologists failed to convey even to other academics the reality that the places we make into heritage sites were not designed and imbued with meaning at a single point in time but rather accrued and continued to unfold different kinds of relations, including relations of

meaning, throughout complex histories of emergent form?" (p. 171). This is a plea that resonates deeply for me as I wonder how conservators have also failed to convey our purpose.

Erica Avrami firmly bridges heritage conservation to wider social factors as in when she states that "heritage has an affirmative obligation to prevent and mitigate climate change" (p. 208) and provides the warning that "conservation is not merely an act of stewardship that privileges the past over the present; it is a creative destruction of alternate futures" (p. 213).

The book ends with chapters that really develop the editors' idea that "heritage negotiates people's understanding and a society's relationship between past, present, and future" (p. 148). Sanford and Cassar provide a very useful roundup of foresight-thinking which has been gaining some traction in the sector since they raised these points back in 2012. Their conclusion underlines the message repeated throughout this volume: that those of us involved in conservation, connecting the past and present, must continue to focus on our actions in the here and now and "by changing the present, a way to actually create a future that perhaps we never imagined before" (p. 268).

Although I was a little frustrated with some of the arguments that describe an unrecognisable (to me) conservation profession, much of the book is illuminating and provides a valuable compendium and a fascinating timeline for the last decade of thinking. What I took the message to be is that with an unknowable future, we should question all our assumptions about how and what we pass on to those beneficiaries. We should open our minds to the fact that what we pass forward as a result of our conservation attempts may be understood very differently by the recipients than we intended or even imagined. My takeaway action is to reflect on why the lazy stereotypes of conservators attempting to ossify is so resilient and to ask which lazy stereotypes I default to and why.



**Jane Henderson, FIIC**, is a professor of conservation and the Secretary General IIC. Jane serves on several boards and committees concerned with heritage and conservation including the British and European Standards bodies concerned with heritage conservation and is a co-opted member on the trustee board of the Welsh Federation of Museum and Art Galleries.

# THE APPLICATION OF FORENSIC SCIENCE AND TECHNOLOGY IN THE ART TRADE

By Joyce Townsend

*The one-day seminar on The Application of Forensic Science and Technology in the Art Trade was organised by the Art Loss Register at Apothecaries' Hall, London, on 14 November 2022. There is a reason for the choice of venue: Theodore Turquet de Mayerne, a name and an author familiar to those in the paintings specialism within conservation, was a physician who founded the Worshipful Company of Apothecaries and also set up a regulatory system for drugs, establishing the principles of quality control, and developed the profession that today is called pharmacy. It's a profession that was always closely allied with artists' materials: until the later 18<sup>th</sup> century, an apothecary's shop was (at least in most European countries) the place to purchase many of them. Represented by his portrait, de Mayerne watched over those of us attending the seminar from across the hall and kept an eye on us during lunch and coffee breaks in the library too.*







The day consisted of presentations and discussions with a number of excellent speakers from independent analytical companies, forensic science, independent conservation companies, product developers for the sector, the chair of Icon (the Institute of Conservation, based in the UK) and art dealers. I attended on behalf of IIC at the event whose audience of some 50 people had been invited to represent a spectrum ranging from collectors and dealers through to heritage scientists and directors of small companies creating tools, apps and databases targeted at the art trade and the conservation profession.

The art market does not impinge much on the daily life of conservation professionals in major museums but has more direct relevance to curators. Many bequests and gifts to institutions have come through the art trade at an earlier point in their lives, and purchases obviously do too. Large institutions command respect—in a way that individual collectors may not—and are the holders of knowledge about objects and expertise in their history and materiality. Collectors in the market today inhabit a world of significant financial transactions when artworks change hands but which is not heavily regulated compared to other financial sectors such as banking, investment products and insurance of high-value assets in which the transfer of comparably large sums of money is facilitated, protected, documented and overseen by regulatory bodies that set and maintain standards of conduct. The major international museums possess generations of in-house expertise on art technology, technical art history and the now less popular term “connoisseurship” as well as a wealth of comparative objects, professionally run databases, records and libraries. Those museums which are publicly funded have a commitment to publish and to share the results of research into their collections. The private collector is more isolated, and unlike Isaac Newton’s, a collector’s knowledge base is often not resting on the shoulders of giants but may well be in one head only. Collectors and buyers have to commission and pay for research into artworks.

**Previous page:** Portrait of Sir Théodore Turquet de Mayerne. Artist unknown (1645). Public Domain image, courtesy of [the National Trust](#) and [Art UK](#).

**Above:** (cropped) Portrait of Sir Théodore Turquet de Mayerne. Artist unknown (1645). Public Domain image, courtesy of [the National Trust](#) and [Art UK](#).

**Below:** Coat of Arms of the Worshipful Society of Apothecaries. Image by [It's No Game/Flickr](#) (2017). Licensed under [CC BY 2.0](#).

The seminar aimed to explore the present situation in regards to due diligence for buyers and sellers in the art market; the level of trust and the variability in commercial analysis; research offered to those who seek to authenticate an artwork from the perspective of either seller/dealer or buyer; routes to greater transparency and understanding of the materiality of objects; and the related implications when the art changes hands. Objects in the market may have recently undergone conservation treatment or restoration that extend beyond improvement into deception, designed to obscure rather than clarify provenance. In other words, the debate during the seminar concerned *caveat emptor* (Latin for “let the buyer beware”) versus full disclosure.

Several three-legged stools were proposed to represent the nexus between academic opinion and selective use of evidence that can characterise the art market; some of the stools were kicked over, and other triads of expertise that should be brought in were proposed. Recommendations were made informally, and the Art Loss Register was identified as a body whose remit could logically be extended to fill *lacunae* in the present state of knowledge and to act as a repository for information.



The presentations given over the day were clear and thought-provoking. Instead of reviewing each in turn, I am listing soundbites and key messages to instigate private thought and perhaps discussion:

- Buyers often do more due diligence than the sellers or else duplicate the unshared investigations of the seller
- You wouldn't hire an unqualified physician or attorney, but when it comes to art ...
- There are no basic standards for evidence of authentication... not even a professional body for analysts
- Private collectors in general are not intelligent consumers and may be unable to distinguish the knowledge bases of conservators, conservation scientists, enthusiasts or dealers
- There is no forum for seeking out an analyst (conservation bodies are far better in this respect, for those who need to seek out a conservator, but don't aim to cover the research side of the profession comprehensively)
- Some technical reports are unfortunate as regards what they don't even discuss
- The seller's condition report is a sales tool—even if a conservator did not write it as such, it can be redacted and reformatted by the seller
- Even today most condition reports for the sale of an artwork are not written by a conservation professional
- Should the author of a condition report expect to accept legal liability for the consequences arising from it?
- Should there be a register to lodge condition reports created for the first sale of a contemporary work?
- And a register for the conservator's condition report prior to each sale?
- Would the creation of a digital fingerprint for a unique object make it more difficult or even impossible to fake the object or sell a replica of it?
- For any other form of research into an object, the first step is to define the research question, not simply to request 'an analysis' or 'a good image'
- There are two stages of interpretation for research into an object: the careful and, in effect, scientific evaluation of evidence, whether analytical or documentary, followed by its interpretation in context and using language the intended audience can understand (which is how museums share their knowledge with the public and with art professionals)
- Lost and stolen objects figure in databases, but recovered ones do not
- High-resolution images that are standardised, colour corrected and inter-comparable bring materiality to the owner's or seller's screen
- Is every catalogue raisonné created equal, and are all equally trustworthy?

De Mayerne, active in the earlier 17th century, improved and, to a significant extent, codified his profession; is the art market today, which underpins the collections and movable heritage we all care for and about, much more advanced than were the apothecaries when he set out to make things better?



**Dr Joyce Townsend** is senior conservation scientist at Tate, where she has carried out research for over 30 years on the identification and deterioration of British artists' materials, working closely with numerous conservator colleagues. She has written many publications on the techniques and processes of artists active from the 16<sup>th</sup> to the 20<sup>th</sup> centuries. She has been IIC Director of Publications since 2009 and editor for most recent IIC congresses.



# VANDALIZATION OF THE CITY OF BRASÍLIA

## BRAZIL: WHY IS IT IMPOSSIBLE TO SEPARATE HERITAGE AND POLITICS?

By Gabriela Lúcio and Mariana Onofri

*On January 8, 2023, Brazilians were surprised by one of the most dramatic acts against national democracy since the end of the dictatorship in Brazil in 1985: Bolsonaroists, aligned with far-right politics, invaded the Planalto Palace, the National Congress, and the Federal Court of Justice in Brasília and destroyed public property used by civil servants, building structures, and national cultural heritage.*

This vandalism of a political nature aimed, as has happened in other historical moments in the world, to affect national symbols. Similar acts took place with the Library of Alexandria, destroyed by order of Caliph Omar; with the Temple of Baalshamin, destroyed by the Islamic State; and more recently, the attack on the US Capitol by far-right activists, which happened two years ago, on 6 January, 2021.

For conservators and other cultural heritage professionals, this destruction of Brazilian heritage follows a series of painful losses including the fire at the National Museum in 2018 and the fire at the Cinematheque in 2021. With these other significant catastrophes still fresh, Brazil must now face the destruction in Brasília as a double offense: one for the loss of heritage and another for the threat against national democracy.

We cannot, under any circumstances, detach the acts from their antecedents and political motivations. Brasília was built by a politically positioned architect, Oscar Niemeyer—who was affiliated with the Communist Party of Brazil (PCB)—and Lúcio Costa. Politics is involved in all of Brasília's heritage projects, especially in the creation of its symbols—a topic we will return to shortly.

The “Preliminary Report of the National Historical and Artistic Heritage Institute (IPHAN) on Cultural Assets Affected by Vandalism in Três Poderes Square – Brasília/DF” contains fifty pages listing a diversity of damages. As *Mulatas*, a painting by Emiliano Di Cavalcanti, was punctured in several places; some chairs designed by Polish designer Jorge Zalszupin were torn from the ground and thrown into the street; the desk used by President Juscelino Kubitschek, who ordered the construction of Brasília, was used as a barricade by the rioters; the Balthazar Martinot clock, owned by King Dom João VI, was destroyed; and Sérgio Rodrigues's showcase table had its glass display window smashed, which held information about the acting president, among other acts of vandalism. One can see, in the destruction, a purposeful and symbolic demonstration of force as participants sought to destroy the buildings and the works of art present inside that represent the governing powers in Brazil.

“Nossa Brasília - Dois Candangos, Praça dos Três Poderes, Brasília, DF, Brasil” (23/8/2017) By Toninho Tavares/Agência Brasília [CC BY 2.0](#) via Wikimedia Commons.

By attacking a symbol, you displace it from its state of power. We can draw parallels with recent discussions regarding monuments with controversial or oppressive histories and whether or not these works should be removed from display. Such controversies arise when people openly voice how and why these figures, and what they symbolise, make them uncomfortable and question why certain objects are located in prominent and prestigious places.

The attempt to destroy Brasilia and its heritage is born out of a much deeper desire than simple vandalism; it arises from years of contempt between increasingly polarized political parties and a fear of one overpowering the other.

Our unique and close perspective as conservators in Brazil has led us to the conclusion that those who attacked Brasilia have done so because of what the shift in leadership (now with newly elected Lula da Silva) represents for our country. Lula da Silva, himself born in the northeast into a poor family, campaigned for the advancement of the poor, the working class, blacks, women, students and members of the LGBTQIA+ community. For those who attacked Brasilia, the thought of social minorities gaining power was apparently so maddening as to cause rioters to inflict their outrage on cultural heritage held therein.

This is why it is impossible for us to talk about the destruction of heritage—not only in Brazil, but worldwide—without investigating and citing the political motivations existing in the acts. It is up to us as conservators and cultural heritage workers to decide which side we will be on; if we agree that such destruction of heritage is a political act, then we must acknowledge that the subsequent treatment of these works is also inherently political.

IIC members can read the article in PORTUGUESE on the IIC Community. Click the BONUS CONTENT button below.



**Gabriela Lúcio** is a Brazilian heritage conservator. She earned a master's degree in science information at University of Brasília (UnB class of 2022) and a bachelor's degree in conservation and restoration at the Federal University of Rio de Janeiro (UFRJ class of 2018). Gabriela is a participant in the program Adapt: Conservation and Leadership in a Time of Change (International Institute for Conservation of Historic and Artistic Works-IIC/ Getty Foundation). She is a social media content producer related to heritage education for the Association for Heritage Preservation of the Americas (APOYOnline), and she is an early career member of the IIC.



**Mariana Onofri** is a Brazilian art conservator, currently enrolled in a master's degree program in arts related to conservation research at the Federal University of Minas Gerais, Brazil. She is the content producer for @marianaonofri.restauero and a student member of International Institute for Conservation of Historic and Artistic Works (IIC).

# ANNOUNCEMENTS

## CALLS FOR PAPERS

### Archiving 2023

19-23 June 2023

Oslo, Norway

Abstracts due: 3 March 2023

For more information visit [HERE](#).

### 42<sup>nd</sup> Scientific Instrument Symposium: Through Ages, Cultures, Concepts: Instruments in Collections, Books, Archives

18-22 September 2023

Palermo, Italy

Submissions due 31 March 2023

For more information visit: <https://wissenschaftliche-sammlungen.de/de/nachrichten/aktuelles/neue-seite-5070>

### ISCUA'23 Conservation

#### International Symposium of Conservation for Underwater Archaeology

29 September-1 October 2023

Formentera, Spain

Abstracts due: 14 April 2023

For more information visit [HERE](#).

### 7<sup>th</sup> edition of International Meeting on Retouching of Cultural Heritage (RECH7-2023)

12-13 October 2023

University of Lisbon, Portugal

Submissions due: 31 May 2023

For more information visit: <https://sites.google.com/view/rechgroup/home?authuser=0&pli=1>

### Bridging the gap: synergies between art history and conservation

23-24 November 2023

Oslo Norway

Abstract and poster deadline: 15 April 2023

For more information visit [HERE](#).

## CONFERENCES, SYMPOSIUMS

### 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 visit [HERE](#) or

contact: [icomcc.synthetictextiles2023@gmail.com](mailto:icomcc.synthetictextiles2023@gmail.com)

### Object-Event-Performance: Art, Materiality, and Continuity

22 February 2023

Online event

For more information visit [HERE](#).

### Virtual panel discussion on Racial Justice and Community Healing through Cultural Heritage Preservation

24 February 2023

Online panel

For more information contact: [lavellma@buffalostate.edu](mailto:lavellma@buffalostate.edu) and register [here](#).

### How can cultural heritage be managed in times of climate change?

27-28 February 2023

Bamberg, Germany

For more information visit [HERE](#).

### 2023 Midwest Art History Society Conference

30 March-1 April 2023

Milwaukee, Wisconsin (USA)

For more information visit: <https://www.mahsonline.org/>

### 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](mailto:objectspathwaysafterlives@huntington.org)

### Isokon Symposium

21 April 2023

Online (Yale Center for British Art)

For more information visit: <https://britishart.yale.edu/exhibitions-programs/isokon-symposium>

### TECHNART 2023

#### International Conference on Analytical Techniques in Art and Cultural Heritage

7-12 May 2023

Lisbon, Portugal

For more information visit: <https://technart2023.com/>

### 13<sup>th</sup> Baltic States Restorers' Triennial meeting

16-19 May 2023

Riga, Latvia

For more information visit [HERE](#).

### American Alliance of Museums: Annual Meeting & MuseumExpo

19-22 May 2023

Denver, Colorado (USA)

For more information visit [HERE](#).

### AIC Annual Meeting

18-20 May 2023

Jacksonville, Florida (USA)

For more information visit: [https://](https://www.culturalheritage.org/events/annual-meeting/current-meeting)

[www.culturalheritage.org/events/annual-meeting/current-meeting](https://www.culturalheritage.org/events/annual-meeting/current-meeting)

**BAPCR Conference (British Association of Paintings Conservator-Restorers)**  
16 June 2023  
National Maritime Museum, London (UK)/Online  
For more information write to BAPCR secretary Gemma Collins ([bapcrsecretary@gmail.com](mailto:bapcrsecretary@gmail.com))

**Archives and Records Association (ARA) Conference "Communities"**  
30 August-1 September 2023  
Belfast, Ireland  
For more information visit: <https://www.archives.org.uk/>

**29<sup>th</sup> European Association of Archaeologists (EAA)**  
30 August-2 September 2023  
Belfast, Ireland  
For more information visit: <https://www.e-a-a.org/EAA2023/Home/EAA2023/Home>

**54<sup>th</sup> IASA Conference & 4<sup>th</sup> ICTM Forum "Collaborating to preserve and safeguard audiovisual and related heritage"**  
11-15 September 2023  
Istanbul University in Istanbul, Türkiye  
For more information visit: [https://2023.iasa-web.org/welcome?fbclid=IwAR26lq\\_wTAA9Ee8TAdLG2TMmrwUaR8Qr7eVWnoh5PP1cQOWpfFYd\\_yYFJXc](https://2023.iasa-web.org/welcome?fbclid=IwAR26lq_wTAA9Ee8TAdLG2TMmrwUaR8Qr7eVWnoh5PP1cQOWpfFYd_yYFJXc)

**ICOM-CC 20<sup>th</sup> Triennial Conference Working towards a Sustainable Past**  
18-22 September 2023  
Valencia, Spain  
For more information visit: <https://www.icom-cc2023.org/>

**IRUG15 Conference & Workshop**  
25-29 September 2023  
Tokyo, Japan  
For more information visit: <http://www.irug.org/> and contact: [IRUG15@ma.geidai.ac.jp](mailto:IRUG15@ma.geidai.ac.jp)

**IADA 2023: XV International IADA Congress**  
16-20 October 2023  
Leipzig, Germany  
For more information write to: [congress@iada-home.org](mailto:congress@iada-home.org)

**Photomechanical Prints: History, Technology, Aesthetics, and Use**  
30 October-3 November 2023  
Washington DC (USA)  
For more information visit: [https://learning.culturalheritage.org/p/photomechanical#tab-product\\_tab\\_overview](https://learning.culturalheritage.org/p/photomechanical#tab-product_tab_overview)

**8<sup>th</sup> International Architectural Finishes Research Conference**  
29 May-1 June 2024  
Amsterdam  
For more information visit [HERE](#).

**MUTEC 2024 International Trade Fair for Museum and Exhibition Technology**  
7-9 November 2024  
Leipzig Exhibition Centre, Germany  
For more information visit: <https://www.mutec.de/>

## COURSES, WORKSHOPS

**Learning to Look Workshop**  
15 February 2023  
Museum of Modern Art, NY (USA)  
For or information please contact Rebecca Rushfield at: [wittert@juno.com](mailto:wittert@juno.com)

**Plastics Identification Workshop (RKD The Hague)**  
15-16 February 2023  
The Hague, the Netherlands  
For more information visit: <https://www.vanaubelvanrooijen.com/plastics-workshop>

**Icon Skills: Writing persuasively for conservators with Margaret Webster**  
16 February 2023  
Online  
For more information visit: <https://www.icon.org.uk/events/icon-skills-writing-persuasively-for-conservators-with-margaret-webster.html>

**Icon Skills: Writing persuasively for conservators with Margaret Webster**  
23 February 2023  
Online  
For more information visit: <https://www.icon.org.uk/events/icon-skills-writing-clearly-for-conservators-with-margaret-webster.html>

**Icon Skills: Writing for publication with Dr Helia Marcal**  
1 March 2023  
Online  
For more information visit: <https://www.icon.org.uk/events/icon-skills-writing-for-publication-mar-23.html>

**FAIC Block-lifting Archaeological Artifacts**  
1-3 March 2023  
University of Arizona, Tucson, Arizona (USA)  
For more information visit: <https://learning.culturalheritage.org/p/block-lifting>

**Icon Skills: Grant Writing with Emma Chaplin**  
8 March 2023  
Online  
For more information visit: <https://www.icon.org.uk/events/icon-skills-grant-writing-with-emma-chaplin-3.html>

**Dust and Dirt: Strategies for prevention and management (West Dean College Short Courses)**  
9 March 2023  
British Library (UK)  
For more information visit [HERE](#).

**Conservation & Repair of Stone Masonry**

West Dean College Short Courses

13-15 March 2023

Online and Workshop based (UK)

For registration visit: <https://www.westdean.org.uk/study/short-courses/courses/bcw12104-conservation-and-repair-of-stone-masonry-online-and-workshop-based>**Integrated Pest Management**

West Dean College Short Courses

27-28 March 2023

UK

For more information visit: <https://www.westdean.org.uk/study/short-courses/courses/m2d12297-integrated-pest-management>**Modular Cleaning Program Workshop**

27-31 March 2023

MFA Houston, Texas (USA)

For more information and to apply, write to Briana

Vargas, [bvargas@mfah.org](mailto:bvargas@mfah.org)**Masonry Cleaning (West Dean College of Arts and Conservation)**

17-19 April 2023

Chichester, UK

For more information visit: <https://www.westdean.org.uk/study/short-courses/courses/b2d12105-masonry-cleaning>**Conservation of Leather**

West Dean College Short Courses

17-20 April 2023

UK

For more information visit: <https://www.westdean.org.uk/study/short-courses/courses/m3d12120-conservation-of-leather>**Housekeeping and Dust**

West Dean College Short Courses

27 April 2023

UK

For more information visit: <https://www.westdean.org.uk/study/short-courses/courses/m1d12119-housekeeping-and-dust>**Artist Interview workshop (in Spanish) organized by Colección Patricia Phelps de Cisneros (CPPC) and the National Endowment for the Arts (NEA), VoCA**

8-10 May 2023

Online

For more information visit: <https://vocaadmin.wufoo.com/forms/pb4h0kk1eyzox9/> and contact: [assistant@voca.network](mailto:assistant@voca.network)**Conservation of Transport and Industrial Collections**

West Dean College Short Courses

8-12 May 2023

UK

For more information visit: <https://www.westdean.org.uk/study/short-courses/courses/m4d12121-conservation-of-transport-and-industrial-collections>**Structural Repair of Historic Buildings (West Dean**

College of Arts and Conservation)

15-18 May 2023

Chichester, UK

For more information visit: <https://www.westdean.org.uk/study/short-courses/courses/b3d12125-structural-repair-of-historic-buildings>**Conservation and Repair of Tile Roofing (West Dean College of Arts and Conservation)**

22-25 May 2023

Chichester, UK

For more information visit: <https://www.westdean.org.uk/study/short-courses/courses/b3d12107-conservation-and-repair-of-tile-roofing>**Workshop: Modern Resins for Varnishing and Retouching**

24-26 May 2023

SRAL, Maastricht (NL)

For more information visit: <https://sral.nl/nl/nieuws/workshop/>**Asian Papers and their Applications in Paper Conservation (Minah Song)**

30 May-1 June 2023

Biblioteca Nazionale Centrale di Firenze, Italy

For more details and registration visit: <https://www.minahsong.com/workshop>**6-Week Internship Program (Alliance of HBCU Museums and Galleries in partnership with the University of Delaware)**

18 June-3 August 2023

Winterthur Museum, Delaware (USA)

Application deadline: 1 March 2023

For more information visit: <https://allianceofhbcumuseums.com/sip-c-2023/>**Artist Interview workshop (in Spanish) organized by Colección Patricia Phelps de Cisneros (CPPC) and the National Endowment for the Arts (NEA), VoCA**

10-12 July 2023

Online

For more information visit: <https://vocaadmin.wufoo.com/forms/pb4h0kk1eyzox9/> and contact: [assistant@voca.network](mailto:assistant@voca.network)**Conservation of Historic Concrete (West Dean College of Arts and Conservation)**

17-20 July 2023

Chichester, UK

For more information visit: <https://www.westdean.org.uk/study/short-courses/courses/b3d12296-conservation-of-historic-concrete>**Montefiascone Programme 2023**

17 July-11 August 2023

Montefiascone, Italy

For more details contact Cheryl Porter: [chezza-porter@yahoo.com](mailto:chezza-porter@yahoo.com)



**Metallography and Microstructure: A Sumer School  
Course in Ancient and Historic Metals**

21-25 August 2023

Hastings, East Sussex, UK

For booking up the course in 2023 please send an e-mail  
to: [dascott@ucla.edu](mailto:dascott@ucla.edu)

**Conservation and Repair of Brick and Flint Masonry  
(West Dean College of Arts and Conservation)**

4-7 September 2023

Chichester, UK

For more information visit: [https://www.westdean.org.uk/  
study/short-courses/courses/b3d12127](https://www.westdean.org.uk/study/short-courses/courses/b3d12127)

**Introduction to Bioarchaeology**

4-8 September 2023

Malcolm H. Wiener Laboratory for Archaeological Science

Applications due: 8 May 2023

For more information visit: [https://ascsa.submittable.com/  
submit/213813/introduction-to-bioarchaeology-course-  
application](https://ascsa.submittable.com/submit/213813/introduction-to-bioarchaeology-course-application)

**Bridging to Chemistry for Conservation**

Rolling admissions (4-month course)

Online/South African Institute for Heritage Science &  
Conservation

For more details visit [HERE](#).



# NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS



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